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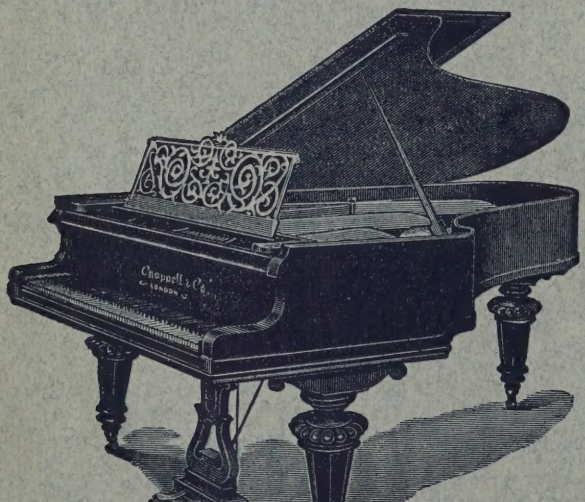

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Albert Sammons

The Musical Times.

JANUARY 1, 1908.

MISCHA ELMAN.

Of all musical instruments the violin is the most wonderful, especially when we consider its potentialities. Four strings, stretched over a wooden box, set into vibration with a stick on which is stretched a wisp of hair, and there it is! But think of what this simply constructed instrument may become in the hands of a master—the depth of its expression, the tenderness of its tones. Hardly less remarkable is the fact that in this age of change the violin has remained unchanged for three hundred years. And how wonderful have been the performances of the great violinists: to name two of the greatest, Paganini and Joachim. Who, like them, will be placed high up on the roll of fame? Time alone can answer this question; but there is good reason to think that a place will be found for the gifted boy-violinist who forms the subject of this biographical sketch.

Mischa Jakob Elman was born January 21 (English style), 1891, at Talnoje, a small town in the district of Kieff, Russia. His grandfather was a noted violinist in that part; his father, a schoolmaster, not overburdened with this world's goods. At a very early age the boy—the eldest child and only son of the family—used to play on a quarter-size violin, in imitation of his father. At the age of five he played at a concert before the Princess Ourosov, President and owner of Talnoje, whereupon this lady offered to pay for his education and adopt him if he would renounce the Judaic faith and become a Christian. 'You have a great fortune in that boy,' she said to his father. 'You are so rich, and I am so poor,' he replied; 'if, Madam, I have one little fortune, why do you want to take it from me?' Although the offer was declined, it made such an impression upon the father that he determined to sell his little bit of property and remove to Odessa for the benefit of his son's musical education.

In the month of May, 1896, Mischa, aged five, became a student at the Imperial School of Music at Odessa, his teacher of the violin being Prof. Alexander Fiedelmann, a distinguished pupil of Dr. Brodsky. The boy duly appeared before the Board of Examiners, M. Emil Mlynarski being chief of the violin department. Until he entered the room Mischa had never before seen a pianoforte! The floor was so slippery and he so nervous and frightened that he tumbled down, fiddle and all, but the moment he put the bow to his violin he recovered himself. On being asked his age, he replied 'Three months,' and to the question 'How long have you learnt the violin?' the answer came, 'Five years'! Some ladies on the Council of the School said, 'We have never before had so young a student: why should we force a child like this to work?' The director replied, 'We shall never have to work this boy: he will become an honour to our School.' Mischa was accepted as a free pupil at the School, but his father had to maintain him; and for the sake of the boy the family suffered great privations during their residence in Odessa. In November, 1902, Prof. Auer, then on a professional tour in South Russia, heard the lad play and was so greatly struck with his wonderful talent that he agreed to take him as a pupil if he could obtain the permission of the Czar for Mischa and his family to reside in St. Petersburg, as no Jew born outside the city was allowed to live either in the Russian capital or in Moscow. The requisite permission was obtained by Prof. Auer, head of the violin

THE ELMAN FAMILY IN 1895:

MISCHA, AGED FOUR, IS SEATED ON HIS FATHER'S KNEE.

classes of the St. Petersburg Conservatoire, but not without considerable difficulty. 'If you won't let me have the best pupil ever offered to me,' said Auer to the authorities, 'I will resign my appointment.' Permission was then given for the boy alone to remain at St. Petersburg, but Auer would not agree to this, as he said 'The father will help me to make the boy.' In the end Auer accepted him as a free pupil at the Conservatoire, and the Elman family removed to St. Petersburg. Although there was great rivalry between Mischa and another student, the former so rapidly shot ahead that he soon out-distanced all his competitors.

In October, 1904, a violinist prodigy came to St. Petersburg who at that time had made a great stir in the world. To Prof. Auer the critics said, 'Have you ever heard anything like this before?' 'Yes,' he replied, 'I have a pupil in my class who can play this boy's head off.' 'Why then, do you not produce him?' they inquired; 'it is easy enough to make such a statement, but let us hear him.' Arrangements were accordingly made for Mischa to appear at the Deutscher Liedertafel, the most important musical Society in St. Petersburg. Now, it had always been the prerogative of Auer to play at this, the opening meeting of the season. On this occasion, however, he sent a message saying that he was too unwell to play. The president, in a little speech, regretted the reason of Prof. Auer's inability to play, but announced that he had sent his youngest pupil who he felt had the right, by reason of his ability, to take his place. After referring to the service which Auer had rendered to the Society, the president went on to say that the distinguished professor was present as a listener, adding that he (the president) rejoiced that the king and his successor had met, for it was not often given to crowned heads to witness the coronation of their successors! Great was the astonishment, not to say amusement, of the audience when a little fellow of thirteen appeared as Auer's substitute! Mischa played the Mendelssohn concerto (with pianoforte accompaniment), one of Chopin's Nocturnes, and Paganini's 'Moto perpetuo,' and with such success that the little fiddler was then and there engaged by a German concert-agent, who was present, to play in Berlin.

On October 12, 1904, Mischa and his father arrived at Berlin. There they narrowly escaped death by asphyxiation at the hotel where they had passed the night. It had been arranged that at noon the next day the boy should play privately before a select audience of musical critics and others. As the youthful violinist did not arrive, the agent hastened to the hotel to find Elman and his father almost in a state of collapse. Two doctors managed to restore consciousness, but it was feared that the boy would be unable to play. With rare pluck, however, he pulled himself together, saying, 'I must play: my future depends upon it, and I cannot disappoint them.' He treated his select audience to the Bach chaconne, and then said, 'I cannot play any more,' and left the platform crying. The next day he was well enough to play before Joachim, and on the following day he gave his first public recital.

After a concert tour in Germany—Dresden, Hamburg, Düsseldorf, Frankfort, Hanover, and Leipzig—in the autumn of 1904, a German impresario came to Mr. Daniel Mayer, now the well-known concert agent in London, giving him an account of a wonderful boy fiddler. At that time Mr. L. G. Sharpe, the concert agent, inquired of Mr. Mayer if a celebrated pianist was likely to be in England in March, 1905. 'No,' was the reply on the telephone, 'but I can offer you the biggest thing that has ever been known, one that is quite worthy of your enterprise—a marvellous boy fiddler, but he will cost you 120 guineas for a concert.' Mr. Charles Williams, on whose behalf Mr. Sharpe was arranging a series of five orchestral concerts, happened to be in the office when the telephone message arrived, and he then and there closed with the offer, this being the largest fee that had hitherto been known for an instrumental performer's first appearance in London. The result was that Mischa made his English début at the concert given and conducted by Mr. Charles Williams at Queen's Hall, on March 21, 1905. On that memorable occasion he played Tchaikovsky's concerto in a most masterly manner, not only with faultless technique, but with perfect phrasing and poetic insight, rare even in an artist of high repute. He was at once engaged for two more concerts. At the first of these he played the Mendelssohn concerto and Saint-Saëns's 'Introduction et Rondo Capriccioso,' and at the third, Max Bruch's G minor Concerto, all these being accompanied by the London Symphony Orchestra, conducted by Mr. Charles Williams. Those who were fortunate enough to be present at these concerts will remember with what wonderment they listened to the extraordinary interpretations of the child-performer as he stood there in his white knickerbocker suit and played with all the maturity of a great artist.

Having conquered London, Mischa achieved his next success in Paris. He made his first appearance in the French capital at his own concert given at the Salle des Agriculteurs on April 2, 1905. In pieces by Bach, Paganini, and Saint-Saëns, he created quite a sensation, and was welcomed with extraordinary enthusiasm. He also played at a Colonne concert, an event which recalls an interesting incident related by Mr. Elman, Mischa's father, in connection with his son's St. Petersburg period. M. Colonne conducted an important orchestral concert in the Russian capital in 1904, at which Mischa, anxious to play in public with the orchestra, offered to play without fee. This was agreed to. But when at the rehearsal M. Colonne called for the soloist and a small boy appeared carrying his violin, the great French conductor exclaimed in tones of indignant astonishment, 'What! this is an insult to me. I have conducted for the greatest artists, but never before have I received such an insult.' M. Colonne was urged to hear the boy. 'Hear him,' he replied, 'No, I will not: he must play with pianoforte accompaniment only.' When at night the concert took place, and after Mischa had played Wieniawski's 'Faust' fantasia, M. Colonne, himself a violinist, made his way to the platform and said to the boy, 'I owe you an apology; I should have considered it an honour to have conducted the orchestra with such a player. My orchestra in Paris is at your disposal, and I will give you a fee never before known there.' M. Colonne fulfilled his promise in rather a curious manner. The only concert that was available in Paris was the last of the season, and that was a Wagner concert;

therefore it contained no violin solos. M. Colonne thereupon announced that instead of the usual interval, Mischa would play Mendelssohn's Violin concerto. This unprecedented encroachment upon the *entr'acte* raised a storm of opposition; letters were received by the conductor in which he was called a charlatan for putting Mendelssohn in a Wagner programme. Moreover, there was quite a scene at the concert—whistling and other disturbing noises. As soon as quietness had been restored, M. Colonne said: 'I have not interfered with Wagner, but I have given you an extra piece in the concert: if you don't wish to hear it, you can go outside.' The result was that the performance of the Mendelssohn concerto aroused so much enthusiasm that Mischa had to play no fewer than six encore pieces!

Mischa Elman plays on a fine Amati violin. His répertoire is very large, *e.g.*:

Concertos.—Bach in A minor; Brahms; Bruch in G minor and D minor; Beethoven; Glazounoff in A minor; Lalo in D minor; Mendelssohn; Mozart in A; Paganini in D; Spohr in A minor (Gesangscene); Saint-Saëns in B minor; Tchaikovsky; Viotti in A minor, No. 22; Wieniawski, &c.
Concertstücke.—Romances in F and G, Beethoven; Mélodies Hongroises and Othello Fantasia, Ernst; Suite, Mackenzie; Suite in A minor, Sinding; Rondo Capriccioso, Saint-Saëns; Faust Fantasia, Wieniawski, &c.
Sonatas.—Bach, Beethoven, Brahms, Corelli, Grieg, Handel, Mozart, Senaille, and Tartini.

In addition to the foregoing the répertoire contains a large number of smaller pieces by composers of various nationalities.

Mischa Elman has had the great distinction of appearing—as a boy, be it noted—at the Birmingham Festival (1906), the Gloucester Festival (1907), the Lower Rhine Festival, conducted by Steinbach (1907), and for two seasons in succession—an almost unprecedented honour—of playing at the Gewandhaus Concerts, Leipzig.

One very remarkable thing about Mischa's playing, especially in one so young, is the various moods with which he interprets compositions of opposite character. The concertos of Beethoven, Brahms and Tchaikovsky—how different their atmosphere, and yet young Elman breathes, so to speak, the natural air of each one as he plays with marvellous technique, absolute certainty (always from memory) and rare poetic insight, these masterpieces. He has played under the baton of all the great conductors in Europe. The testimony of two of the most distinguished may be quoted. Herr Arthur Nikisch became so enthusiastic at the close of a rehearsal of the Tchaikovsky concerto that he said: 'Now, my dear Mischa, if only at the concert you will play that as well as you have done now, I could not wish it to be played better.' After the concert he said: 'You played the concerto twice as well as at the rehearsal; I never thought it could be played like that.' And then what did Dr. Richter say in regard to the Brahms concerto? Going into the artists' room after he had conducted a Strauss tone-poem, he rushed up to the boy and said: 'Beautiful—you may be proud, my dear Elman; no one could have played better than you did this evening. Remain as pure and unspoiled in music as you are to-night.'

The Elman family now permanently reside in London. Mr. Elman entirely devotes himself to his gifted son. In the artists' room at concerts he plays in imagination every note that Mischa plays, thus showing his sympathy with the boy. Mischa has a great love for English audiences—'They are so responsive,' he says. When Mischa first came here Mr. Daniel Mayer was summoned by the police for allowing him, a boy under the prescribed age, to play in public at an evening performance without a magistrate's order: however, an official copy of the boy's birth certificate, obtained from Russia, satisfied the police, and the summons was withdrawn.

He has played at Court, once during the visit of the King and Queen of Spain. King Edward genially chatted with the boy for ten minutes about his career, evincing the greatest interest in him and his performances: he has also several times played before Queen Alexandra. Asked as to his hobbies, Mischa replies, 'motoring.' A motor car is the only luxury in which the Elman family indulge, as they live very quietly in their modest house. In regard to English music, Mischa says, 'I greatly admire Elgar; my only regret is that Elgar has not written more for the violin. I wish he would compose a concerto for me, it would be a great success.'

Although this gifted youth has hitherto only played in Europe, he is eagerly awaited in America and Australia. To both continents he hopes soon to go, and thereby add to the fame which his genius so fully merits.

No more appropriate conclusion to this biographical sketch of Mischa Elman could be found than a repetition of the words addressed to him by Dr. Richter: 'Beautiful—you may be proud, my dear Elman; no one could have played better than you did this evening. Remain as pure and unspoiled in music as you are to-night.'

THE BRITISH MUSEUM LIBRARY.

I.—Printed Music.

(*Continued from Vol.* 48, *p.* 782.)

In drawing attention to a few of the musical treasures preserved at the British Museum, two things should be taken into consideration: first, that the collection of books is of comparatively recent growth and that the music section was formerly much neglected; and secondly, that the nation's possessions at Great Russell Street have all been legitimately acquired. As the former of these conditions has already been dwelt upon, it only remains to say a few words on the 'secondly.' Unlike the national libraries of other countries—for instance, the Bibliothèque Nationale at Paris or the Royal Hof- und Staatsbibliothek at Munich—the British Museum has not been enriched by spoil, such as the confiscation of monasteries and

so forth; as Dr. Fortescue, Keeper of the Printed Books, remarked to the present writer, 'We have always been perfectly honest in acquiring our possessions.' Therefore, taking these things into consideration, it is all the more to the credit of those who control the various sections of the National Library that the collection is so splendid in its vastness no less than in its importance as one of the greatest in the world. Such a precious possession is one of which every subject of the King should be proud.

Coming to the musical books themselves, it is not an easy thing to make a selection of the rarities in the British Museum Library, nor to adopt any classification that would satisfy a deep-dyed bibliophile; as, however, this chit-chat—for it claims no further pretensions—is intended for the general reader, a more or less haphazard arrangement may be excused. The place of honour must be given to our own country, and at the outset it is pleasant to record an earlier example of English printed music than is generally assumed. It is a mere 'fragment'—one leaf only, and that much stained—containing part of the music and the last four stanzas of an anonymous ballad, printed by John Rastell, a lawyer and a Member of Parliament, who died in 1536. The poem, printed in black letter, concludes with a reference to the 'fayre ryddance' of a 'shrew wyfe.'

A facsimile of this specimen of early English printed music is given on p. 14. As Mr. Barclay Squire assigns the approximate date of '1520?' to this 'fragment,' it is earlier than the next treasure to be described, one that hitherto has been regarded as the first music-book printed in England. This old-world tome is from the famous printing press of Wynkyn de Worde, Caxton's apprentice, and contains the bass and part of the treble part of a collection of English songs. It is dated 1530, and begins:

BASSUS. In this boke ar cōteynyd. xx. sōges. ix of iiii. ptes and xi. of thre ptes. [Then follow, in two columns, the titles and authors of the songs.] Anno dni. M.ccccc.xxx. Decimo die mensis Octobris.

Further particulars of this rare and interesting tome are obtained from the official 'catalogue slip,' which we are permitted to transcribe:

45 folios, without pagination. Title-page signatures A—L, in fours. The printed notes stop on the recto of folio 14, the verso contains printed lines, with music in MS. 2 folios entirely in MS follow, and then 4 unsigned folios with printed lines and MS music; a blank leaf at the end. Bound up with this Bassus part is the first leaf of the Triplex.

The composers named in this collection are: Cornysh, Piggot, Ashwell, Tavener, Gwynneth, Fayrfax, Cowper, Jones, and Thomes Stretton, the last named in the MS portion only.

A specimen page from Wynkyn de Worde's book is reproduced in facsimile on p. 15.

Like the 'fragment' of Rastell described above, another early specimen of English musical typography is contained in an octavo book supposed to have been printed by J. Gough, in London, in 1539. It is a play, and begins:

A new interlude and a mery of the nature of the . iiij. elements declarynge many proper poijnts of phylosophy naturall, and of dyuers straunge landys, and of dyuers straunge effects & causis, etc.

This octavo book contains a few MS. notes; it is imperfect and without pagination. On sig. E 5-5 is a three-part song (soprano, tenor, and bass) beginning: 'Tyme to pas with goodly sport.' The music occupies three pages. Other parts of this incomplete volume, printed in black letter, contain music-staves left blank for notes to be written in.

Of supreme importance is the book so worthily associated with John Merbecke (or Marbeck), organist of St. George's Chapel, Windsor, in the 16th century. It bears the simple title:

The booke | of Common | praier noted. | 1550.

The colophon reads:

Imprinted by Richard Grafton printer to the Kinges Maiestie . 1550. Cum priuilegio ad imprimendum solum.

In this book, printed throughout in black letter, the four lines of the stave are printed in red, while the square notes are black, and each note appears to be a separate type. The facsimile (on p. 16) from the book is the printer's explanation of the four kinds of notes that are used. Burney says that the 'strene' note means 'strained, or stretched out, perhaps from its being the longest note used in chanting. Junius makes strene and strain synonymous.' Under the guidance of Archbishop Cranmer, Merbecke, in 1550, adapted the ancient Plainsong to the English Service, including the preces, prayers, and responses, also 'at the Communion' and 'at the buriall of the dead,' noted word for word throughout according to the First Prayer-Book of Edward VI., issued in the previous year, 1549. The following are some of the differences between this (the Merbecke) and the Prayer Book in use at the present day:

O lorde open thou my lippes.
And my mouth shal shew forth thy praise.

O God make spede to saue me.
O lorde make hast to helpe me.

The *Te Deum* begins: 'We prayse the o lorde, we knowlege the to be the lorde.'

The next book in our survey is of quite a different nature from that just mentioned. Written by George Turberville, the poet, and issued in 1575, it is entitled:

The Noble Arte of Venerie or Hvnting. Wherein is handled and set out the Vertues, Nature, and Properties of fiuetene sundrie Chaces togither, with the order and maner how to Hunte and kill euery one of them.

At the end of the book are four pages of music, headed:

The measures of blowing set downe in the notes for the more ease and ready help of such as are desirous to learne the same: and they are set downe according to the order which is obserued at these dayes in this Realme of Englande as followeth.

These 'measures of blowing' as 'set downe in the notes' are quaintly described. Here are some specimens, each being followed by a music-type example:

The Call for the Companie in the morning. All to be blowen with one winde.

The Strake to the Fielde. To be blowen with two windes.

The vncoupling of the Couerte side. To be blowen with three windes.

The Seeke (2 windes).

The Earthing of a Foxe, if he be couerable (3 windes).

The death of a Foxe, eyther in fielde or couert (3 windes).

" " " Deare with Bowe, or Greyhoundes.

" " " Bucke with houndes (2 windes).

To the same year (1575) belongs the following publication, issued in six separate part-books, and entitled:

Cantiones, qvae ab argvmento sacrae vocantvr, qvinqve et sex partivm, avtoribvs Thoma Tallisio & Guilielmo Birdo Anglis, Serenissimæ Regineæ Maiestati à priuato Sacello generosis, & Organistis. Cvm privilegio.

Excudebat Thomas Vautrollerius typographus Londinensis in claustro vulgo Blackfriers commorans, 1575.

Apart from its contents—sixteen motets by Tallis and eighteen by Byrd—this collection of sacred music has a special interest in that it was the first book published under the Letters Patent which gave Tallis and Byrd the exclusive right of printing music and ruled music-paper for twenty-one years, the first of its kind. Moreover, from a typographical point of view, it furnishes a better specimen of music-printing than any other during that particular period; it is certainly very much better than the productions of the 17th century, and indeed it is almost as good as that from the printing-press of Wynkyn de Worde in 1530 (see the facsimile on p. 15), although the above book, issued forty-five years later, was printed at one impression.

A SECTION OF THE IRON LIBRARY IN THE BRITISH MUSEUM.

(*Photograph by Mr. Donald Macbeth.*)

The capture of 'an Harte Royall' must have made serious demands upon the lungs of the huntsman, as the 'measures' read:

The pryse of an Harte Royall. With three windes. This to be blowen thrice with three seuerall windes, and the Rechate vpon it.

The Rechate (or Recheat)—which had to be played 'with three windes'—is a horn-flourish to call the hounds off after they have lost the scent, or at the end of the chase. Shakespeare uses the term in 'Much Ado about Nothing':

But that I will have a recheat winded in my forehead . . . all women shall pardon me.

A 16th century English lutenist, who practised his profession at the Court of Denmark, may now claim our attention. He was the author of a

curious book, dated 1603 and dedicated to King James I. Its title-page reads :

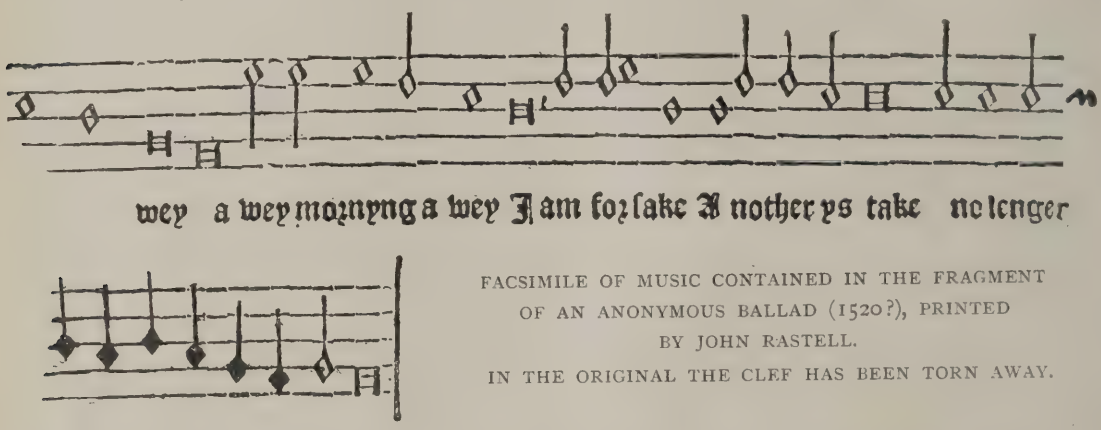
In God reioyce With Instrument and voyce.

THE SCHOOLE OF MVSICKE : wherein is tavght the perfect method of trve fingering of the Lute, Pandora, Orpharion, and Viol de Gamba, with most infallible generall rules, both easie and delightfull. . . . . Newly composed by Thomas Robinson, Lutenist.

Exceedingly quaint and equally frank is Mr. Robinson's foreword to his 'The Schoole of Musicke.' He says :

To the Reader,

Right courteous Gentlemen, and gentle Readers, your fauourable acceptance of my first fruits from idlenesse, hath eccited mee further to congratulate your Musicall endeauors. And in my conceit, I can no way better fit your good and willing mindes, then in shewing you how you may very soone, and very perfectly instruct your selues to play (vpon your best beloued instrument) the *Lute*, also the *Orpharion*, *Pandora*, and *Viol de Gamba* any lesson (if it bee not too too (*sic*) trickified) at the first sight . . . . I haue set some lessons of all sorts : whereof some being old, I was requested to set them new after my fashion, some new out of the fat, some neither very new, nor very old, but yet all mine owne setting, and the most of them, mine owne inuention.



FACSIMILE OF MUSIC CONTAINED IN THE FRAGMENT OF AN ANONYMOUS BALLAD (1520?), PRINTED BY JOHN RASTELL.

IN THE ORIGINAL THE CLEF HAS BEEN TORN AWAY.

But Gentlemen, once more I will make you promise, that if these Masterlike rules, and Scholerlike lessons, doe but any whit content you, I will come forth, *With Cracke mee this Nut*, (I meane) onely lessons for one, two, and three lutes and some with ditties, wherein I will striue either (for euer) to winne your fauours, or starue in the dole of your disgrace. *Vale.*

More for you, than for him-selfe,
THOMAS ROBINSON.

Robinson was also the author of 'New Citharen Lessons' (1609), in which he describes himself as 'Student in all the seuen liberal Sciences.' In the foreword to this book he naïvely says ('To the Reader') :

Gentlemen, blame me not although I haue beene so long cracking of this nutte, sith at last I haue giuen you the sweetest Cornell of my conceited Cithering.

and concludes in the following affectionate strain :

Thus not forgetting my selfe, in remembring my friend, I most louingly bid you all Adue.

Your musicall friend
THOMAS ROBINSON.

Of supreme interest is a dainty volume containing the first music for the virginals printed from engraved plates in England—*the* keyed-instrument book, in fact. It is entitled :

Parthenia or the Maydenhead of the first musicke that euer was printed for the Virginalls. Composed By three famous Masters : William Byrd, Dr. John Bull, & Orlando Gibbons, Gentilmen of his Maties most Illustrious Chappell. Dedicated to all the Masters and Louers of Musick. Ingrauen by William Hole for Dorethie Euans, Cum Priuilegio.

Printed at London by G. Lowe and are to be soulde at his howse in Loathberry.

Most beautifully engraved on copper plates by William Hole, a celebrated engraver in the reign of James I., the work consists of twenty-one pieces by that distinguished trio of English composers—William Byrd, John Bull and Orlando Gibbons. On the title-page is a three-quarter-length representation of a lady playing upon the virginals. In 1613 the work was reprinted with a dedication to the Elector Palatine and Princess Elizabeth.

An amateur English composer is represented by two publications of which the author was Tobias Hume, an army officer, an excellent performer on the viol-da-gamba, and afterwards a poor brother of the Charterhouse, where he died in 1645. The earlier book bears the following comprehensive title :

The First Part of Ayres, French, Pollish, and others together, some in Tabliture, and some in Pricke-Songe : With Pauines, Galliards, and Almaines for the Viole De Gambo alone, and other Musicall Conceites for two Base Viols, expressing fiue partes, with pleasant reportes one from the other, and for two Leero Viols, and also for the Leero Viole with two Treble Viols, or two with one Treble. Lastly for the Leero Viole to play alone, and some Songes to bee sung to the Viole, with the Lute, or better with the Viole alone. Also an inuention for two to play on one Viole. Composed by TOBIAS HVME Gentleman.

London Printed by John Windet, dwelling at the Signe of the Crosse Keyes at Powles Wharfe. 1605. [Folio.]

In No. 1 of these Ayres, 'The Souldiers Song,' the lute imitates 'The Great Ordenance,' 'Kettle Drumme,' and 'Trumpets.' Another piece is headed :

The Imitation of Church Musicke, singing to the Organes, but here you must vse the Viole de Gambo for the Organe, playing the burthen strongly with the Bow ; singing lowde, your Preludiums and verses are to be plaide with your fingers, singing thereto not ouer lowde, your Bow euer in your hand.

This book is often quoted as 'Captaine Humes Musicall Humours,' after the head-lines of its pages.

The other creative work of this military composer has a title half as long again as that just quoted! It begins :

Captaine Humes Poeticall Musicke, principally made for two Basse-Viols, yet so contriued, that it may be plaied 8. seuerall waies upon sundry instruments with much facilitie. . . . . Composed by Tobias Hume gentleman. London Printed by John Windet. 1607.

'Poeticall Musicke' is dedicated 'To the Sacred Maiestie of Queene Anne' (of Denmark). The British Museum copy, bound in vellum with gold tooling, is the identical one that belonged to King James I., and was doubtless presented to his Majesty by the composer, who has written in it the following request :

I do in all humylitie beseech your Matie that you woulde bee pleased to heare this Musick by mee, hauinge excellent Instruments to performe itt.

The last piece in the book, a Hunting-song 'to be sung to the Bass-Viol,' is a curious specimen of programme-music with some very amusing explanations : 'the Hounds do yorne,' 'Blow the vncoupling,' 'Play lowde for Ioler is in,' and 'Winde the death of the Buck with horns.' At the close is the author's testimonial to the excellence of his composition :

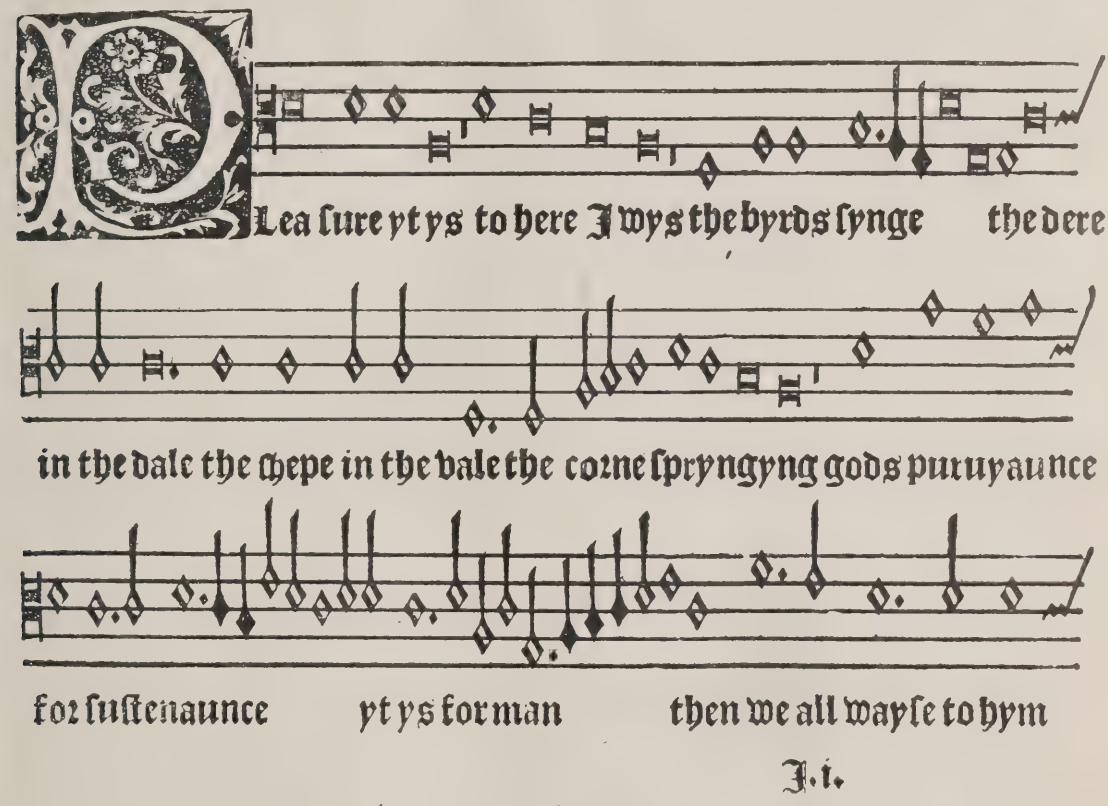
Here endeth the hunting song, which was sung before two Kings, to the admiring of all braue Huntsmen.

The library contains the flute part only of Thomas Morley's 'The first booke of Consort Lessons' (1611 edn.). It may be useful for reference, however, to give the whereabouts of the other parts :

Treble-violl part	Royal College of Music.
Cittern part (1599 edn.) . . .	Bodleian Library, Douce collection.
Pandora part	Christ Church, Oxford, and Britwell libraries.

The full title of this instrumental work by one of England's great vocal composers reads :

The first booke of Consort Lessons, made by diuers exquisite Authors, for six Instruments to play together, the Treble Lute, the Pandora, the Citttern [*sic*], the Base-Violl, the Flute & Treble Violl. Newly set forth at the coast & charges of a Gentle-man, for his priuate pleasure, and for diuers others his frendes which delight in Musicke.

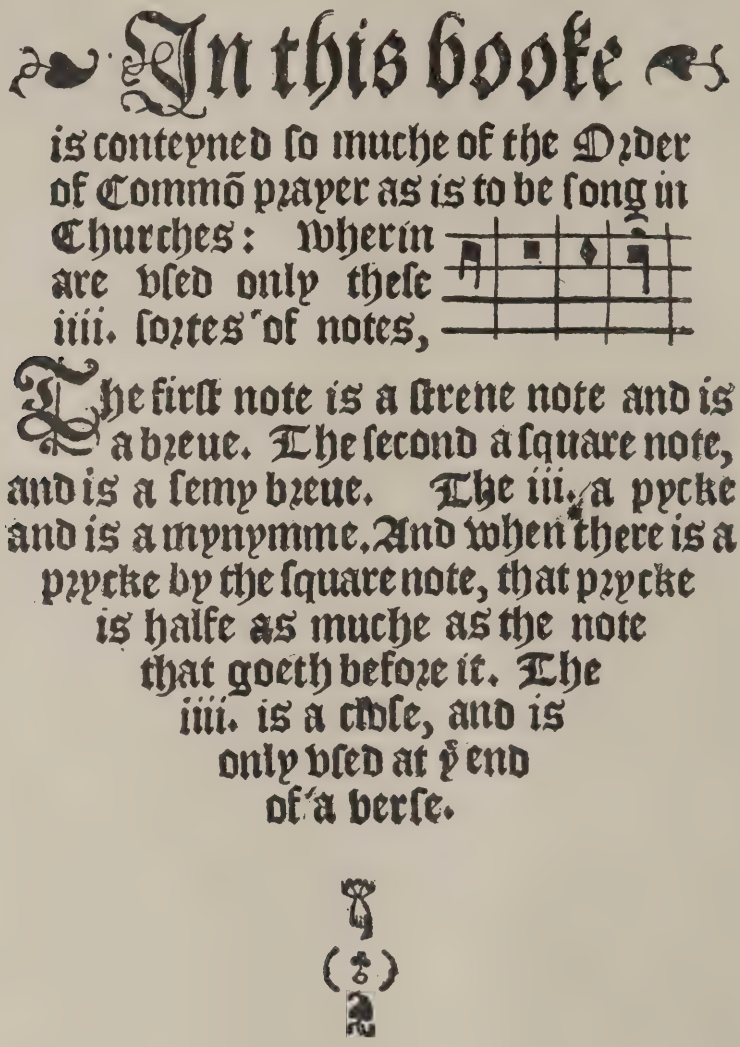

Lea lure yt ys to here I wys the byrds synge the dere
in the dale the hepe in the vale the corne spryngyng gods puruyaunce
for sustenaunce yt ys for man then we all wayse to hym
J. i.

FACSIMILE OF A PAGE IN 'TWENTY SONGS,' PRINTED BY WYNKYN DE WORDE IN 1530.

Printed at London in Little Saint Helens by William Barley, the Assigne of Thomas Morley, and are to be solde at his shop in Gratious-streete. Cvm privilegio ad Imprimendum solum. 1599.

The inimitable diary of Mr. Pepys will serve to pleasantly introduce the next book. In an entry dated 'September 1st (Lord's day), 1667,' Mr. Pepys says :

So home by water to dinner . . . and then comes Mr. Howe, and all dined with me very merry, and spent all the afternoon, Pelling, Howe, and I, and my boy, singing of Lock's response to the Ten Commandments, which he hath set very finely, and was a good while since sung before the King, and spoiled in the performance, which occasioned his printing them for his vindication, and are excellent good.


In this booke
is conteyned so muche of the Order
of Commõ prayer as is to be song in
Churches: wherin
are vsed only these
iiii. sortes of notes,

The first note is a strene note and is
a breue. The second a square note,
and is a semy breue. The iii. a pycke
and is a mynymme. And when there is a
pricke by the square note, that pricke
is halfe as muche as the note
that goeth before it. The
iiii. is a cble, and is
only vsed at ỹ end
of a verse.

A. ii.

FACSIMILE OF A PAGE IN MERBECKE'S 'THE BOOKE OF COMMON PRAIER NOTED.' 1550.

A copy of Matthew Lock's 'Responses to the Ten Commandments,' as sung by Mr. Pepys and his merry guests on that Sunday afternoon, is one of the treasures at Great Russell Street. Its full title is:

Modern Church-Musick, Pre-accus'd, Censur'd, and Obstructed in its Performance before His Majesty, Aprill 1. 1666. Vindicated by the Author Matt. Lock, Composer in Ordinary to His Majesty. [1666.]

In this publication, which occupies one large sheet of four pages, Lock has furnished different music for all 'The Responses to the Ten Commandements.' This innovation being a total departure from the ordinary repetition method of singing the responses, met with the disapproval of and outspoken remonstrance from the choir. Lock concludes his angry outburst thus: 'In fine, this Vindication offers at no more, than denying those to be Judges in Science, who are ignorant of its Principles.' The Responses are followed by the Nicene Creed, which, with the Vindication, completes the four folio pages of this interesting and very rare publication, one that perhaps was privately printed, as no publisher's name appears thereupon.

An 18th century volume of thirty pages, sold at one shilling, is entitled:

A Collection of original Lancashire Hornpipes, old and new. Containing Divisions upon each. For the Treble Violin. Being the first of this Kind. By Thomas Marsden.

London: Printed by William Pearson, for Henry Playford at his Shop in the Temple-Change, and sold by John Cullen at the Buck between the Two Temple-Gates, Fleet Street, 1705. Price One shilling. Where Original Scotch Tunes are to be had, Price Sticht 6d.

'Tune the bass string to a fourth' is one of the directions herein contained. Who was Mr. Thomas Marsden? No biographical dictionary mentions him, and he seems to have escaped the notice of Eitner. These Lancashire Hornpipes, which are not all composed by him, have some curious titles, *e.g.*, 'Slap and kiss,' 'Flat-capp, an old hornpipe.' Are these terpsichorean tunes known in Lancashire at the present time?

Jeremiah Clarke is now best known by his hymn-tune 'St. Magnus.' An extremely scarce product of his genius is a posthumous publication bearing the following title:

Choice Lessons For the Harpsichord or Spinett Being the Works of the late Famous Mr. Jeremiah Clarke. Composer & Organist to her Majtie & ye Cathrdl Church of St. Pauls. Carefully Corrected by Himself Being what he Design'd to Publish.

London. Printed for & Sould by Charles King in London House-yard near St. Pauls: Jn Young at ye Dolphin & Crown ye West end of St. Pauls Churchyard: Jn Hare at ye Viol & Flute in Cornhill. 1711. Price 5 Shillings.

'A very beautiful copy without soil or stain,' this book formerly belonged to the Rev. William Gostling (of Canterbury), Dr. Crotch, and Julian Marshall. On page 12 there is a piece entitled 'Round O,' this being the usual English form of the Italian 'Rondo'; it is of common occurrence in the 17th and 18th centuries.

A folio book of seven pages (exclusive of the preface, &c.), with dancing figures beautifully engraved, each page headed with music, is entitled:

A Chacoon for a Harlequin with all the postures, attitudes, motions of the head and arms, and other gestures proper to this character, being the first that ever appear'd in this gust. Compos'd writt in characters and engraved by F. Le Roussau Dancing-master.

London and sold by ye author in St. Albans-street and att Mr. Barrett's musik-shop at the Harp & Crown in Pickadily. [1730?]

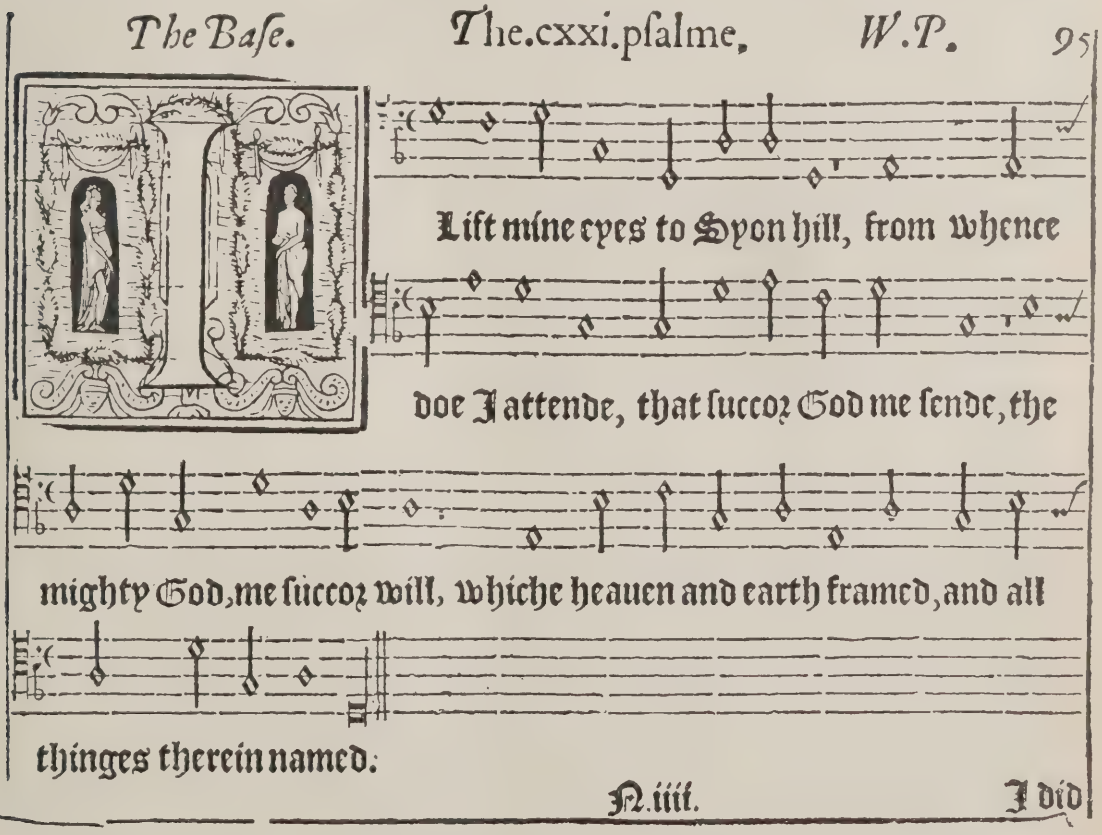
To turn to a more serious side of the English printed books, the collection includes the 'Sarum Missal' of 1498 and later issues, the 'York Manual' (1509), Christopher Tye's 'Acts of the Apostles' (1553), the 'Book of Common Order' (Edinburgh, 1565 and 1575). The earliest metrical Psalter printed in England is Utenhove's 'Hondert Psalmen' (1561), printed by John Day for the Dutch Church, Austin Friars, London. The 1562 edition of Sternhold and Hopkins (to adopt its familiar designation), though not 'a very good copy,' is extremely rare, being one of the three copies known in England.

John Day's Psalter of 1563 is entitled:

Tenor (Contra Tenor. Medius. Bassus) of the whole psalmes in foure partes, which may be song to al musical instrumentes, set forth for the encrease of vertue and abolishyng of other vayne and triflyng ballades.

Imprinted at London by John Day, dwelling ouer Aldersgate, beneath Saynt Martyns.

Cum gratia et priuilegio Regiæ Maiestatis. per septennium . 1563. [Oblong octavo.]


The Base. The.cxxi.psalme. W.P. 95
Lift mine eyes to Syon hill, from whence
doe I attende, that succor God me sende, the
mighty God, me succor will, whiche heauen and earth framed, and all
thinges therein named.
N.iiii. I did

FACSIMILE OF A PAGE IN JOHN DAY'S PSALTER, 1563. ORIGINAL SIZE $6\frac{1}{8} \times 4\frac{1}{2}$ INCHES.

Each part is contained in a separate volume. The title of this Psalter is very misleading, as it by no means contains 'the whole psalmes' (150), but only a selection, sixty in all, in addition to canticles, responses, prayers, &c., all in metre. Several of the Psalms have two tunes assigned to them; Psalms 51 and 52 have each three tunes; Psalms 103 and 137 each four tunes; while Psalm 44 is honoured with five tunes. The composers of these Psalter tunes are practically unknown men: their names (as given in the book) are Brimle, W. Parsons, T. Cawston, N. Sotherton, and J. Hake. The facsimile (on p. 17) of a page in the *Bassus* part of Mr. Alfred H. Littleton's copy shows the curious form of the bass clef, a combination of the C and F clef signs. In one instance this clef is placed on the middle line; the tenor clef is also used in this *Bassus* part, sometimes placed either on the top or the second lines of the stave. The initial letters in this interesting collection of tunes are very fine, as the specimen in the facsimile testifies.

Here is a copy of Archbishop Parker's Psalter ('The whole Psalter translated into English Metre'), printed in or about 1567. This rare volume contains the first appearance of 'Tallis' Canon,' the tune now so inseparably associated with Bishop Ken's Evening Hymn, to which attention was drawn in considerable detail in THE MUSICAL TIMES of November, 1903, page 722. Unfortunately the collection does not include the early English Metrical Psalters of Coverdale (1539?) Crowley (1549), and Seager (1553).

Mention must be made of Sir George Smart's remarkable conducting score of Handel's 'Messiah,' a volume of portentous dimensions. The title-page, in the handwriting of Smart, reads: 'The 3 well bound printed and MS. scores I conducted from at the oratorios and many Festivals.' It is interesting to find that the nonagenarian knight has inserted a sharp sign to the F in the bass leading into the second part of the Pastoral Symphony.

Lastly, the completeness of the madrigal collection, English and Foreign, is a matter of sincere congratulation. There are, however, still some gaps. Concerning these, Mr. Barclay Squire says: 'In some cases we still want odd parts to complete our sets. We have none of the following, and should be glad if readers of THE MUSICAL TIMES would present them'!

M. Cavendish's 'Ayres for four voyces' - 1599
T. Morley's 'First Booke of Ayres' - 1600
R. Jones's 'Ultimum Vale' - - -[1608]
R. Jones's 'The Muses Gardin for delights' 1610
M. Est's 'Fourth Set of bookes' - - 1618 edition.
W. Porter's 'Madrigales' - - - 1632

Any response to the above invitation would enable the donor to further enrich the nation's musical treasures.

Consideration of some of the foreign musical publications in the national collection must be deferred till next month.

F. G. E.

To be continued.)

THE ST. CECILIA WINDOW IN ST. PAUL'S CATHEDRAL.

The generosity of Mr. C. T. D. Crews, Master of the Worshipful Company of Musicians, has found a fresh outlet in the St. Cecilia window which he has presented to St. Paul's Cathedral. This gift originated in the attendance of the Musicians' Company, in their corporate capacity, at the evening service in the cathedral on St. Cecilia's Day, 1906, the first of what is intended to be an annual act of devotion. Mr. Crews was so impressed and gratified by this service, and more especially that the ancient Company, of which for the second time he is the much-esteemed Master, should once more unite itself 'in piety and worship with the Cathedral Church of St. Paul,' that he decided to commemorate the happy revival by making an interesting addition to the enrichment of the mother-church of the City of London.

No more appropriate position for the window could be found than the north transept of the cathedral, for it almost sheds its rays upon the monuments to Sir John Stainer and Sir Arthur Sullivan, while in close proximity is the roll of organists of St. Paul's. All these memorials are in the eastern aisle of the north transept, which is rapidly becoming 'a musicians' corner' and now illumined by the new window.

Designed by Mr. John R. Clayton, of the firm of Messrs. Clayton & Bell, the window has for its subject Saint Cecilia. The figure of the saint, clothed in garments of richest colouring, is represented as playing on an organ upborne by golden angels, while other angels are shown in the background bearing scrolls inscribed with the words *Cantate Domino.* The figure stands before a canopied structure of Renaissance detail in harmony with the building. The window is richly bordered with groups of fruit and flowers, such as Sir Christopher Wren favoured throughout his masterpiece at the hands of Grinling Gibbons. The effect is silvery, with elements of richness in colour. From the drawing (in colours) of the window, forming one of the special supplements to our present issue, it will be observed that the aim of the design has been to secure an effect of broad simplicity, and to avoid a suppression of lighting (which the cathedral cannot afford) and also of complex detail inconsistent with the colossal character of the building. On the field of white between the central figure and the bordering are four cherub-heads and two quotations from 'Alexander's Feast,' Handel's setting of Dryden's 'Ode to St. Cecilia.' At the base line of the window are the armorial bearings respectively of the Worshipful Company of Musicians (at the left-hand corner) and of the donor of the window. The inscription reads:

To the honour and glory of God
Presented by Charles Thomas Daniel Crews, D.L., J.P., F.S.A., twice master of the Worshipful Company of Musicians on behalf of the Company to commemorate the revival of a religious service by the members of the Company on St. Cecilia's Day in 1906.

The dedication ceremony took place on Monday afternoon, November 25 (postponed from St. Cecilia's Day, November 22). The short Office was commenced by the venerable Dean (Dr. Robert Gregory), now in his eighty-ninth year, who recited the Lord's Prayer. Mr. Crews then committed the window to the care and charge of the Dean and Chapter in the following well-chosen words:

In the name of the Holy and Undivided Trinity, to the honour and glory of God, and in the faith of the Communion of Saints, remembering more especially the singular grace

and virtue bestowed upon the Virgin and Martyr, St. Cecilia, we offer this window in humble thanksgiving for the many mercies which have been vouchsafed to the Worshipful Company of Musicians in this City. And more especially we would praise God, that of His goodness He has put it into our hearts to unite ourselves once more in piety and worship with the Cathedral Church of St. Paul, the mother of this Diocese, and our own spiritual home. And we most humbly beseech Him to grant that we, who are bound together here in these sacred ties, may have our fellowship with the saints in glory hereafter, through His merits alone in whose name we would dedicate this offering, Jesus Christ our Lord, Amen. I hereby ask the Dean and Chapter of this Cathedral to accept the custody of this gift, which I thus humbly desire to make to Almighty God and His holy Church—praying now and always that God Almighty will bless this house dedicated to His honour, and will vouchsafe to hear the prayers and accept the praises of all those who minister and all who worship here.

The Archdeacon of London (Dr. W. M. Sinclair), in reply, said :

On behalf of the Dean and Chapter of this cathedral, I accept this window from the Master of the Musicians' Company, to the glory of God, and in acknowledgment of the restored association between that Company and this Church.

Though we know little of St. Cecilia, there is no doubt that her name has for centuries been honoured in connection with the cultivation of Music. It is also clear that she was a Roman lady, one of the four principal Virgins and Martyrs of the Western Church, and commemorated both in East and West alike on November 22.

In our own day authentic traces have been discovered of St. Cecilia. The Italian archæologist De Rossi investigated the crypt which bears her name, and opened the inner chamber to which the passage had been blocked for centuries. It contained a large empty niche, with an inscription 'In honour of Cæcilia the Martyr.' Hard by were found other memorials of Christian Cæcelii from the end of the 2nd century onwards. 'There can be little doubt, therefore,' says our former colleague, Bishop Lightfoot, 'that we have discovered the place from which Pope Paschal removed what was supposed to be the body in the 9th century.' . . . . .

The connection of St. Cecilia's name with music is easily understood. It was in 821 that Pope Paschal believed he discovered her body. For its future protection he built on to her church a monastery, to which he gave a handsome endowment, to provide that the religious should guard the bodies of the Saint and her companions, and chant the praises of God round her tomb day and night. Such a continuous service of song could not but kindle a legend-loving imagination, and the story grew that often, while the Saviour's praises arose in vocal music, Cecilia's own instrumental accompaniment was heard. In England, at the latter part of the 17th century, her day, November 22, was found convenient for holding an annual festival that was set on foot for the encouragement of music. This celebration brought the lyric poet also into requisition, and odes for St. Cecilia's day were annually offered to the public. All the rest of these contributions however were thrown into the shade by the genius of Dryden and Pope.

We rejoice that you, the Worshipful Company of Musicians, have revived the musical memories of St. Cecilia by an annual service at St. Paul's. And we congratulate you that the pious liberality of your Worthy Master enables you to dedicate this beautiful memorial alike of the same Roman lady and of your association here. We trust that God will continue to bless the efforts of this Cathedral for the celebration of His praises as perfectly as they can be done by human voice and hand. And may your own cultivation of the delights of music, and your encouragement of its study by others, receive the grace and favour of the Giver of every good and perfect gift.

Evensong, which immediately followed the dedication service, began with the processional hymn 'Angel-voices, ever singing' to Dr. E. G. Monk's stirring tune, and concluded with the hymn 'Praise the Lord ! ye heavens, adore Him,' sung to Haydn's familiar strain of the Austrian National Anthem. The service (*Magnificat and Nunc dimittis*) was the fine festival setting in the key of A by Dr. G. J. Bennett, organist of Lincoln Cathedral and a member of the Musicians' Company, while no better choice of an anthem could have been made than S. S. Wesley's masterly composition, 'Ascribe unto the Lord.' The music, beautifully rendered by the full cathedral choir, was conducted by Sir George Martin and accompanied on the organ by Mr. Charles Macpherson, sub-organist of the cathedral.

The subsequent celebration of St. Cecilia's Day is referred to on the next page.

Occasional Notes.

Break, new-born year, on glad eyes break !
Melodious voices move !

The death of Lord Kelvin—we share in the wide-spread regret which the event has called forth—recalls the fact that he was fond of and greatly interested in music. In the year 1845-46, just after he had taken his degree, he, as William Thomson, was president of the Cambridge University Musical Society, then in the infancy of its existence. In the article on the Society in Grove's 'Dictionary of Music and Musicians' (1st edn., iv. 204) it is stated that 'The conductors were usually the Presidents of the Society.' It would be interesting to know if Lord Kelvin ever officiated in that capacity. The following authentic musical anecdote of the great scientist will serve to illustrate his humour. When his famous 'sounding machine' for taking deep-sea soundings was in process of evolution, a fellow scientist asked him the purpose of a coil of pianoforte-wire. He was told it was for sounding. This answer further aroused the curiosity of the questioner, who said, 'What note ?' Lord Kelvin promptly replied, 'The deep C.'

The splendid library of musical literature formed by Mr. James E. Matthew has been lost to England, having been purchased by a dealer in old books in Berlin for the sum of £2,500. It is sad to think that this unique collection—the largest private musical library in the world—should not have been purchased by a wealthy lover of music or a few well-to-do amateurs, to whom such an amount as the above would have been in comparison small. The library will now be split up and sold piecemeal, instead of having been kept intact in this country where during the last forty years, Mr. Matthew has so diligently and whole-heartedly formed it.

Sir Frederick Bridge has been appointed External Examiner for Degrees in Music at the University of Manchester.

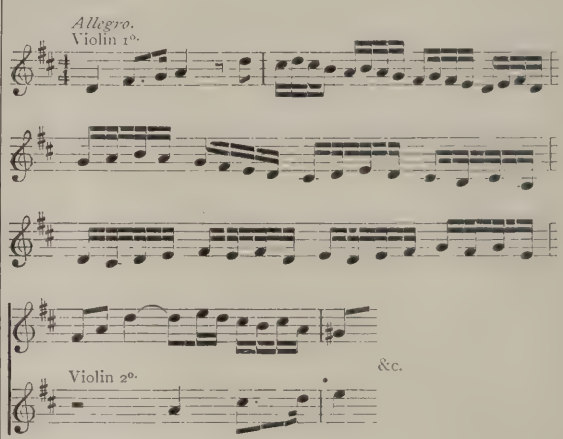
The Livery Club of the Worshipful Company of Musicians held its usual St. Cecilia's Day Celebration at Stationers' Hall on November 25, postponed from November 22. A large company sat down to dinner, Mr. Alfred H. Littleton, President of the Club, being in the chair. In replying to the toast of 'The Livery Club' (proposed by the Hon. W. H. Goschen), the President, after having referred to the great success of the Livery Club as an important adjunct to the Musicians' Company, went on to speak of the 'solemn music' they had heard in St. Paul's Cathedral that afternoon (see page 18 of the present issue), and said:

Such services were in past times frequently, if not annually, held in St. Paul's Cathedral, or in other city churches on St. Cecilia's Day—services with which there is little reason to doubt the Musicians' Company was intimately connected. To-day's service and that celebrated on St. Cecilia's Day last year were both sanctioned by the Dean and Chapter in response to a suggestion which came directly from our Livery Club. It is our desire that these annual services—these 'solemn musics'—shall be revived and become, as they were in former times, permanent institutions.

In addition to such church celebrations, music in praise of St. Cecilia was sung—at least annually—in secular buildings. In this Hall itself meetings and performances of Odes to St. Cecilia were given each year from 1683—the earliest recorded date—down to 1703.

We cannot think of these St. Cecilian celebrations without being reminded of the glorious name of Henry Purcell—the same Purcell who, in 1692, played, and was heard to sing—with 'incredible graces'—in this identical Hall in which you now are seated. Purcell composed the music to no fewer than four Odes on these occasions. Other Odes were composed by John Blow, Maurice Greene, William Boyce, Daniel Purcell, Samuel Wesley, and the immortal Handel, whose two great settings—which contain some of his sublimest thoughts—are so well known.

It is the heartfelt desire of our Livery Club that these St. Cecilian celebrations should be continued and become permanently established. In order to make this possible we are anxious to induce musicians of the present day to follow in the footsteps of their great predecessors—to persuade them to produce compositions worthy of the great subject and worthy of being rendered in St. Paul's Cathedral. There is every reason to hope that this desired object will soon be accomplished. One of our members, the Rev. Henry Cart de Lafontaine—who has already done much to aid the progress of music—has expressed his willingness to come forward and help to bring our great desire to a practical issue. Consequently, with the aid of the authorities of St. Paul's Cathedral, the lovers of music may in the near future look forward to many glorious celebrations of St. Cecilia's Day.

Not the least interesting feature of the evening's entertainment was the excellent selection of music, which, as in olden times, is always an enjoyable feature of these St. Cecilia celebrations. The concerted vocal pieces were Byrd's madrigal for five voices, 'Come, let us sing with merry glee,' and Spohr's 'Hymn to St. Cecilia,' the singers being Miss Christine Bywater (soloist), Masters Wallis Brown and Leslie Battensby, and Messrs. George May, Frank J. Webster, George Stubbs and Greeves Johnson, the four gentlemen being members of St. Paul's Cathedral Choir. The vocal solos consisted of two excerpts from an almost forgotten and unpublished 'Ode to St. Cecilia's Day,' composed by Samuel Wesley in 1794, and proved to be most interesting; the first, beginning 'When heav'n-born Peace,' was sung by Miss Christine Bywater, while the second, a capital baritone song ('To arms! to arms! that noble, dreadful sound'), was splendidly sung by Mr. Greeves Johnson, and excited the warmest enthusiasm, fully justified by reason of its melodious and vigorous strains. All the foregoing vocal pieces (except the madrigal) were ably accompanied by 'The Band of Musick.' This picked body of first-rate players on well-tuned stringed instruments consisted of Messrs. H. Bonarius, Rowsby Woof, C. J. Woodhouse and H. Parsons (violins); Waldo Warner and E. Yonge (violas); R. Grimson, P. Peruzzi (violoncellos); and Claude Hobday (double-bass), while Mr. Stanley Hawley (a Liveryman of the Company) rendered efficient aid at the pianoforte, and Mr. Lennox Clayton proved an enthusiastic and able conductor. These excellent performers excelled themselves in playing, in two instalments, the Overture from a St. Cecilian Ode composed by Dr. William Boyce. The *Allegro* of the overture is an exhilarating movement on the following fugal subject:

The gavotte and minuet, in stately contrast to the bustling semiquavers of the fugue, proved to be most delightful in its old-world stateliness. Needless to say that the extraordinary freshness of the music, its remarkable vigour and melodic charm, gave immense pleasure. It seems strange that such music should lie buried in the Bodleian Library, Oxford, the parts having been copied, expressly for this occasion, from a manuscript in that collection.

The versatility of Mr. Herbert Thompson, the musical critic of the *Yorkshire Post*, is well-known to his friends. Facile with his pen and skilful with his brush, he formerly essayed the Corney Grain field, in which he reaped a rich harvest of applause. He was also in demand as a reciter. The 'History of the Bradford Festival Choral Society' (reviewed on p. 28 of the present issue) informs us that on March 21, 1884, he appeared as reader in a performance of Mendelssohn's 'Athalie.' THE MUSICAL TIMES—in recording the event under 'Music in Yorkshire, from our own correspondent'—said: 'Mr. Herbert Thompson, barrister, recited the interpolatory readings.' This reference to the barrister-reciter, though naturally brief, can be supplemented by the following autobiographical note with which Mr. Thompson has kindly favoured us. 'In those days Mr. R. S. Burton (organist of Leeds Parish Church) got me to give these recitations for several of his numerous Choral Societies, and I remember doing them at Bradford, Halifax and Harrogate, as well as twice at the little town of Malton, where I then had my home. On one occasion I recollect getting up to adjust my desk, when an obliging soprano behind kindly moved my chair out of my way, so I resumed my seat on nothing!! *Tableau!*' For once in his life Mr. Herbert Thompson was floored.

Sir Edward Elgar's 'Variations on an Original Theme' for orchestra were recently performed at the Cercle des étrangers, Monte Carlo, by the Lamoureux Orchestra, under the able direction of M. Léon Jehin, and enthusiastically received. The programme contained the following annotation :

Edward Elgar est nè á Broadheath, prés de Worcester, en 1857, il est d'origine Saxonne.

Les Variations Symphoniques que nous exécutons pour la première fois à Monte Carlo ont été données au Concert Richter de Londres le 16 mars 1904, où elles ont obtenu un très grand succés de public et de presse.

Il y a en tout quatorze variations qui ont chacune un caractère spécial, chaque variation est dédiée à un ami de l'auteur. Le Finale (14e variation) revêt un caractère solennel ; c'est comme une apothéose sonore, où se reproduisent les différents thémes du morçeau qui se termine d'une façon magistrale.

The newspapers, in recording the above concert, said :

Edward Elgar, the most celebrated of English composers. . . . These Variations were well received by the public and the press, and thoroughly appreciated by the *dilettanti de Monte Carlo.—Le Petit Niçois.*

Greatly varied and rich in ideas, these Variations are no less ingenious in their development, and they are of quite extraordinarily masterly orchestration.—*L'éclaireur.*

They denote a pre-eminent composer of vast knowledge, who, although he can be placed in the foremost rank as contrapuntist and polyphonist, still remains a melodist ; therefore this work was warmly received. The theme is exceedingly well wrought ; every one of the Variations has its own particular well-chosen colour (timbre). They are delightful ensembles. . . . It is a fine composition, one that exhibits in a very high degree the composer's talent and his ability in handling the orchestra.—*Le Petit Monégasque.*

The reform of the musical section of Welsh Eisteddfodau has been much discussed during recent years. We have in these columns again and again referred to the matter, and expressed the hope that the musical genius of the Welsh race would soon have freer scope for development than it at present enjoys. We are now glad to record the formation of an Association of Choral Societies and Eisteddfod representatives. Distinguished patronage has been secured, and what appears to be a strong executive council of nearly forty conductors and others closely concerned has been elected. North and South Wales are represented, but some well-known names are conspicuous by their absence. The president is Mr. D. Bowen, of Abercarn, and the secretary is Mr. R. H. Jackson, of Abergavenny. The first object of the Association is thus stated :

To provide a central organization for choir conductors and Eisteddfod secretaries, and generally to do all such things as from time to time may be necessary to elevate the status of choirs and Eisteddfodau, and promote the advancement and progress of music.

Many other objects are also stated in the constitution. At the first blush it would seem that the new Association is attempting to regulate too much, but all this will probably be tempered by experience. The English Association of Musical Competition Festivals has maintained its unity partly because it has refrained from laying down rules and regulations. It has been content to hold aloft a banner and to let who will follow as loyal volunteers in a good cause. Whether more government and drill are advisable in Wales remains to be seen. But in any case we wish the new Association a prosperous and useful career.

The performances of Wagner's 'Ring des Nibelungen' in the English language, announced to be given, under Dr. Richter's direction, at the Royal Opera during the present month, will be looked forward to with interest. In this connection, the letter which Wagner wrote to an Australian correspondent, and which first appeared in THE MUSICAL TIMES of April last, may be reprinted :

DEAR SIR,—Your letter and the news contained therein have given me much pleasure, and I cannot omit to thank you for it.

May you be enabled to have my works placed before you in 'English,' for only then can they be thoroughly understood by an English-speaking public. We hope to achieve this in London.

We, myself and family, were much interested in the views of Melbourne which you sent me. As you propose to let us have more, I assure you that you will thereby afford us great pleasure.

Kindly present my compliments to Mr. Lyster and retain in your far away world a kindly feeling for your

Much obliged,

Bayreuth, 22 October, 1877. RICHARD WAGNER.

The prospectus of the ninety-sixth season of the Philharmonic Society has now been issued. Four actual novelties are to be presented : a Viola concerto by York Bowen, a Violin concerto by Hubay, a Vocal scena ('The Bells') by Franco Leoni, and a Symphony in C by Sibelius, the last named to be conducted by the composer. Other symphonies are Beethoven in C minor, Dvorák 'From the New World,' Schubert in C, Schumann in D minor and C, and Tchaikovsky in E minor. Of Overtures there are to be played Egmont and Leonora No. 2, (Beethoven), Academic (Brahms), Comedy (Harty), and Flying Dutchman (Wagner). Orchestral music will be further exemplified in the Brandenburger concerto for strings, No. 3 (Bach), Prelude from 'Sappho' (Bantock), Symphonic variations (Dvorák), Variations on an original theme (Elgar), Spring and Winter, from the symphonic suite 'The Seasons' (German), Funeral march (Grieg), Rhapsody No. 1 (Liszt), Symphonic poems 'Finlandia' (Sibelius) and 'Till Eulenspiegel' (Strauss), 'Death and Apotheosis' (Strauss), Introduction and closing scene from 'Tristan,' and Waldweben from 'Siegfried' (Wagner). In addition to those above mentioned, the concerto portion of the scheme consists of Brahms in B flat D'Albert in E flat, and Schumann in A minor, for pianoforte ; and Bach's for two violins ; Mozart will be represented by his Serenade nocturne No. 6, in D, for string quartet and orchestra. Mendelssohn once the idol of the Philharmonic Society, finds no place in the prospectus.

M. Claude Debussy is announced to conduct his three orchestral nocturnes at the Queen's Hall Symphony concert on February 1. This, his first public appearance in England, will undoubtedly stimulate interest in the work of one of the most original and fascinating composers of the day. No performances have as yet been given in London of works of M. Debussy's so well known by repute as 'La Demoiselle Elue' and 'Pelléas et Mélisande' ; but 'L'Après-midi d'un Faune' has become a favourite piece at Queen's Hall since its first English performance there on August 20, 1904. It was a London critic who, commenting on this performance, was under the impression that 'faune' meant fawn, and facetiously inquired what the afternoon thoughts of a young gazelle were likely to be !

A 'Library of Music' has recently been formed at the Edinburgh Public Library, under the supervision of Mr. William Cowan, Vice-Convenor of the Books Sub-Committee. No fewer than 557 volumes of vocal and instrumental music have been put into circulation at the Central Library for home use upon the same conditions as the other books in the lending department. An excellent catalogue, costing threepence, has been prepared, which not only includes music *per se*, but musical literature, both in the lending and reference departments of the institution. Moreover, these catalogue divisions are followed by the 'Marr Collection' formed by the late Robert A. Marr, an enthusiastic amateur of music in Edinburgh, and presented to the Public Library by his sister, Mrs. Joseph E. Cargill. The Marr Collection, though not large, contains some interesting books, including a few manuscripts. Among them is an Antiphonariam of the 15th or early 16th century, containing many examples of fine capital letters both in colour and in black, with some singularly beautiful scroll work. Act 1 of William Russell's oratorio 'The redemption of Israel'—full score, dated October 3, 1804—is also included, and of special local interest are the following:

Minute Book of the Edinburgh Musical Association, with lists of members and record of their attendances, 1844-52.

Index to the whole musick belonging to the Edinburgh Musical Society, 1782.

Volume containing the Rules of the Professional Society of Musicians (Edinburgh) with the signatures of the members, dated June, 1824, and also Rules, dated December 31, 1836.

From the point of view of local musical history, the importance of preserving such documents as those above enumerated cannot be over-estimated.

An interesting publication, dated December 6, 1907, has reached us, entitled 'List of compositions performed for the first time in London at the concerts founded by Mr. Robert Newman in 1893, at Queen's Hall, and taken over by the Queen's Hall Orchestra, Limited, in the autumn of 1902.' In spite of this long title it could easily and truthfully be made longer by the addition of the words 'and last,' inserted after the word 'first,' as regards many of the works produced and forgotten during these fourteen years. Anyhow, the list, a most instructive document in itself, should furnish much food for thought to the valiant and large army of composers who cover much paper with music that fails to prove acceptable. Some gems, of course, have been discovered among these 447 novelties. Nearly one-third (to be exact, the number is officially stated as 142) are the compositions of British composers, whose gifts vary considerably in regard to creative genius. Apart from the mixed feelings which a perusal of this list will produce in some directions, it will be most useful for reference. As it is set forth in chronological form, no one can accuse it of not being up to date. Perhaps the Directors of the Queen's Hall Orchestra, Limited, may see their way to issue so interesting and important a catalogue in the alphabetical order of composers.

It is reported from Vienna that some letters of Beethoven (twenty-eight in number), together with forty-seven pages of manuscript music in the handwriting of the composer, have just been discovered in the Austrian capital. The letters, which are said to have been written between the years 1816 and 1823, are likely to prove specially interesting if this discovery can be authenticated.

A Sheffield choir, of about 350 voices and under the direction of Dr. Henry Coward, has accepted the invitation of Dr. Charles Harriss to pay a visit to Canada next autumn. These vociferous Sheffielders will show Canadians how choral works ought to be sung. Their répertoire will include 'The Messiah,' 'Elijah,' and two of Bach's motets.

The State Parliament of Victoria passed two years ago a Registration of Teachers Act. On the possibilities of organized action being pointed out to the music profession, the members thereof practically unanimously registered themselves under 'Teachers of special subjects.' The process of testing new applicants is now under consideration, and for this purpose the Registration Board has called in the services of an Advisory Committee, which is now considering the draft scheme of examination drawn up by Prof. Peterson.

Mr. Albert Visetti relates an amusing operatic incident which came under his notice some years ago. Through his good offices, one of his pupils had been allotted the part of an old and sorrowful man in an opera of Donizetti's, and the stage manager had decided that for the full expression of the grief with which the interpreter of the part was supposed to be oppressed, a halting limp was essential. The remainder of the droll story is best told in Mr. Visetti's own words: 'Fearful as to my pupil's reception, I did not put in an appearance at the opera house until the end of the second act, and as I wanted to hide myself, I went into the gallery. There he was on the stage, taking his call and jumping with joy. An old woman near me was clapping wildly. I said, "You like him." She answered, "Well, you see, he was so lame before, we are so pleased to see he has recovered"! Alas! my dear pupil's success was in his legs.'

Mr. George Bernard Shaw, having been asked by Colonel Mapleson to write the libretto of an opera to be set to music by Dr. Saint-Saëns, has replied to the invitation in the following facetious strain:

Unfortunately I have a prior engagement with Richard Strauss, which is at present rather hung up by the fact that I want to write the music and he wants to write the libretto, and we both get along very slowly for want of practice.

I wonder whether Elgar would turn his hand to opera. I have always played a little with the idea of writing a libretto; but though I have had several offers, nothing has come of it. When one is past fifty, and is several years in arrear with one's own natural work, the chances of beginning a new job are rather slender.

A correspondent writes: 'The death of Dr. E. J. Crow reminds me of an awkward incident during his organistship of Ripon Cathedral. Some six or seven years ago I was spending the week-end at Ripon, when I made the acquaintance of Dr. Crow, who very kindly invited me to go round the Cathedral with him at the close of the Sunday afternoon service. With an intelligent young verger as cicerone we had just started on our peregrinations when some Americans, staying at the same hotel as myself, asked to join us. During a pause in the verger's descriptions, and while we were standing in the Choir, the senior American lady pointed to the lectern and said, "I can't think why these cathedrals don't have a decent bird, not a miserable *crow* like that!" This nasal-toned matron from across the Atlantic had no idea of the name of the organist (Dr. Crow) who was standing by, but whose perch was not on the lectern, but on the organ-seat of the cathedral.'

ENGLISH FOLK-SONG.*

That a well-considered, scientific treatise on English folk-song has now become necessary, every thoughtful musician will acknowledge. Moreover, it may readily be admitted that a man whose zealous devotion to folk-song has resulted in the collection 'in round numbers of fifteen hundred tunes,' taken down from some three hundred and fifty country singers and players, is likely to have reliable knowledge of the subject upon which he writes. Mr. Sharp's 'conclusions' have certainly not been hastily arrived at, for they bear upon the face of them an assured conviction as to their soundness. Whether all will agree with his deductions is another question, but there is no doubting the fact that they have been well and honestly thought out.

An accepted definition of 'folk-song,' as now understood, has been for some time a desideratum. The dictionaries are of little use; a literal translation of the German word 'Volkslied' is also misleading. Mr. Sharp supplies the definition, 'The song created by the common people.' This is all very well, and most of us will agree with its spirit, but unfortunately it brings in its train a still more knotty problem to solve, viz., Who are the common people? Our author answers, 'those whose mental development has been due, not to any formal system of training or education, but solely to environment, communal association, and direct contact with the ups and downs of life.' This is much too long for an appendix, and furthermore we are all mentally developed by environment and communal association, and we all have ups and downs in a greater or lesser degree. No! a compact definition of 'folk-song' is still needed.

Mr. Sharp contends that the folk-song after its creation tends to evolve still further. He discountenances the theory that the folk-song is really, figuratively speaking, as he happily puts it in the words of the botanist, 'a garden escape' from the art-world; in other words, that it is an art-song which has obtained traditionary life among the 'common people.' He will have many supporters in this contention; but he will be the first to grant that there are many 'garden-escapes' found among folk-song which the singer will offer in perfect good faith among the wild flowers which constitute his garland. Young collectors who have chanced upon such unfortunate finds may be too ready to assume that, in the main, folk-songs are merely corruptions of 'composed' songs, and will raise their voices to swell the cry 'England has no national music born of the people like other countries.' A little consideration will show those who are of this way of thinking that a race which has no true folk-song would be as marvellous as a race without speech, and that the real wonder is, not that the English peasant has a folk-song, but at the crass ignorance and stupidity which, until the last few years, has denied its existence and ignored the attempts made to bring it into the light.

In dealing with the origin of the folk-song, Mr. Sharp points to many tempting paths along which we might follow him. He prints some interesting variants made, more or less extemporarily and perhaps unconsciously, by certain folk-singers. He thereby suggests how easily such vocalists, gifted with a ready flow of melody, are true creators of folk melody, and are responsible for its variation. Other influences in this direction are forgotten words, bridged over by unmetrical lines for which the singer has, perforce, to use an irregular phrase of melody. That Mr. Sharp is a strong believer in what he calls the 'communal origin' of folk-song, is instanced by the well-known example of A inventing a tale, and telling it to B, who passes it on and on until it reaches the ears of Z. The result of this transmission is, that the tale as told by A is totally unlike that heard by Z. Mr. Sharp asks, Who is really the author of the tale told in its final form? Certainly not A, and certainly not Y, the last teller of it. He maintains that only the form which 'accurately expresses the taste and feeling of the community' will survive, and that what is purely personal will be gradually but surely eliminated.' While there is of course much truth in this, there remain many puzzling things about folk-song—or rather folk-melody—which are not solved by such obvious reasoning, despite the A to Z process, it being well known that there are many folk-airs noted down hundreds of miles apart which have but little variation.

Mr. Sharp deduces that art-music 'is the work of the individual, and expresses his own ideals and aspirations only; it is composed in, comparatively speaking, a short period of time, and by being committed to paper, it is for ever fixed in one unalterable form. Folk-music, on the other hand, is the product of a race, and reflects feelings and tastes that are communal rather than personal: it is always in solution; its creation is never completed; while at every moment of its history it exists not in one form but in many.'

There is also a considerable amount of truth in this; but it must be admitted that a great number of art-songs which have been individually and personally created, having won the affections of the people have really become 'communal.'

As folk-melodies are so much constructed from the modes, our author devotes a whole chapter to this subject, where we need not follow him. In this connection, however, he has several striking passages which deserve quotation, *e.g.*: 'Needless to say, modal folk-airs have suffered grievously at the hands of modern musicians. Curiously enough, Brahms, who had the deepest affection for folk-music, is one of the worst offenders. This is particularly unfortunate, for Brahms is regarded by musicians of the present generation, and justly so, with the deepest reverence; and this makes it extremely difficult to win a hearing for views that conflict with his teaching . . . . Many writers have consistently followed the example set by Brahms, and have harmonized their modal folk-airs in modern and non-modal fashion. Few, however, of his imitators are equipped with a like technique; consequently, in their hands, the faults of the method become magnified.'

In the chapter on English folk-scales there are many very pertinent remarks. 'My own experience,' the author says, 'has taught me that with folk-singers of to-day the sense of harmony is very rudimentary. It was only very few of them, for instance, who were able to recognize their own songs when I played harmonized versions of them on the piano; and still fewer who could sing them to the simplest instrumental accompaniment. The average folk-singer of to-day stands, I believe, with regard to harmony, just where his more cultivated predecessor stood in pre-harmonic days.' It is pointed out that a large number of modal folk-airs begin 'with a note that is not the tonic, and with a phrase which is not suggestive of the tonic harmony.' This condition he attributes to a well-observed manner of singing folk-songs. The singer, having no accompaniment, and with his mind engrossed with the words rather than with the tune, makes no pause between the verses; on the other hand the accompanied art-song has its key strongly defined at the beginning of each verse. Moreover, the musician thinks more of the music than the words he sings, 'accordingly, the opening phrase [of some

* *English Folk-Song: Some conclusions.* By Cecil J. Sharp. London: Simpkin & Co., Ltd., Novello & Co., Ltd.; Taunton: Barnicott & Pearce. 1907. Price, 7*s.* 6*d.* net.

folk-songs] especially of ballet-tunes, has come to be evolved in a form which will fit naturally and continuously upon the concluding strain of the air.' The old English circular tunes—'Dargason' is quoted as an example—have the peculiar quality of avoiding what the folk-song singer finds so tiresome, the pause at the end of a verse.

'Rhythmical Forms and Melodic Figures' is an interesting chapter. In the attempts here made to reduce to some order the characteristics of folk-melody in respect of its form, Mr. Sharp has arrived at these conclusions :

(1) A folk-song is always anonymous. (This does not mean that all anonymous music is folk-music.)

(2) Modal melodies, set to secular words, are nearly always of folk origin.

(3) Song-tunes in the minor mode are either composed tunes, or folk-airs that have suffered corruption.

(4) Folk-tunes do not modulate.

(5) Folk-melodies are non-harmonic.

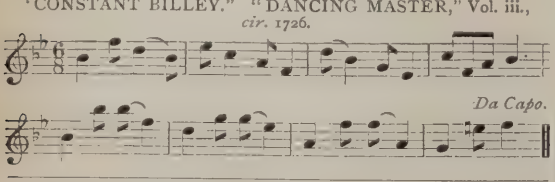
(6) Folk-melodies often contain bars of irregular length.

(7) There is a prevalence of five and seven time-measures in folk-airs.

The two chapters on 'Folk-Poetry' and 'Folk-Singers and their Songs,' are worthy of careful perusal. In the latter the author deals with the 'old English song' which has been so loosely confounded with the folk-song. He makes the true statement that the 'Vicar of Bray'—although now sung to, presumably, a folk-air, 'The Country Garden'—was, as a song, never sung by the English peasant. 'Country Gardens' is a Morris dance-tune still heard traditionally in the South of England. In this connection it may interest Mr. Sharp and others to turn to a letter (by the present writer) in THE MUSICAL TIMES of February, 1892, where the whole question of the 'Vicar of Bray' in relation to the tune 'Country Garden' is dealt with. It may be mentioned, too, that the tune 'Country Garden' is in print in several books of ballad operas onwards from 1728 to dance collections of 1744, &c. Mr. Sharp violently accuses Gay or Pepusch of altering the folk-airs in the 'Beggars' Opera,' in order to fit their new words. He particularly instances 'Cease your funning,' whereof he says 'the rhythm of this fine old melody, "Constant Billy," is changed that it might fit the metre of the new words.' He begs a comparison 'between the edited and the traditional versions of this air, which will serve to illustrate the nature of the alterations or "improvements," of which Gay or Pepusch, or both of them, were guilty.' The 'Constant Billy' Morris-tune which Mr. Sharp instances, and which he has recently collected, is a dance tune pure and simple, and it is but a form of some original, of which 'As down in the meadows,' and 'The Black Joke' are also variants. 'Cease your funning' is found in early engraved works as 'Lofty mountains'* ('When the hills and lofty mountains,' or 'Charming Billy' on song sheets), and it is merely another form of it.

'The Dancing Master' (vol. iii., *cir.* 1726, p. 170) contains the identical tune 'Constant Billey,' and this, as will be seen, is sufficiently near 'Cease your funning' to prove that when the tune was taken into the opera it was current with the same rhythm which Mr. Sharp objects to.

'CONSTANT BILLEY." "DANCING MASTER," Vol. iii., *cir.* 1726.



* Daniel Wright's 'Compleat Tutor for ye Flute.' *Cir.* 1735. See also Chappell, p. 665.

Mr. Sharp is, I think, unduly severe on the compilers of early ballad operas. He says : 'It is impossible to accept the tunes in "The Beggars' Opera" as trustworthy records of peasant-song ; and a like criticism must regretfully be passed upon all the so-called folk-airs contained in the forty or more ballad operas which followed it.' The 'Beggars' Opera' is not great in folk-airs, and I think I am quite correct in saying that every tune used in it can be found in print previous to its production. In some other early ballad operas, traditional airs have a place, as for instance, 'The Country Garden' in the 'Quakers' Opera' (1728) and the 'Grub Street Opera' (1731). These tunes (given under the name) may, I think, be favourably compared with the versions known among folk-singers of to-day. It is interesting also to note the differences between the varied forms of the tune 'The Miller of the Dee' as recovered by folk-song collectors, and as sung to different sets of verses, with the original air 'The Budgeon it is a fine Trade,' to be found in some of the early ballad operas, but it is indeed difficult to say with certainty which is the less corrupt form.

Mr. Sharp's book is a work that no folk-song student can afford to be without. As I have before said, his 'conclusions' may not be everybody's, but he has written a vigorous book full of thoughtfu reasoning which cannot lightly be set aside.

FRANK KIDSON.

Church and Organ Music.

'ABIDE WITH ME.'

The editor of *The Treasury* has been seeking the opinion of his readers, in the form of a competition, as to the best twenty hymns. This he was prompted to do by a letter, signed 'Organist,' which appeared in the *Daily Telegraph* of September 11, and which contained the following sentence : 'The number of hymns, with their tunes, which seem to me satisfactory do not exceed twenty, and I very much doubt if many organists would be disposed to include more ?'

The result of the competition is announced in the December issue of *The Treasury*. As 1,200 lists were sent in, a total of 24,000 'first lines' had to be examined and tabulated. The result is given as follows :

1. Abide with me
2. Lead, kindly Light
3. O God, our help
4. Holy, Holy, Holy
5. The Church's One Foundation
6. Rock of Ages
7. And now, O Father
8. Hark, the Herald
9. Jesu, Lover of my soul
10. Come, Holy Ghost
11. Sun of my soul
12. When I survey
13. All people that on earth
14. For all the Saints
15. Jesus Christ is Risen
16. Onward, Christian soldiers
17. O come, all ye faithful
18. Eternal Father
19. On the Resurrection Morning
20. Glory to Thee, my God, this night.

It was natural that much difference of opinion would exist among so many competitors as to what are the best twenty hymns ; but 'Abide with me' not only headed the poll, but 'that one hymn only was included in the best twenty by more than one half of

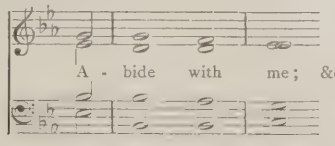
the competitors.' The editor goes on to say: 'So far, then, as our 1,200 correspondents are fairly representative of English churchmen, there is no doubt as to what is the most popular hymn used in the English church.'

The hymn, by the Rev. Henry Francis Lyte (1793-1847), perpetual curate of Lower Brixham, Devonshire, was written shortly before his death, under the following circumstances, as recorded by his daughter in a memoir of her father (1850):

The summer was passing away, and the month of September (that month in which he was once more to quit his native land) arrived, and each day seemed to have a special value as being one day nearer his departure. His family were surprised and almost alarmed at his announcing his intention of preaching once more to his people. His weakness, and the possible danger attending the effort, were urged to prevent it, but in vain. 'It was better,' as he used often playfully to say, when in comparative health, 'to *wear* out than to rust out.' He felt that he should be enabled to fulfil his wish, and feared not for the result. His expectation was well founded. He did preach, and amid the breathless attention of his hearers gave them the sermon on the Holy Communion, which is inserted last in this volume [i.e., the *Remains*]. He afterwards assisted at the administration of the Holy Eucharist, and though necessarily much exhausted by the exertion and excitement of this effort, yet his friends had no reason to believe it had been hurtful to him. In the evening of the same day he placed in the hands of a near and dear relative the little hymn 'Abide with me,' with an air of his own composing, adapted to the words.

'Abide with me,' in its original form of eight stanzas, was written at Berry Head, Brixham, in September, 1847.

In regard to the popularity of the hymn, Dr. Julian ('Dictionary of Hymnology') may be quoted. He says: 'The use of this hymn is very extensive in all English-speaking countries. It is found in almost every collection published in Great Britain during the past thirty years,' a period to which ten or more years may now be added.

There is no need to give the familiar setting by Dr. W. H. Monk (1823-1889). The tune, called 'Eventide,' appeared in the first edition of 'Hymns Ancient and Modern' (1861), of which Monk was musical editor, and for which he specially composed it. 'Eventide' is Monk's best-known tune, and is to be found in every collection of modern times. It was composed under peculiar circumstances. He told a friend that as he (Monk) and Sir Henry Baker were leaving one of their meetings concerning the preparation of 'Hymns Ancient and Modern,' they suddenly remembered that there was no tune for 'Abide with me.' Monk at once sat down and, undisturbed by the sound of a pianoforte lesson then in progress, he wrote the tune in ten minutes. The false accent of the tune in the first verse has drawn forth some adverse criticism which is not without justification: in the latest edition (1904) of 'Hymns Ancient and Modern' the following alternative for the first verse is thus given:

Will congregations readily adopt this reading? Most probably not.

Spohr's 'Last Judgment' was sung at Pershore Abbey on December 12, by the Pershore Abbey Choral Society and the choir of the church. Mr. A. Quarterman, of Worcester, led the orchestra, Mr. A. M. Slatter, organist of All Saints' Church, Evesham, presided at the organ, and Mr. C. Mason, organist of the Abbey, conducted.

'CHURCH PRAISE.'

In the year 1883 the Presbyterian Church of England issued its first official hymnal entitled 'Church Praise.' This collection— a great advance upon the semi-official 'Psalms and Hymns' which it superseded—has now undergone a thorough revision, and, in an amplified form, has recently been published, under its old title, by Messrs. James Nisbet & Co., Limited. The book, which extends to 945 pages, is something more than a hymnal *per se*. It may be styled a 'manual of praise,' as it contains some Metrical Psalms (in the 17th century rhymings of Francis Rous), a small selection of Prose Psalms pointed for chanting, ancient hymns and canticles, anthems, &c. The hymnal section proper ends at No. 624, but the remaining contents have been numbered on consecutively to No. 784.

Following the usual custom of preparing denominational hymnals, the new 'Church Praise' has been compiled by a committee of ministers and laymen. The work has been remarkably well done, far better, indeed, than the old book, prepared twenty-five years ago. The music drafting committee had the practical advice of Dr. F. N. Abernethy and Dr. J. E. Borland, who have taken the utmost care in passing the book through the press.

The hymnal section is made up of the pick of the books, and, unlike all modern collections, this particular one contains very few new tunes, not more than half-a-dozen, perhaps. In the process of revision the book has been purged of most of its former defects. One, however, has been allowed to remain — the mating of the hymn for children, 'God, Who hath made the daisies,' with Mendelssohn's four-part song 'O hills! O vales of pleasure.' The simplicity of the hymn is totally at variance with the music, regarded from a child's point of view, apart from the artistic principle involved; fortunately, however, an alternative tune is suggested, which is sure to be largely taken advantage of.

The twelve selected prose psalms have been pointed with the use of super-imposed notes, a system suggested by Miss Maria Hackett seventy-five years ago. Its application in 'Church Praise' appears to have been in the nature of an afterthought, as in the earlier part of the book (Nos. 21, 53, 359) heavy type has been used for certain words, with the result that these pages are typographically disfigured.

Apart from one or two blemishes—and what hymnal is perfect?—the new edition of 'Church Praise' reflects great credit upon all concerned in its compilation, especially upon the Rev. J. M. E. Ross, the capable general editor. The book is sure to become a very valuable aid in the services of the church for which it has been so thoughtfully prepared.

BACH'S CHURCH CANTATAS.

The *Pall Mall Gazette* of December 14, in noticing a performance of Bach's Christmas Oratorio at St. Anne's Church, Soho, said:

One would like to see the example set by St. Anne's followed by many other churches. Besides this oratorio and the Passion Music, there are a great number of church cantatas of Bach for all seasons of the year, and it is difficult to understand why they are not performed more frequently. No greater interest could be offered to a church choir than the practice and performance of one of these beautiful compositions; they are not appreciated for the simple reason that they are not known.

A new organ, built by Messrs. Henry Willis & Sons, has been completed in Childwall Church, near Liverpool, as a memorial to the Gladstone family. In the quiet burying place is the grave of Mr. W. T. Best, where, to quote from the simple inscription, his body 'rests in hope.'

CARLISLE CATHEDRAL.

The organ in Carlisle Cathedral, originally built by Father Willis in 1856, has been rebuilt and enlarged by Messrs. Harrison & Harrison, of Durham. The renovated instrument was opened on December 10 by Sir Walter Parratt, who gave two recitals, of which the following are the programmes :

Choralvorspiel—'Ein' feste Burg' .. .. .. *Max Reger.*
Andante tranquillo in F .. .. *Stanford.*
Prelude and fugue in C .. .. *Bach.*
Chaconne in F .. .. *Purcell.*
Prelude to 'Parsifal' .. .. *Wagner.*
Marche de couronnement .. .. .. *Saint-Saëns.*

Overture to 'Tolomeo' .. .. *Handel.*
Largo ('New world' Symphony) .. .. .. *Dvorák.*
Toccata in D minor .. .. *Bach.*
Marche aux flambeaux .. .. *Guilmant.*
Ave Maria .. .. *Henselt.*
Ite Missa Est .. .. *Lemmens.*

A tastefully printed brochure—compiled by Mr. Sydney H. Nicholson, acting-organist of the cathedral, and published by Messrs. Chas. Thurnam & Sons, Carlisle—furnishes some interesting information upon the organs and organists of the cathedral. The specification of the organ, drawn up by the builders in consultation with Mr. Nicholson, is as follows :

PEDAL ORGAN, 11 Stops, *4 Couplers.*

		FEET.
1.	Double Open Diapason	Metal, 32
2.	Open Diapason .. .. (20 pipes from No. 1) ..	,, 16
3.	Open Wood	Wood, 16
4.	Sub-Bass .. .. .. (12 pipes from No. 12) ..	,, 16
5.	Violone	Metal, 16
6	Octave Wood .. .. .. (20 pipes from No. 3) ..	Wood, 8
7.	Flute .. .. (20 pipes from No. 4) ..	,, 8
8.	Ophicleide	Metal, 16
9.	Fagotto .. .. (from No 54) ..	Wood, 16
10.	Posaune .. .. .. (20 pipes from No. 8) ..	Metal, 8
11.	Bassoon	,, 8

Nos. 9 and 11 are enclosed in the Solo swell-box.

I. *Choir to Pedal.*
II. *Great to Pedal.*
III. *Swell to Pedal.*
IV. *Solo to Pedal.*

CHOIR ORGAN, 9 Stops, *2 Couplers.*

		FEET.
12.	Double Salicional .. .. (Closed wood bass) ..	Metal, 16
13.	Open Diapason	,, 8
14.	Claribel Flute	Wood, 8
15.	Viola da Gamba	Metal, 8
16.	Dulciana	,, 8
17.	Spitz-Flöte	,, 4
18.	Flauto traverso	,, 4
19.	Gemshorn	,, 2
20.	Cornopean	,, 8

V. *Swell to Choir.*
VI. *Solo to Choir.*

GREAT ORGAN, 13 Stops, *4 Couplers.*

		FEET.
21.	Double Open Diapason	Metal, 16
22.	Large Open Diapason	,, 8
23.	Small Open Diapason	,, 8
24.	Stopped Diapason	Wood, 8
25.	Hohl-Flöte	,, 8
26.	Principal	Metal, 4
27.	Wald-Flöte .. .. .. (Triangular pipes) ..	Wood, 4
28.	Twelfth	Metal, $2\frac{2}{3}$
29.	Fifteenth	,, 2
30.	Sesquialtera (17, 19, 22)	,, —
31.	Trombone	,, 16
32.	Tromba	,, 8
33.	Octave Tromba	,, 4

VII. *Reeds on Solo.*
VIII. *Choir to Great.*
IX. *Swell to Great.*
X. *Solo to Great.*

SWELL ORGAN, 14 Stops, *1 Coupler.*

		FEET.
34.	Lieblich Bourdon	Wood, 16
35.	Open Diapason	Metal, 8
36.	Lieblich Gedeckt	Metal and Wood, 8
37.	Echo Gamba	Metal, 8
38.	Vox Angelica (to tenor C)	,, 8
39.	Octave	,, 4
40.	Lieblich Flöte	Wood, 4
41.	Flautina	Metal, 2
42.	Mixture (12, 19, 22)	,, —
43.	Oboe	,, 8
44.	Double Trumpet	,, 16
45.	Trumpet	,, 8
46.	Clarion	,, 4
47.	Orchestral Hautboy	,, 8

XI. *Octave.*
Tremulant (by pedal).

SOLO ORGAN, 11 Stops, *4 Couplers.*

		FEET.
48.	Quintaten	Metal, 16
49.	Harmonic Flute	,, 8
50.	Concert Flute	,, 4
51.	Harmonic Piccolo	,, 2
52.	Viole d'Orchestre	,, 8
53.	Viole Céleste (to FF)	,, 8
54.	Viole Octaviente	,, 4
55.	Contra Fagotto	Wood, 16
56.	Clarinet	Metal, 8
57.	Vox Humana	,, 8

The above Stops are enclosed in a swell-box.

58.	Tuba	Metal,	8

XII. *Octave.*
XIII. *Sub-octave.*
XIV. *Unison off.*
XV. *Swell to Solo.*
Tremulant (by pedal.)

COMBINATION COUPLERS.

XVI. *Great and Pedal combinations coupled.*
XVII. *Pedal to Swell pistons.*

Manual Compass : CC to C^4=61 notes.
Pedal Compass : CCC to G =32 notes.

ACCESSORIES.

Four combination pedals to the Pedal organ.
One patent adjustable combination pedal to the Pedal organ.
Three combination pistons to the Choir organ.
Four ,, ,, ,, Great organ.
Five ,, ,, ,, Swell organ.
Four ,, ,, ,, Solo organ.
Four patent adjustable combination pistons, one to each manual.
Reversible piston to *Great to Pedal.*
Reversible pedal to *Great to Pedal.*
Reversible piston to *Swell to Great.*
Two balanced crescendo pedals to Swell and Solo organs.
Tremulant pedal to the Swell organ.
Tremulant pedal to the Solo organ.

WIND PRESSURES.

Pedal flue-work, $2\frac{1}{2}$ inches to 6 inches ; reeds, 5 inches and 15 inches.
Choir, $3\frac{1}{2}$ inches.
Great flue-work, 4 inches ; reeds, 7 inches.
Swell flue-work and Oboe, $3\frac{1}{2}$ inches ; other reeds, 7 inches.
Solo flue-work and orchestral reeds, 5 inches ; tuba, 15 inches.
Action, 12 inches.

The draw-stop jambs are at an angle of 45 degrees to the key-boards, and fitted with ivory bushes. The stop-handles have solid ivory heads, the speaking stops being lettered in black, and the couplers, &c. (indicated above by italics), in red. The latter are grouped with the speaking stops of the departments they augment. The Swell to Great coupler draws on both jambs. The combination pistons have solid ivory heads.

The builders' latest system of tubular pneumatics is applied to the whole mechanism of the organ, except the manual to pedal coupling action, which is mechanical.

The Willis air-pumps have been retained, and are driven by a new electric motor.

Speaking stops=58 ; couplers, &c.=17. Total drawstops=75.

The organ stands on the screen, with the 32-ft. pedal pipes facing west.

Spohr's 'Last Judgment' was sung with its accustomed reverence and impressiveness at St. Paul's Cathedral on the evening of December 3, under the skilful direction of Sir George Martin, whose effective setting for chorus and orchestra of 'Out of the deep' (*De Profundis*) opened the service. The work was beautifully rendered by the cathedral choir accompanied by a full orchestra, while Mr. Charles Macpherson, sub-organist of the cathedral, ably presided at the organ. The Advent hymn, 'Lo, He comes with clouds descending,' was sung to the time-honoured tune 'Helmsley.' An immense congregation listened to the simple strains of Spohr with evident appreciation of their melodiousness.

A choral festival was held at St. Peter's Church, Oxford Street, Newcastle-on-Tyne, on November 29, by the choirs of the churches of St. Andrew, St. Peter Jesmond, and St. George. The music sung included Stainer's *Magnificat* and *Nunc dimittis* in B flat, Wesley's anthem, 'Ascribe unto the Lord,' and Stanford's *Te Deum* in B flat. The united choirs, numbering about 150 voices, were conducted by Mr. James M. Preston ; Mr. T. W. Ritson presided at the organ. With the exception of 'Sleepers, wake!' the music on this occasion was entirely by English composers, including a selection of organ music played before the service.

Spohr's 'Last Judgment' was sung at All Saints' Church, Hatcham Park, on Sunday, December 1, under the direction of Mr. C. T. Couch, organist and choirmaster of the church.

The following interesting selection of music was performed in the chapel of St. John's College, Cambridge, on Sunday evening, December 1, under the direction of the organist, Mr. C. B. Rootham, with Mr. Ronald Hurry at the organ:

Psalm 150, for chorus and organ .. .. .. *César Franck.*
Concerto in D minor, for organ and orchestra .. .. *Handel.*
Soloist, Dr. Alan Gray.
Mass in D major (Op. 86), for chorus, semi-chorus, orchestra, and organ .. .. *Dvořák.*

ORGAN RECITALS.

Dr. J. C. Bridge, St. John's, Great Sutton, Chester (opening of new organ built by Messrs. Young, of Manchester)—Offertoire on two Christmas Carols, *Guilmant.*

Mr. R. C. W. Pullen, Holy Trinity Cathedral, Shanghai—Suite for organ, violin and violoncello, *Rheinberger.*

Mr. W. E. Cousins, West United Free Church, Johnstone, Paisley—Scherzo symphonique, *Fricker.*

Mr. Alfred Bentley, St. Mary Magdalene, East Keswick—March in B flat, *Silas.*

Mr. Matthew Kingston, St. Katharine Cree Church, E.C.—Allegro vivace in A, *Morandi.*

Mr. A. E. Jones, Town Hall, Bolton—Choral Song and fugue, *S. S. Wesley.*

Mr. W. Henry Maxfield, St. John the Evangelist, Altrincham—Finale, fourth Symphony, *Widor.*

Mr. Hanforth, Parish Church, Sheffield—Fantasia and Toccata in D minor, *Stanford.*

Mr. Ernest Jones, St. Paul's, Llandudno—Prelude, Air and Gavotte, *S. Wesley.*

Mr. Edwin N. Nayler, Parish Church, Crewkerne—Andantino No. 2, *E. H. Lemare.*

Mr. Frederick J. Wagg, St. Laurence's, West Woodhay—Marche des rois mages, *Dubois.*

Mr. Frank Smith, Middle United Free Church, Greenock—Concert Overture in C minor, *Hollins.*

Mr. Albert E. Workman, St. Andrew's, Litherland—Marche Pontificale, *W. Faulkes.*

Mr. Frederick Wyatt, All Souls', Radford—Fantasie rustique, *Wolstenholme.*

Mr. Henry Graves, Parish Church (New) Ayr—Allegretto in F sharp minor, *Guilmant.*

Mr. James Tomlinson, Public Hall, Preston—Fourth organ Concerto, *Handel.*

Mr. Purcell J. Mansfield, Wesleyan Church, Paignton—Nachspiel (Op. 14), *T. Tertius Noble.*

Mr. Ernest H. Smith, St. Bede's, Liverpool—Theme with variations, *Faulkes.*

Mr. W. Silkstone Dobson, Christ Church, Southport—Sonata in D minor, No. 1, *Guilmant.*

Mr. H. C. J. Churchill, Regent Square Presbyterian Church—Finale in D, *Lemmens.*

Mr. H. C. L. Stocks, Parish Church, Streatham—Andante in D, *Silas.*

Mr. Clarence Lott, St. Sepulchre's, E.C.—Offertoire in D minor, *E. M. Lott.*

Mr. J. Gray, Adam Smith Hall, Kirkcaldy—Pastorale in G (Op. 103), *Merkel.*

Mr. W. Wolstenholme, All Saints', Norfolk Square, W.—Festival Toccata in B flat, *Wolstenholme.*

Mr. Frederick Richens, St. John's Protestant Episcopal Church, Hagerstown, Maryland, U.S.A.—Concert Rondo, *Hollins.*

Mr. H. Newboult, Wesley Church, Pretoria—Sonata in C minor, *Guilmant.*

Mr. Allan H. Brown, Broomwood Road Wesleyan Church—Marche des rois mages, *Dubois.*

Mr. T. Herbert Weatherly, Central Methodist Church, Toronto—Cantique du soir, *Wheeldon.*

Mr. Cyril W. Butlin, Rothwell Wesleyan Church, Northants (opening of new organ)—Marche Triomphale, *W. H. Maxfield.*

ORGANIST AND CHOIRMASTER, AND CHOIR APPOINTMENTS.

Mr. James Beck, Holy Trinity Church, Harrow Mission, North Kensington.

Mr. Albert Edwards (alto), St. Michael's Church, Croydon.

Reviews.

A History of Music in England. By Ernest Walker, M.A., D.Mus.

[Oxford: The Clarendon Press.]

Dr. Ernest Walker is a well-read musician and has the pen of a ready writer. He has produced an interesting and readable book that is full of information and admirably compiled. Except when his judgments are warped by prejudice, his criticisms are sound and fair-minded. Although, to quote from the preface, 'the book has been designed from the standpoint of a musician rather than from that of an antiquarian (*sic*), and even then more for the general music-lover than the technically erudite,' the student may turn to its pages with advantage, especially if he disregard the author's proneness to destructive criticism.

Nothing could be better than the chapter on 'The Madrigalian Era,' the longest as it is the best in the volume. From beginning to end it is excellent and may be read with profit and edification. To quote Dr. Walker's concluding words: 'there can be no doubt that the concerted vocal music of the chief men of the time [the madrigalian period] represents the supreme flower of English art. . . . Limited by necessary historical conditions as their technical resources are, they can between them cover a wide range of emotional expression, and portray it from end to end with a subtle directness and a steady distinctiveness that place their work very high among the things worthy of permanent remembrance by musicians of all nationalities, and not least by their sometimes too forgetful countrymen. They can look in the face any composer who has ever lived; if they are not among the few supreme divinities, they are at any rate Titans among the earth-born.'

The twenty-five pages devoted to 'Handel in England' are more controversial. While Dr. Walker justly pays high tribute to many of Handel's beautiful but neglected opera songs, he is evidently not altogether favourably disposed towards the composer of 'The Messiah.' 'The old idol,' he says, 'hurled down somewhat indignantly from the impossible position that he formerly occupied, is in some danger of being relegated to the rubbish-heap. But it would be a million pities if "The Messiah" were to disappear into the limbo of those artistic works for which the relatively unmusical public retains a superstitious reverence long after the musicians themselves have come to a final, and on the whole—at any rate in comparison—an adverse judgment.' Dr. Walker, although a comparatively young man, need have no fear that 'The Messiah' will find its way to the 'rubbish-heap' during his lifetime.

The two chapters on Victorian Music do not maintain the level of excellence reached in the earlier portions of the book, although they contain much that calls for commendation—the warm appreciation of the Wesleys, for instance. It is absurd, however, to speak of Henry Smart's compositions as 'pleasing Sunday-school music'—does the Te Deum in F come within this category?—and the depreciation of recently deceased musicians is in strong contrast with the judicial dignity which characterizes the critical tone of many previous pages. A chapter on 'Folk-music' and a final one on 'General characteristics' conclude a volume which, with certain shortcomings, is a distinct contribution to English musical literature. There are copious musical examples—some of which, being printed in short score, are, however, very confusing—and, we are glad to notice, they have an index all to themselves.

We venture, in view of a reprint of the book, to point out one or two errors. Sir George Macfarren did not edit Handel's 'Theodora' (p. 202), nor did Ouseley edit the *complete* works of Orlando Gibbons (p. 260); Sterndale Bennett was not a pupil of Mendelssohn, as is stated by inference on p. 268; and it seems strange, in a book written by an Oxford don and printed at the Clarendon Press, to find the term 'Cathedral chancel' (p. 265). Dr. Walker, on p. v. of his Preface, says: 'in an examiner-ridden age we are far too much inclined to attach an altogether ridiculous and harmful importance to parrot-like memorizing of mere dates and facts, that can never be more than the dry bones of a living art.' Having read this, it is

with considerable trepidation that we venture to call attention to a few wrong dates. Playford's 'A breefe introduction to the skill of musick' was first published in 1654, not 1653 (p. 123)—a facsimile reproduction of the title-page of this rare book appeared in THE MUSICAL TIMES of January, 1906; Daniel Purcell died in the year 1717, not 1718 (p. 138); and Sir Hubert Parry was elected to the Professorship of Music at Oxford in 1899, not 1900 (p. 285). These 'dry-bones' may be considered 'altogether ridiculous and harmful,' but accuracy, even in 'A History of Music in England,' is not without its advantages.

VIOLIN MUSIC.

Old English Violin Music. Edited by Alfred Moffatt. No. 1, Sonata in G major, by James Lates; No. 2, Sonata in D minor, by Henry Eccles; No. 3, Sonata in B flat major, by William Babell; No. 4, Sonata in G minor, by John Stanley; No. 5, Sonata in A major, by John Collett; No. 6, Trio-Sonata in E minor, by T. A. Arne.

[Novello & Co., Ltd.]

Lovers of ancient music have a rich and delightful store provided for them in this Old English Violin Music edited by Mr. Alfred Moffatt. Six numbers of the series have already been published, and if the succeeding works maintain the same high level of excellence of this first set of pieces the collection will be one of great value and historical interest. As the Editor remarks, considerable attention has been given to the resuscitation of church music, glees and madrigals, organ and even harpsichord music by the older English composers; but very little has been done to make known the mass of music for the violin written by English musicians from the time of Purcell to the close of the 18th century.

No. 1 is a Sonata in G major by James Lates, a name, like other composers in this series, more or less unfamiliar. According to the biographical notes which preface these pieces, Lates lived from 1710-77, and resided chiefly in Oxford. He received his musical education from the first masters in Italy, and was an excellent violinist, leading the concerts at the University city with credit. For some years he held a lucrative professional situation at Blenheim, under the patronage of the Duke of Marlborough. The Sonata under notice has been arranged from 'Six solos for a violin and violoncello with a thorough Bass for the harpsichord,' published about 1768. It consists of a fine opening *Allegro*, an expressive *Largo* in C minor, and an energetic and spirited *Rondo* in the main key.

No. 2 is a Sonata in D minor by Henry Eccles, born about 1670, and a member of the King's Band from 1710-16. In the latter year he migrated to Paris, and entered the French king's private orchestra. Eccles's playing excited much admiration in Paris, where he resided until his death in 1742. He wrote several sonatas for the violin, and the work now for the first time resuscitated is a fine example of its class. Beginning with a beautiful and plaintive *Adagio*, a brisk and jovial *Allegro* follows, the whole concluding with an expressive *Largo*, and an *Allegro* in the form of a Gigue; altogether this is a most captivating work.

No. 3 is a Sonata in B flat major by William Babell (1690-1723), a pupil of the celebrated Dr. Pepusch; he was for some years organist of All Hallows' Church, Bread Street (where he is buried), and also a member of George the First's private band. He appears to have been not only an excellent violinist but a fine performer on the harpsichord. According to Johann Mattheson—with whom Handel fought his celebrated duel—he surpassed even the great composer of 'The Messiah' as an executant on the organ. The Sonata in B flat consists of a Preludio, Giga, Air, Hornpipe à l'Inglese, and Gavotte. The movements are rather short: but the dances are delightfully bright and sportive, and the Preludio and Air full of refined melody.

No. 4, a Sonata in G minor, is by John Stanley, the celebrated blind composer and organist. Stanley's sonata—in four movements, a *Preludio*, *Allegro*, *Andante* and *Tempo di Giga*—is in every respect a very fine work.

No. 5 is a Sonata in A major by John Collett. No biographical particulars have been discovered concerning him, but this work is the second of six sonatas printed for the author about 1755. The opening *Allegro* is particularly vivid and pleasing, and the following *Largo* in excellent contrast. The *Finale*, a movement in six-eight rhythm, is full of vivacious animation and 'go,' and is carried into the fifth position. The preceding works never exceed the third position, No. 3 going no higher than the first; but with modern proficiency in phrasing and sliding, the editor has judiciously suggested throughout a more advanced form of fingering than the mere actual position of the notes might require. Mr. Moffatt is an expert in violin editing, and his workmanship in the violin parts and in the pianoforte accompaniments arranged from the old figured-basses deserves high commendation.

The last number of the series is a Trio-Sonata for two violins, violoncello (*ad lib.*) and pianoforte by the celebrated composer of the immortal 'Rule, Britannia,' Dr. Thomas Augustine Arne. The Sonata probably dates from the year 1740, and is the last of a set of seven similar works. It contains four movements—*Siciliano*, *Moderato*, *Largo*, and *Allegro*—and will prove quite effective even without the violoncello, although much additional interest will be given by the inclusion of that instrument.

It has been a real pleasure to study these fascinating old works. Without a dull or tedious passage from beginning to end, one cannot but comment on the pure, healthy, vigorous and joyous tone displayed by our English composers of the 17th and 18th centuries. Thanks are due to Mr. Moffatt for rescuing these examples from the musty-dusty recesses of our museums and bringing them into the light of the present day. They can well stand its fullest glare!

A History of the Bradford Festival Choral Society: from its formation in 1856 to its jubilee in 1906. By G. F. Sewell.

[Bradford: G. F. Sewell.]

The author of this interesting book is one of those veteran Yorkshire music-lovers of whom any county might be proud. As one of the original members of the Bradford Festival Choral Society, who more fitting than he to write its history? This task he has discharged with commendable skill, although he was to some extent handicapped by the earliest records, covering the first twenty years, having been lost; that was before he became the secretary, twenty-five years ago. The Society owes its origin to the enthusiasm of the late Samuel Smith, Mayor of Bradford in 1849, when Mendelssohn's 'Elijah' was first performed (complete) in Bradford on December 7 of that year, and when the gallery was nearly filled with factory operatives. The completion of St. George's Hall, on August 27, 1853, gave an impetus to choral music in Bradford, and the Festival Choral Society was duly formed in 1856.

The first president was Mr. Samuel Smith, and the first conductor, William Jackson, of Masham, who was paid five shillings for each rehearsal, £1 11s. 6d. for each concert 'in town,' and two guineas for outside engagements of the Society. 'Coffee and buns' were provided from the Society's funds for those members of the choir who came from a distance, the cost of these refreshments in one year amounting to the sum of £40 13s. 10d. In 1858 the Society had the proud distinction of singing before Queen Victoria and the Court at Buckingham Palace. Their first concert with orchestra was given in 1862, and these Bradford singers had the honour of introducing Beethoven's Choral Symphony into Yorkshire on March 14, 1873. The pitfalls of programme-making are amusingly shown when, in 1872, the Burmese Ambassadors visited Bradford and a concert was given in their honour. On that occasion the programme included 'Rule, Britannia' and 'Come, if you dare'!

The conductors of the Society have included William Jackson (already mentioned, and the composer of 'The Year,' 'The Deliverance of Israel,' and other works), R. S. Burton, Edward Hecht, Dr. J. C. Bridge, and Mr. R. H. Wilson. The present conductor is Dr. F. H. Cowen. The Society has provided contingents of singers for festivals at Hereford, Gloucester and Chester, and in the jubilee year the Society sang, by invitation, at the London Philharmonic Society's concert of May 17, 1906, when it fully maintained its reputation in Bach's motet 'Sing ye to the Lord' (unaccompanied), and in Beethoven's Choral Symphony. The Society owns the autograph of one of

Schubert's String quartets, bearing date 1813, but no further details are given (on p. 230) whereby it can be identified.

In addition to its main theme, the book gives a brief account of the Bradford Subscription Concerts and of the Bradford Permanent Orchestra—in fact, while it is a volume of supreme local importance, this record of 'something attempted, something done' is a valuable addition to the musical history of Yorkshire, and indeed to that history of music in England which has yet to be written. Many portraits of local worthies and a list of concerts in which the Society has taken part since its formation in 1856, add to the completeness and interest of a book which is heartily welcomed and upon which its author is to be congratulated. Other musical societies who are approaching their jubilee may well take a leaf out of Mr. Sewell's book as a recipe of 'how to do it.'

ANTHEMS.

In divers tongues spake the Apostles. By Palestrina.
My soul, O praise the Lord thy God. By J. S. Bach.
Take My yoke upon you. By Thomas Adams.
Jesu, meek and lowly. Jesu, Lord of life and glory. By Edward Elgar.
[Novello & Co., Ltd.]

The period from Palestrina to Elgar practically covers the entire field of church music, and great is the difference in the mode of expression as sacred song has travelled down the ages; but the above group of anthems shows clearly that although the letter changes the spirit remains.

'In divers tongues' is a very fine example of the great Italian composer. The text consists of verses 4 and 11 of Acts ii., paraphrased by Mr. W. G. Rothery, and the music has been judiciously edited by Mr. John E. West. The choral writing is in four parts. As the music is to be sung unaccompanied, well-trained singers are required to do it justice. The progressions are easy to read, but they are purely contrapuntal and demand firm attack to realize the dignity and solidity of the music.

The anthem by Bach, which has had the editorial skill of Mr. John Pointer, is taken from the cantata 'Gott lob! Nun geht das Jahr zu ende.' The part-writing is extremely interesting, for it largely consists of a florid counterpoint on a *canto fermo*, comprising the first phrase of the melody commonly known as the 'Old 100th' Psalm tune. This is given out in sections successively by the different voices, while those not so engaged supply counter-subjects. The composer subsequently starts a new theme which is treated with great skill and fluency until an imposing conclusion is reached.

'Take My yoke upon you,' by Thomas Adams, is a short, full anthem for general use. The sacred words are allied to gracious music, richly harmonized and well laid out for the voices. The conclusion is impressive.

The text of the first of the above anthems by Sir Edward Elgar is by the Rev. Henry Collins. It is a prayer for forgiveness and intercession, and the deep devotional spirit of the lines is echoed with reverent feeling in the music, in several passages with an intensity that amounts to fervour. The words of the second anthem are by J. Cummins, and are allied to music of a more confident character, but the devotional spirit is very evident, and a fine climax is built up towards the close, which, however, comes in whispered reverence.

BOOKS RECEIVED.

Leaves from the Journals of Sir George Smart. By H. Bertram Cox and C. L. E. Cox. With portrait and facsimile of Beethoven canon. Pp. xi. + 355; 10*s.* 6*d. net.* (Longmans, Green & Co.)

The Letters of Robert Schumann. Selected and edited by Dr. Karl Storck; translated by Hannah Bryant. Pp. ix. + 299; 9*s. net.* (John Murray.)

Ignaz Jan Paderewski. By Edward Algernon Baughan. Pp. 92; 2*s.* 6*d. net.* (John Lane.)

Fifty years' experience of pianoforte teaching and playing. By Oscar Beringer. Pp. 72; 1*s. net.* (Bosworth & Co.)

Calendar of Cambridge Wills proved in Vice-Chancellor's Court at Cambridge, 1501-1765. Pp. 73; 5*s. net.* (Cambridge: H. Roberts.)

Obituary.

The following deaths are recorded with regret:

On November 28, at 5, Hillside Mansions, Jackson's Lane, Highgate, MR. EDGAR BRINSMEAD, aged fifty-nine. The younger son of Mr. John Brinsmead, founder of the pianoforte manufacturing firm which bears his name, he wrote a 'History of the Pianoforte,' first published in 1868, and re-issued in 1879. At one time Mr. Brinsmead, who, in spite of his blindness, was an active member of the firm, directed his attention to improving the tone of violins, but the idea was not further developed.

On December 6, suddenly, at Harrogate, DR. EDWIN JOHN CROW, aged sixty-six. Born at Sittingbourne, Kent, he was a chorister of Rochester Cathedral under Dr. J. L. Hopkins, to whom, and to John Hopkins, he was afterwards articled. At Leicester Dr. Crow held successively three organist appointments—at Trinity, St. Andrew's, and St. John's Churches. On January 1, 1874, he entered upon his duties as organist of Ripon Cathedral, a post he held till 1902. He became a Fellow of the Royal College of Organists in 1868, graduated, at Cambridge, Mus. Bac. in 1872, and Mus. Doc. in 1882. Of late years he did much examining work for the Incorporated Society of Musicians. The remains of Dr. Crow, who was an ardent Freemason, were interred in Bilton churchyard, Harrogate.

On December 6, at Chatham, Mr. JACOB ADAM KAPPEY, aged eighty-one. Born at Bingen, he came to England in 1848, and in 1857 was appointed bandmaster of the Royal Marines (Chatham Division), a post he held with distinction for many years. He composed an opera and a cantata, and for a period of more than thirty years he edited Boosey's Military Journals. He contributed to the first edition of Grove's 'Dictionary of Music and Musicians,' his most important article being 'Wind Band,' and was the author of an interesting and important book entitled 'Military Music: a history of wind-instrumental bands,' which Messrs. Boosey published in 1894.

On December 9, at Montreux, OTTO PEINIGER, aged sixty-one. A native of Elberfeld, he studied the violin at Paris and Leipzig, and was a pupil of Joachim. Since 1872 he has been violin master at Harrow School. In addition to being an excellent violinist and teacher, Mr. Peiniger was the author of a well-known method for the violin, and he composed many pieces for the instrument.

The following well-known foreign musicians died towards the close of last year: GAETANO BRAGA, aged seventy, composer of the famous 'Serenata.'—JEAN BAPTIST CHARLES DANCLA, at Tunis, aged eighty-eight, a famous violinist.—WILHELM TAFFERT, at Südende, near Berlin, aged seventy-seven, a distinguished writer and musical critic, and the author of a Wagner-Lexikon (1887) which contained all the impolite and opprobrious terms used by the enemies of Wagner.

The Aberdeen Choral Union gave an impressive performance of Brahms's German Requiem on December 3, when the work was heard for the first time in the North of Scotland. The soloists were Miss Betty Booker and Mr. Francis Harford, and Mr. Arthur Collingwood conducted. On December 13 the University Society gave the first concert of its season. In addition to some choral items the programme included Schubert's 'Fierrabras' and Mackenzie's 'Little Minister' overtures; Elgar's 'Sursum Corda' for organ, strings and brass; part of Mozart's G minor symphony; and Dvorák's 'Sclavische Tänze,' Set 1, No. 4. Professor C. Sanford Terry conducted. A feature of a concert recently given in Aberdeen by the Scottish Orchestra was the performance of Max Bruch's Violin concerto by Mr. G. S. MacKay, a member of the Queen's Hall Orchestra. Dr. Frederic Cowen ably conducted a fine programme which included Mozart's 'Splendente Te, Deus' sung by the Choral Union.

SPANISH MUSIC.

The Rev. H. Cart de Lafontaine read another interesting paper on Spanish Music at the Musical Association on December 18. The lecturer treated, firstly, of Oriental music in its relation to and influence on the Spanish School; secondly, he referred to the unique character of the gipsy music of Spain; and lastly gave a short introductory account of that vast subject, the dance music of Spain. The following is an epitome of the Rev. H. Cart de Lafontaine's discourse.

A careful examination of Arabian music will convince us that, between the compositions of a bygone age belonging to the time of the Moslem domination in Spain, and the popular music of various provinces, notably in the South, there is a close and intimate connection. So far as the instruments now used in Spain in village merrymakings, and the instruments employed by the Arabs to accompany their songs and dances, are concerned, there is indeed little if any change during the progress of the intervening years. The only difference that can be accentuated in this direction is—as we are told in Alfarabi's celebrated treatise, written about the middle of the 9th century—in the infinite number and variety of the Eastern instruments. Information about the gipsy music is very difficult to obtain, and would almost seem to demand a daily contact with this strange people. The gipsies in Spain have been known as the New Castilians and Flemings, as also by the peculiarly native title of 'Flamencos.' Many people are seeking to know the real inner purpose of this latter term, but not even a Spaniard can fully explain to you what he means by the word. Many of the inhabitants of Spain have never seen or heard certain gipsy dances or songs, with which the unsuspecting tourist, gulled by the flashy attractions of the 'café chantant,' imagines himself to be perfectly familiar. The gipsy songs are nearly always mournful in character, and instinct with a sense of gloomy foreboding. The most characteristic of their songs and dances is the 'Seguidilla'; this is the purest musical product of the race. The expression 'Cantos Flamencos' stands for a wide collection of compositions ranging from the 'solea' or 'soledad,' a melancholy song and dance in a minor key, to the 'tona' and 'liviana,' which are not dance measures, nor are they accompanied by the guitar.

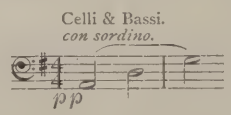
The bibliography of the art of dancing is not so extensive in Spain as in adjacent countries, such as France and Italy. Amongst old Spanish dances may be named the Pavane, the Gallarda (derived from France), and the Jacara, the latter being a very noisy and roisterous measure, accompanied by singing. The verb 'pavonearse' ('to strut about with the air of a coxcomb') is derived from the peacocky attitudes adopted by the dancers in the first-named of these ancient measures. The celebrated violinist, Corelli, wrote twenty-four variations on the theme furnished by a set of dances of great popularity in Spain, viz., the 'Folias.' Many of the country dances now danced in the Peninsula can be referred back to very early times; some even discovering traces of Greek and Roman descent. In the 18th century there was a violent prejudice, in dancing as in other things, in favour of everything French, and the Court and nobles set the mode, as a consequence of which many of the most characteristic of the Spanish dances fell into a state of disorder and license, which drew down on their performers the wrath of the Church and the Inquisition. Such national dances as the 'Tirana,' the 'Polos,' and the 'Seguidillas manchegas' were popularised in other countries by their frequent introduction into the operas of Don Vicento Martin, who was born in 1754, and whose works were much in vogue in such capitals as Vienna and St. Petersburg. The dance of the Tarasca, formerly celebrated at Toledo, on the Feast of Corpus Christi, resembles an animated mystery-play, and the present-day dance of the 'Seises' before the High Altar of the Cathedral in Seville, serves to remind us of the slowly-decaying mediævalism of Spain.

The lecturer illustrated his discourse by playing some characteristic fragments of Eastern music, some popular dances now used in the province of Leon, and two modern pieces by Oscar de la Cinna. Dr. Maclean was in the chair.

SIR EDWARD ELGAR'S ORCHESTRAL SUITE.

Special interest attended the concert of the Queen's Hall Orchestra at Queen's Hall on December 14, at which an Orchestral Suite No. 1, by Sir Edward Elgar, was performed for the first time. Entitled 'The Wand of Youth' (Music to a Child's Play), and numbered 'Op. 1A,' this work, one of Sir Edward's earliest creations, was originally written in the year 1869, when the composer was a boy of twelve. It has been revised and re-orchestrated, and is now dedicated 'To my friend, C. Lee Williams.'

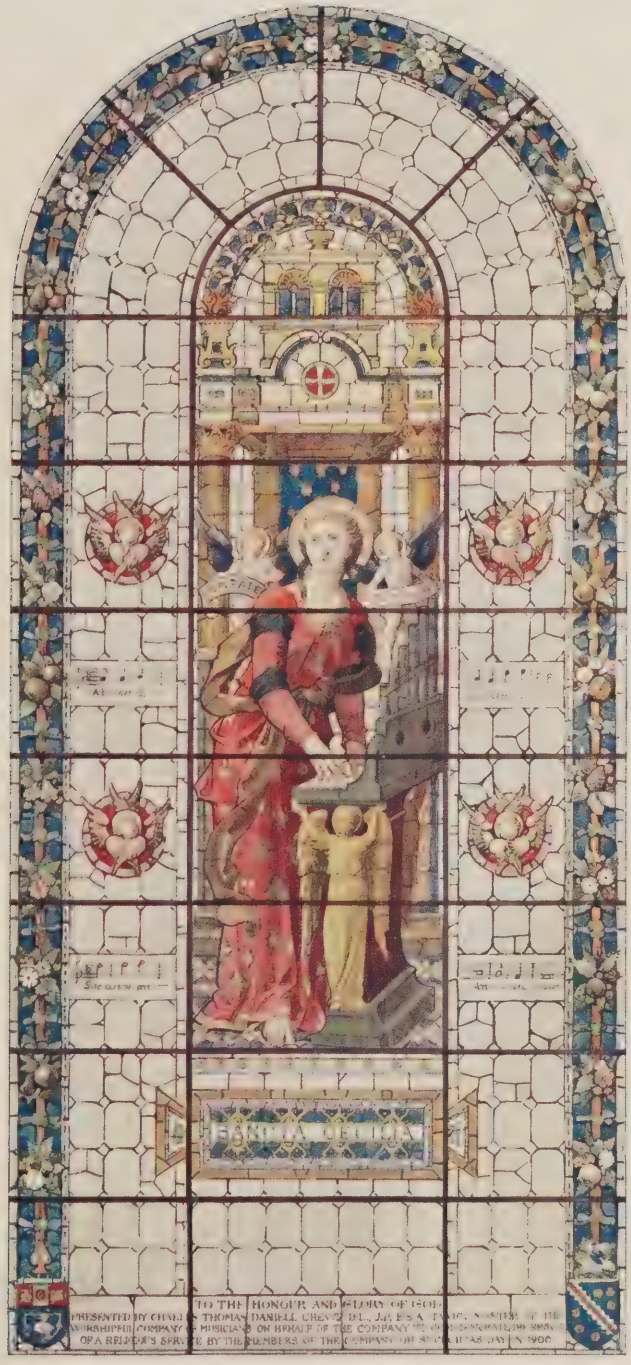
The Suite, consisting of seven numbers, opens with an Overture (scored for full orchestra) which reflects the animation of children in its *Allegro molto* activity, though its second subject—truly Elgaresque—gives just a reflection of that shyness to which bairnies often are subject. Then follows a Serenade, delicately scored for wood-wind, two horns, drums, strings and harp, the last-named instrument playing no unimportant part in a most charming movement. No. 3 is a Minuet (Old style) having the stage direction 'The two old people enter.' The music not only happily reflects the stately movements of grandpapa and grandmama, but it shows what a master hand can do with a small orchestra—wood-wind, two horns, and strings. The 'Sun Dance,' a sprightly *presto*, is one of the most fascinating numbers of the work, its hurry-scurry impetuosity being relieved by an ear-haunting waltz theme that contributes to the effectiveness of a happily conceived movement. 'Two fairy pipers pass in a boat, and charm them to sleep' is the stage direction placed above No. 5, which is called 'Fairy Pipers.' One flute, one oboe, two clarinets, two horns, and strings form the instrumentation of this barcarolle piece. The first theme (in E minor) is given to the clarinets in thirds, and at the fourteenth bar the key changes to the tonic major, when the strings have a new melody.

The music of the 'Slumber Scene' (No. 6) is constructed entirely on the following three bass notes—*basso ostinato*, to give the technical name:

Concerning the employment of this recurrent figure, the composer says it was so written because in this particular number the regular bass player of the family orchestra was wanted on the stage, and his substitute could only play on the open strings! The dreaminess of the music is happily conveyed in the restrained orchestration—two bassoons, one horn, and strings. In this, constructive skill goes hand in hand with melodic beauty: the result is a lovely tone-poem of tender simplicity. In No. 7 'Fairies and Giants' are presented in helter-skelter music. There is no mistaking the pomposity of the giants, nor the skittishness of the fairies, in a movement which in its impetuous virility, sets its seal on a composition which will increase its composer's reputation and is sure to become popular both with orchestras and audiences.

The concert opened with Mendelssohn's 'Scotch' Symphony—the *Scherzo* of which was capitally played—and included Mozart's D minor Pianoforte concerto, beautifully interpreted by that eminent Mozart-player, M. Raoul Pugno, who also splendidly played the solo part of César Franck's 'Variations for pianoforte and orchestra,' while Bach's 'Brandenburg' Concerto No. 5, in D, for pianoforte, flute, violin and strings—the soloists being Messrs. Pugno, Fransella, and Sons—completed an enjoyable afternoon's music. Mr. Henry J. Wood conducted in his usual impressive manner.

THE HUDDERSFIELD CHOIR IN LONDON.

At the concert given by the London Symphony Orchestra on December 16, Bach's great Mass in B minor was performed with the Huddersfield Festival Choir of about 230 voices as the chorus. As this choir had been trained by Dr. Henry Coward, much was expected of its co-operation with the Symphony Orchestra, and an immense audience was attracted. Of all the classic oratorios that still hold the field in this country the B minor Mass



The St. Cecilia Window
in St. Paul's Cathedral.

presents the most difficult problem of interpretation. A performance that excites the enthusiasm of one set of unquestionably experienced critics is damned with very faint and grudging praise in other quarters. Such differences of opinion have been provoked by the performance of the choruses on this occasion. For our part we have no hesitation in emphatically ranging ourselves with those who consider that the singing of the Huddersfield Choir was superb as regards tone, choral technique and interpretation. We have not space here adequately to particularize, but we recall the delicacy of the rhythm and the restraint exhibited in the *Largo* section of the *Kyrie Eleison*, the syncopations in which were sung as though they were performed by a fine orchestra, the awe-striking *pp* of the *Et in terra pax* section of the *Gloria*, and the clean finish of the succeeding florid runs. Other striking features were the wide sweep of the curves of the phrases in *Gratias Agimus*, the splendour of the climax in *Cum Sancto Spiritu*, the control of a fine *pianissimo* in *Et Incarnatus* and the exultation of the *Et Resurrexit*. It need scarcely be added that this splendid choir found its greatest opportunities in the *Sanctus* and its pendant *Hosanna*.

If the choruses of this Mass present, as we have said, a problem of interpretation for even the finest resources, it must be said that the solos are still more exacting. On this occasion they were battled with by Miss Perceval Allen, who was not at her best, Miss Maud Santley, Mr. Webster Millar and Mr. Frederic Austin. The orchestra was of course admirable, but the high-pitched trumpet parts demanded in this work, well played as they were, penetrated too keenly for our modern ears. So we still have to wait for an ideal all-round performance of this great work.

ROYAL ACADEMY OF MUSIC.

The members of the operatic class of the Royal Academy of Music showed their attainments in the concert room of that institution on December 11, when they performed Offenbach's 'Magic melody' (*Chanson de Fortunio*), and the first two scenes from Rossini's 'Barber of Seville.' In the former work much ability was shown by the Misses Mary Fielding, Dorothy Webb, and Kathleen MacMahon, and Mr. Cecil Pearson; and in the excerpts from Rossini's opera, by Miss Evelyn P. Dickson (who impersonated the vivacious heroine), by Mr. Maurice d'Oisly (as Count Almaviva), and Mr. J. MacNaughton Duncan (as Figaro). The ensemble did credit to Mr. Richard Temple, stage-manager, and Mr. Edgardo Levi conducted with his usual ability.

At the Students' Orchestral Concert at Queen's Hall on December 12, was produced an overture entitled 'Boadicea,' composed by Mr. Montague F. Phillips, that bore testimony to musical invention and ability to handle the orchestra effectively. We should hear more of this composer. Two effective songs, respectively named 'Swedish love-song' and 'Devon to me,' from the pen of Mr. Eric Coates, were sung by Mr. F. Percival Driver. 'Devon to me' is a robust and manly ditty worthy of publication. Miss Elsie Owen, the remarkably clever little violinist, by her intelligent and expressive playing in Lalo's 'Symphonie Espagnole,' proved that she is making excellent progress, and Mr. Percy Hughes gave a good account of Liszt's Pianoforte concerto in E flat. The vocalists, Mrs. Alice G. Prowse, Miss Hannah Morgan and Mr. Frederick William Gregory, gave evidence of judicious training. The concert opened with the first movement from Tchaikovsky's Pianoforte concerto in B flat minor, the solo part of which was played with much brilliancy by Mrs. A. M. Heasman, and concluded with Wagner's 'Huldigungsmarsch.' Sir Alexander Mackenzie conducted with all due solicitude and command.

The following awards have been made: Battison Haynes prize (composition) to Ethel J. Shepard (London); the Hine prize (composition) to Norah M. Cordwell (London); the Sainton-Dolby prize (sopranos) to Marie Cuyper (Calcutta); the Rutson Memorial prizes (basses) to F. Percival Driver and (contraltos) to Edith Kirk (both of Leicester); Bonamy-Dobree prize (violoncellists) to John Mundy (London); the Potter Exhibition (pianoforte) to Gilbert James Ledger (Ewhurst); the Westmorland Scholarship (singing) to Dorothy Webb (London).

ROYAL COLLEGE OF MUSIC.

The chief feature of the orchestral and choral concert given by the pupils of the Royal College of Music on December 10, under the direction of Sir Charles Stanford, was the first performance in London of Dr. R. Vaughan Williams's 'Toward the unknown region,' produced at the recent Leeds festival. The clever work was earnestly rendered by the executants, the instrumental portion being particularly well played. The solo part of César Franck's 'Symphonic variations' for pianoforte and orchestra was played with understanding and brilliancy by Miss Ellen Edwards, and the singing of Miss Geraldine Wilson and Mr. Arthur Wynn well deserved the hearty applause which it elicited.

GUILDHALL SCHOOL OF MUSIC.

Hérold's opera 'Zampa' was revived on November 25 and 26 at the Guildhall School of Music by the members of the institution's operatic class. The work, which had not previously been heard in London since the year 1870 at the old Gaiety Theatre (when the title-part was sustained by Sir Charles Santley and the tenor part by the present Principal of the Guildhall School), is one that is well-suited to young artists, for the music is melodious and essentially vocal. The name part was well sung by Mr. Wallis Anderson, the possessor of a voice and presence that should materially help him along the road to operatic success. Talent was shown by the Misses Barwell-Holbrook and Ethel P. Elmes, who severally personated the distressful heroine on the respective evenings; and the Misses Evelyn Bendy and Gertrude Ketchell were entrusted with the part of the inevitable confidential maid, giving proof therein of possessing dramatic intuition. Mention also is due of Miss Emmeline M. Coppin, who personated the statue of the unfortunate Albina Manfreda. The performances attested to careful rehearsal, and the student orchestra played the instrumental portion with great intelligence under the able direction of Mr. Richard H. Walthew.

A feature at the students' orchestral concert, held at the City of London School on December 11, was the first performance of two songs, severally named 'The secret of the sea' and 'The De'il 's awa' wi' the Exciseman,' for bass voice with orchestral accompaniment, by Miss Ethel Scarborough, who conducted the rendering with confidence and ability. Miss Scarborough has also written the words of the former song, and both as poetess and composer shows much talent. The vocalist was Mr. Thomas Ranger. The other singer was Miss Barwell-Holbrook, and Miss Hilda Lett, sister of the young contralto, Miss Phillis Lett, played the solo part of Mendelssohn's Violin concerto with taste, true intonation, and executive neatness. The orchestral pieces comprised three movements from Svendsen's Symphony in D (Op. 5), and the overture to Auber's 'Zanetta,' conducted by the principal, Dr. W. H. Cummings.

PATRON'S FUND CONCERT.

Refinement, intellectuality and cultivated talent were the prevailing features of the Ninth Patron's Fund Chamber Concert, which took place on December 6 at Bechstein Hall. The programme contained five concerted works and nine songs, from the pens of eight composers, four of whom studied at the Royal Academy, three at the Royal College, and one privately. The most important composition was a 'Characteristic trio' for pianoforte, violin, and horn (Op. 37), by Mr. Joseph Holbrooke, which proved to be an interesting and significant work with a pleasing touch of romance imparted by the horn. It was effectively interpreted by Messrs. Harold Samuel, John Saunders and Ernest Button. Next in artistic importance may be placed 'Four Rossetti sonnets' for voices, pianoforte and string quartet, by Mr. Hubert Bath. The text has been well-chosen, and the spirit of the lines pervades the melodious, imaginative and admirably-written music. The vocalists were the Misses Caroline Hatchard and Fielding Roselle, and Messrs. Maurice D'Oisly and Cecil Pearson. The composer took charge of the pianoforte and the strings were played by Messrs. Parsons, Tchaikovsky and Misses Phyllis Mitchell and Gwendolen Griffiths. A Concertstück

in A for string quartet, by George Dyson, was well rendered by the Cathie Quartet; and a Romance in D (Op. 5), for violoncello and pianoforte, by Felix H. White, was expressively presented by the composer and Mr. Charles Crabb. Of the vocal music 'Three old English ballets,' by Felix Swinstead, proved very pleasing, and were brightly rendered by Mr. David Brazell; and Miss Marie Wadia sang, with taste and musical feeling, refined settings by Ambrose Coviello of three of Shelley's poems. The concert concluded with an effectively-written Rhapsody in E for two pianofortes, composed by Mr. Frank Tapp, who took part in the performance, with Mr. Harold Rhodes as his colleague.

LONDON CHORAL SOCIETY.

The second concert of the season was given on December 4. In pursuance of the bold policy of this Society 'to produce new works, or such works as have been unjustly neglected,' the dramatic symphonic poem 'Pompeii,' for soli, chorus and orchestra, composed by Benoit Holländer, was produced for the first time on this occasion. The libretto, by Dr. G. H. Dabbs, is founded upon Bulwer Lytton's famous novel. Obviously there is in this theme scope for thrilling drama and movement. While recognizing the poetry of much of the librettist's treatment of the story, one may question whether the long philosophical dialogues lend themselves to interesting musical treatment. Thus Arbaces (Mr. Thorpe Bates), the villain of the story, at the end of a dissertation on the advantage of realizing earthly pleasures, addressed to Ione (Miss Euneta Truscott), a maiden for whom he cherishes a hopeless passion, says:

> Some, as the Nazarenes, prefer the worm,
> And others stretch wild hands to clutch the flow'r.
> The Nazarenes, professing that this life is but a forecast of some life to come,
> Take infinite pain for after wraith of infinite pleasure in some world to be.
> We, knowing well this life is all we have,
> That Isis is the life of all mankind,
> Her creed the sacrament of pleasure,
> We enjoy!

The other characters are Nydia (Miss Esta D'Argo), Julia (Miss Edith Miller), Glaucus (Mr. Haigh Jackson), Apæcides (Mr. William Waite), and the chorus represents priests, worshippers of Isis, Nazarenes, &c.

Mr. Holländer's music is generally agreeably melodious and fluent, but it rarely stirs. The themes, however interesting as music, are often without significance and congruity. There is undoubtedly considerable charm in the long love scene between Ione and Glaucus, and the music portending the catastrophe has some power. But the whole impression left by the work is not satisfactory, there is so frequently an absence of defined character in the music that creates an impression of inadequacy.

The performance was a painstaking one, and did credit to the industry of Mr. Arthur Fagge, the conductor. The soloists were carefully prepared and fairly impressive. Mr. Thorpe Bates deserves special commendation. His fervid interpretation gave a glow and interest to every bar of his part.

The audience was larger and more responsive than is usual at these concerts.

'THE KINGDOM' IN GERMANY.

(BY OUR SPECIAL CORRESPONDENT.)

MAINZ.

The first German performance of Elgar's 'The Kingdom' was given at Mainz on December 4 by the Mainzer Liedertafel und Damengesangverein, under the direction of Professor Fritz Volbach, and proved to be a remarkable success. Their Royal Highnesses the Grand Duke, Grand Duchess, and the Landgraf of Hesse were present, and the Hall was crowded, many of the audience being unable to obtain seats.

As in the case of 'The Apostles' three years ago, it was at once evident that the choir, under the inspiring direction of Professor Volbach, had prepared the work with whole-hearted enthusiasm. The singing of the very difficult unaccompanied passages at the beginning of the third part was particularly striking, and an atmosphere of deep reverence prevailed throughout, which bore ample testimony to the earnestness with which conductor and performers alike had studied the oratorio. Professor Volbach secured a splendid reading of the introduction, and the orchestral playing generally was of a very high order.

Of the soloists Herr Breitenfeld was a most impressive Peter, and Frau Stronck-Kappel, the possessor of a clear, high soprano voice, achieved great success w th the beautiful solo 'The sun goeth down.' The other parts were ably filled by Fräulein Schünemann and Herr Reimers. In the absence, through illness, of Professor Franke, of Cologne, Mr. Harold Brooke, of London, played the organ part.

With this concert Professor Volbach ended his connection with this Society. He has now left Mainz, after six years of splendid service, to take up his duties as Universitäts-musikdirektor in Tübingen. He bears with him the good wishes of his many friends, for he has won the affection of all who know him. Professor Volbach has done much for English music in Germany, and it is his earnest hope that in his new sphere of action he may be able to do even more.

AACHEN.

'The Kingdom' was performed at Aachen on December 19, and was received with great enthusiasm. According to our correspondent in Aachen, the audience were deeply impressed by 'the wonderful melodic flow, the dramatic tone-painting, the splendid orchestral colour, and the grand building up of the choruses, often electrifying in effect.' The solo vocalists were Frau Cecile Rüsche-Endorf, Fräulein Agnes Leydhecker, Herr Felix Senius and Herr C. Whitehill, who, with choir and orchestra, combined to give a memorable performance of Elgar's great work. The oratorio was ably conducted by Prof. Eberhard Schwickerath, whose grasp of the work with all its intricate details was masterly.

BACH'S B MINOR MASS IN SCOTLAND.

The Edinburgh Choral Union and its able conductor are to be warmly congratulated upon having introduced Bach's B minor Mass to Scotland! The performance of this stupendous creation took place in the M'Ewan Hall, Edinburgh, as one of Messrs. Paterson's series of concerts, on December 16, with pronounced success. Attack, steadiness and fine tone were marked features of the choral numbers, in which the sopranos and basses of the choir specially excelled, though all the singers were unsparing in their energies in contributing to a performance which calls for genuine appreciation. The Scottish Orchestra lent valuable aid, and Mr. Bradley was an efficient organist. The soloists were Madame Agnes Nicholls, Madame Alice Lakin, Mr. Gervase Elwes and Mr. Herbert Brown, all capable and conscientious artists. Too much praise cannot be given to Mr. T. H. Collinson for the pains he had taken in preparing this glorious masterpiece of the great Cantor. A crowded audience testified to the success of the performancee, specially after that wonderful conception the Sanctus. The concert worthily commemorated the jubilee year of the Edinburgh Choral Union.

'THE DREAM OF GERONTIUS' AT GREENOCK.

The performance of 'The Dream of Gerontius' by the Greenock Choral Union, under the very able leadership of Mr. W. T. Hoeck, on December 11, was in all respects an outstanding success. The most unmistakable tribute to the work was the rapt attention from first to last of the crowded audience of about 3,000 persons, many standing throughout and all obviously enthralled. The choir of 150 voices could not of course command the effects of sheer power attainable by the larger societies, but from the opening of the concert it was clear that the true atmosphere had been secured by the conductor, and the result was an enduring artistic impression upon which Mr. Hoeck is to be warmly congratulated. Miss Phyllis Lett was an admirable exponent of the Angel's part, Mr. Webster Millar's pure and manly reading of the Gerontius music carried immediate conviction, and Mr. Walter Harvey was excellent as the Priest and Angel of the Agony. The orchestra consisted of fifty members of the Scottish Orchestra, led by Mr. Henri Verbrugghen, and the semi-chorus was provided by members of Mr. Hoeck's Glasgow Choir.

How calmly the evening.*

PART-SONG.

Words by T. T. Lynch. Composed by Edward Elgar.

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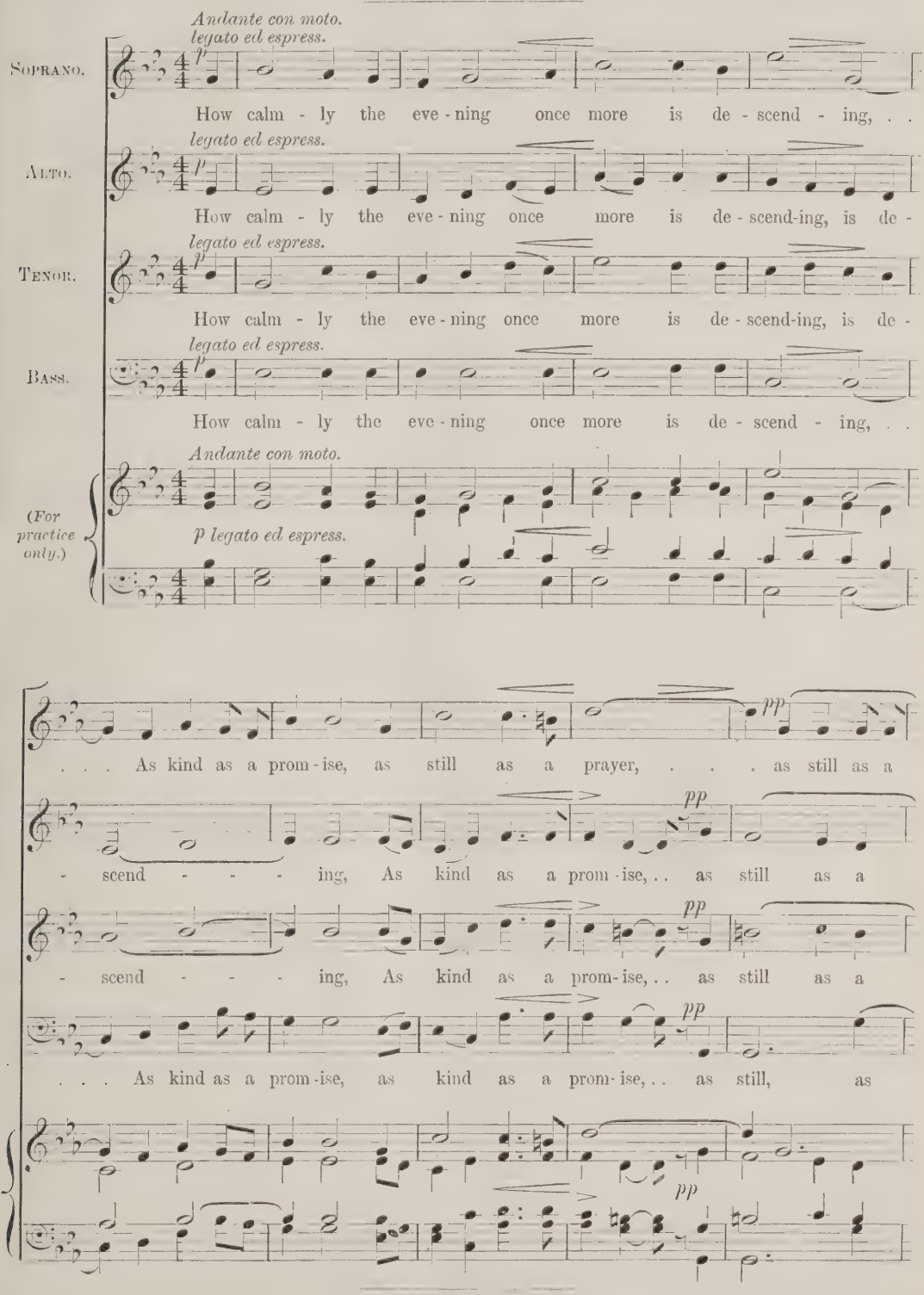
Andante con moto.
legato ed espress.
Soprano.
How calm - ly the eve - ning once more is de - scend - ing, . .
Alto.
How calm - ly the eve - ning once more is de - scend-ing, is de -
Tenor.
How calm - ly the eve - ning once more is de - scend-ing, is de -
Bass.
How calm - ly the eve - ning once more is de - scend - ing, . .
(For practice only.)
p legato ed espress.
. . . As kind as a prom - ise, as still as a prayer, . . . as still as a
- scend - - - - ing, As kind as a prom - ise, . . as still as a
- scend - - - - ing, As kind as a prom - ise, . . as still as a
. . . As kind as a prom - ise, as kind as a prom - ise, . . as still, as
pp

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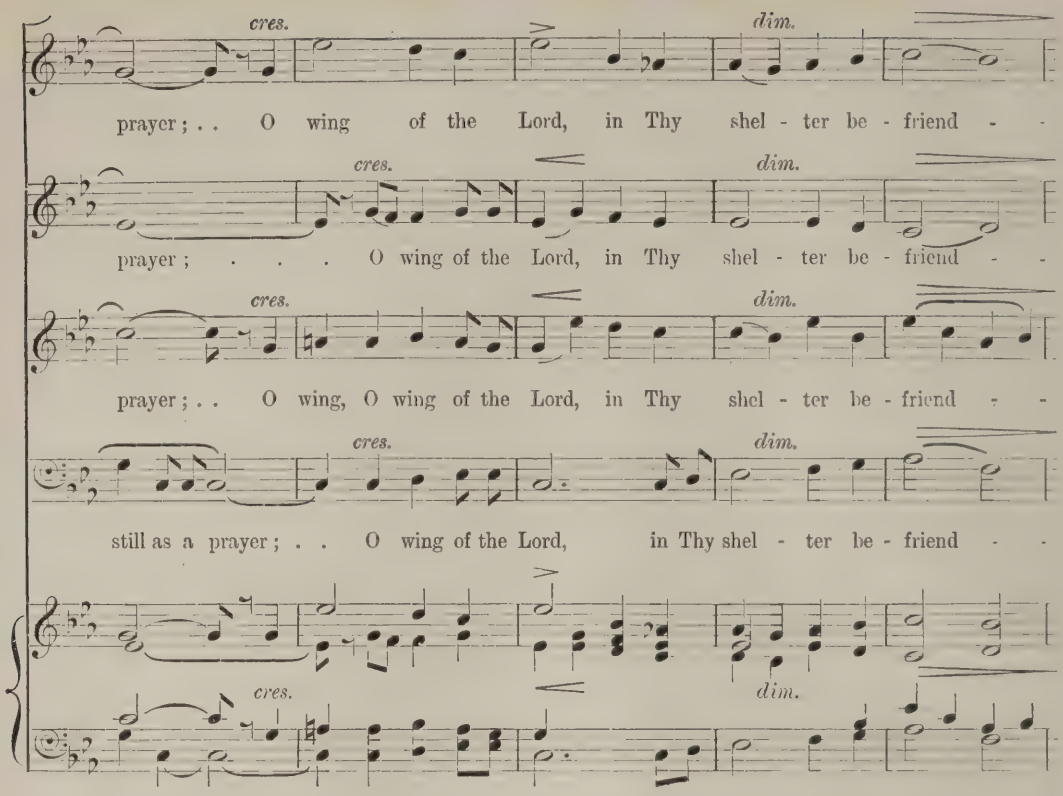
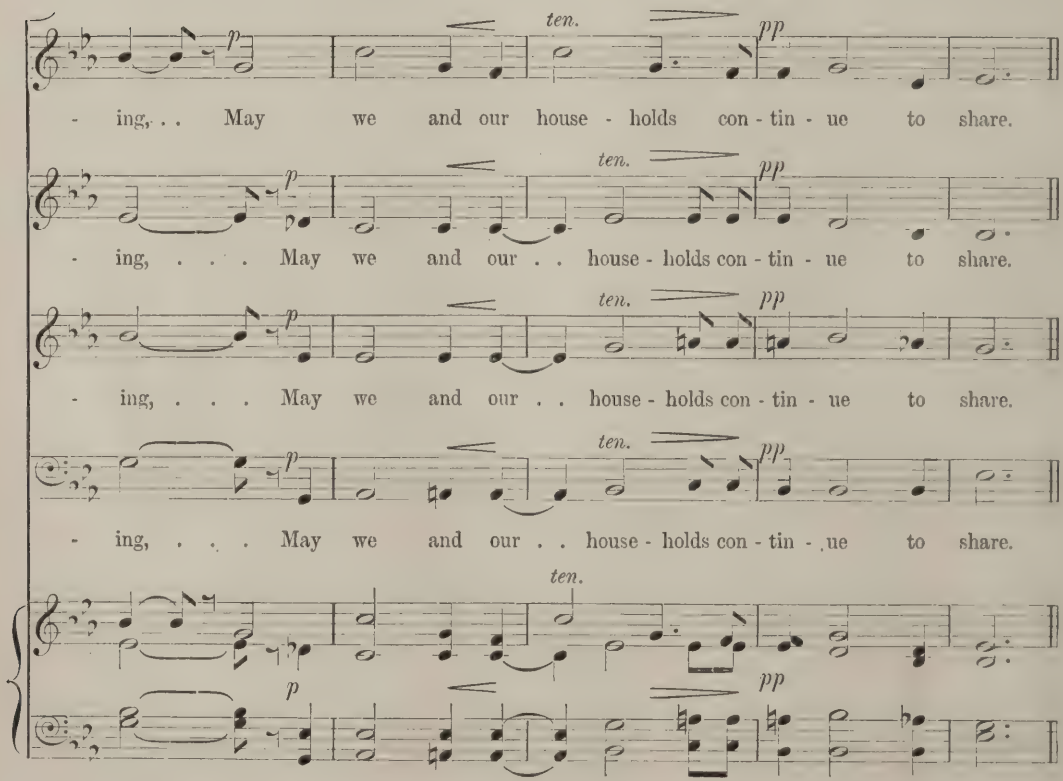
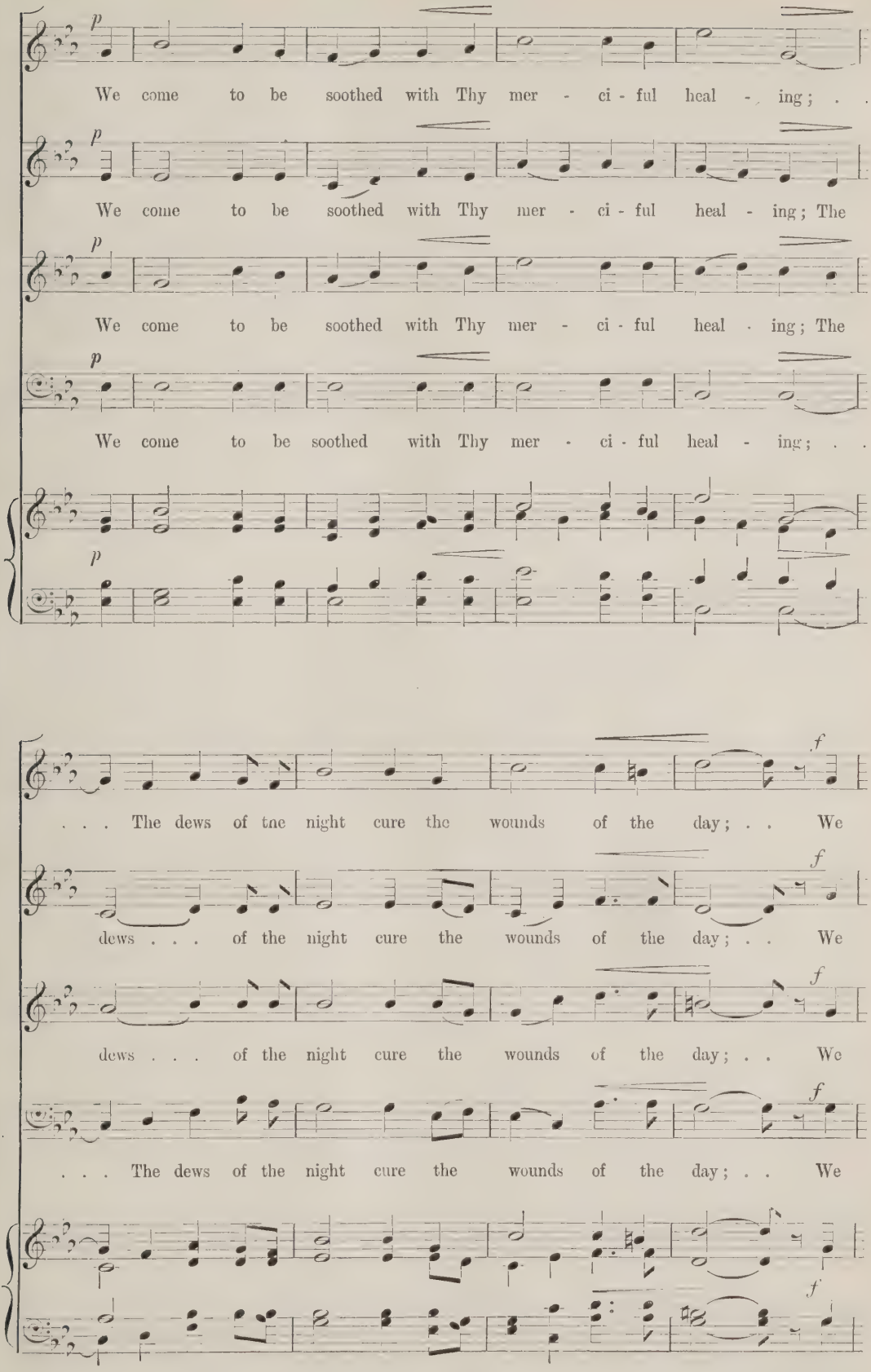
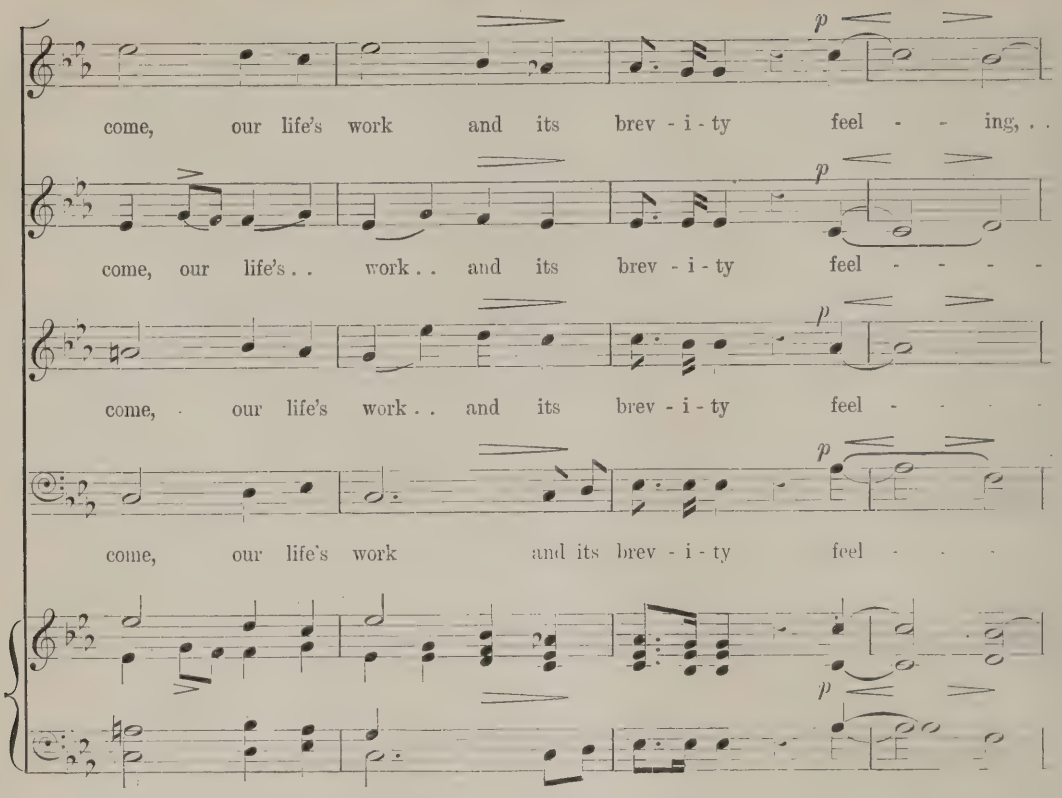
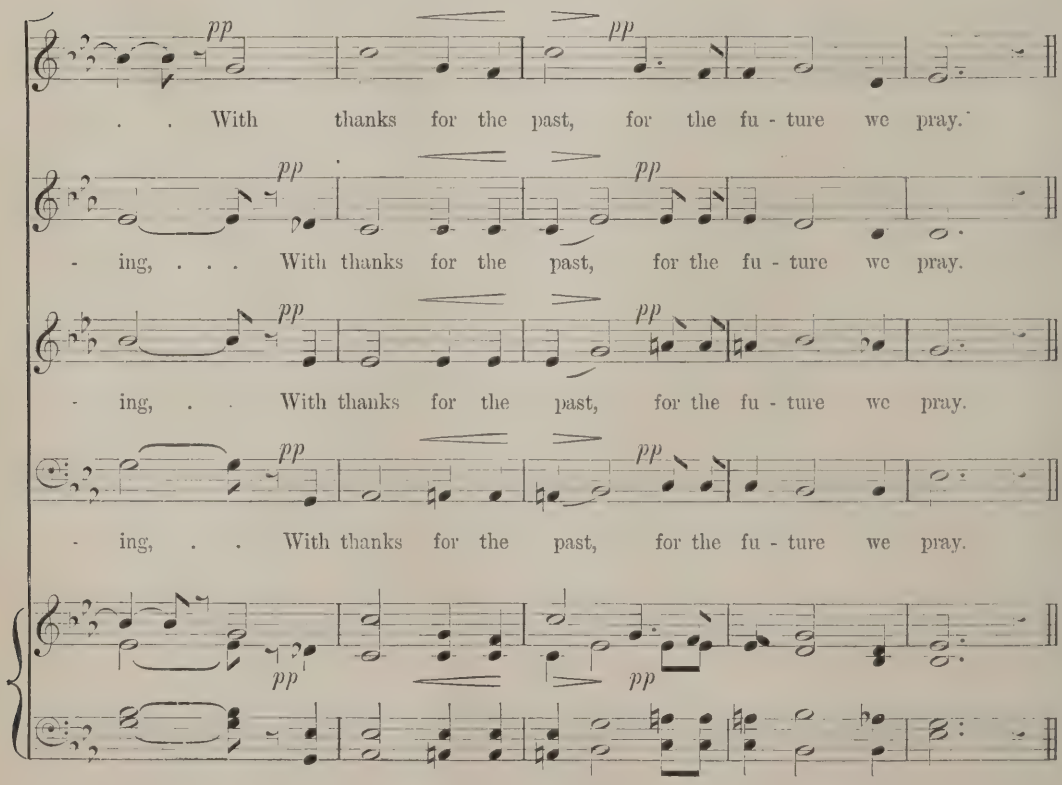
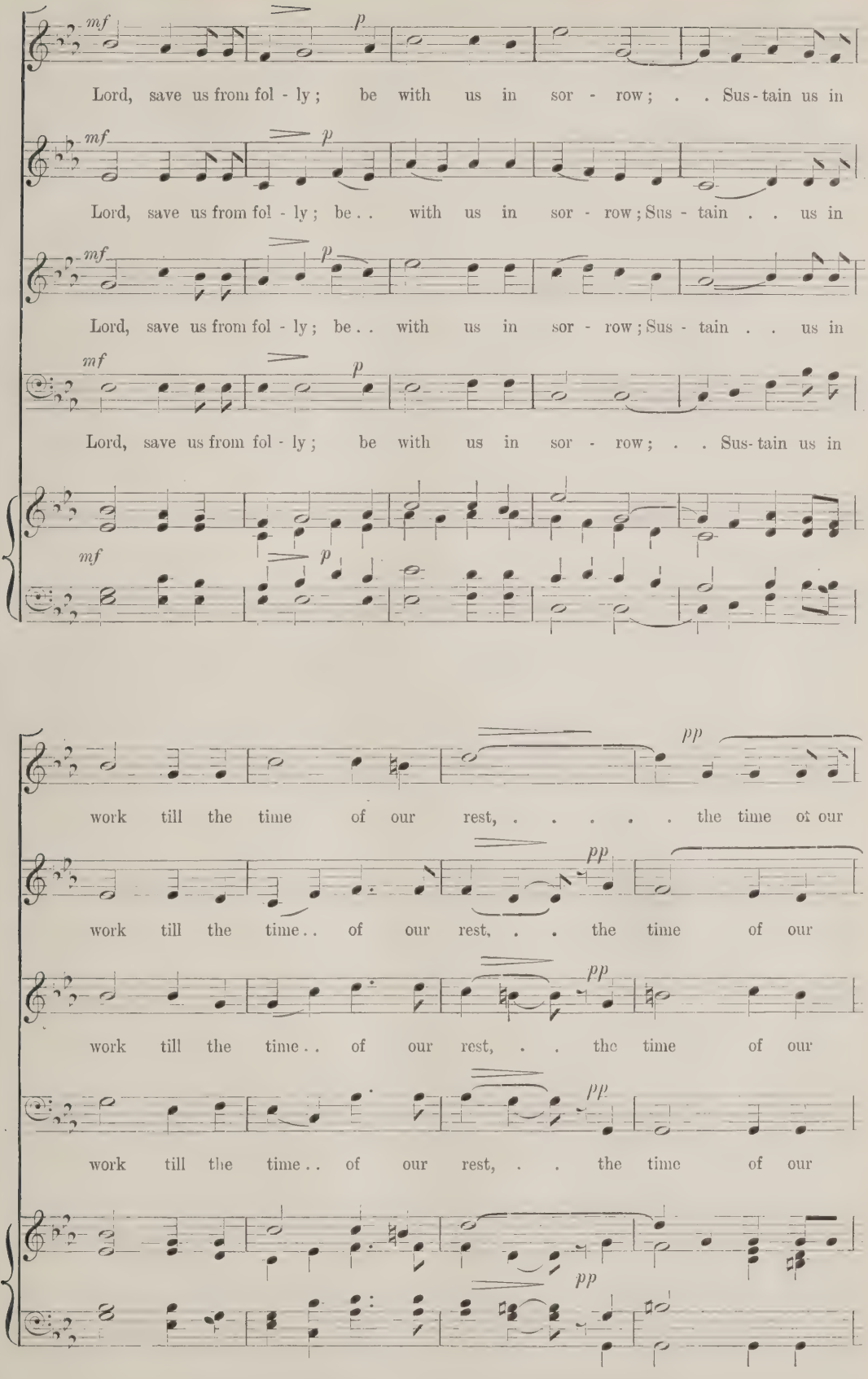
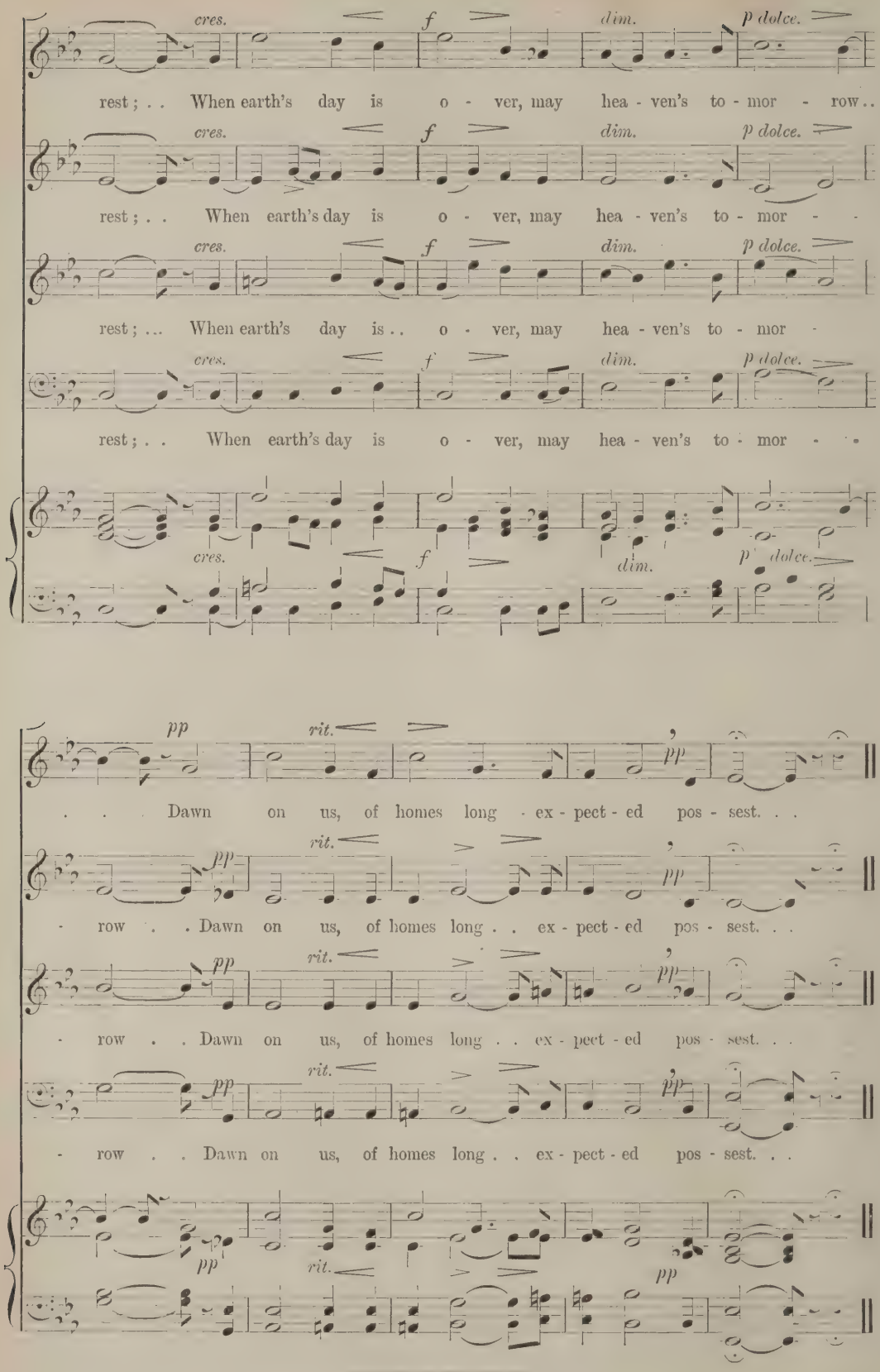

cres.
dim.
prayer; . . O wing of the Lord, in Thy shel - ter be - friend - -
prayer; . . . O wing of the Lord, in Thy shel - ter be - friend - -
prayer; . . O wing, O wing of the Lord, in Thy shel - ter be - friend - -
still as a prayer; . . O wing of the Lord, in Thy shel - ter be - friend - -

p
ten.
pp
- ing, . . May we and our house - holds con - tin - ue to share.
- ing, . . . May we and our . . house - holds con - tin - ue to share.
- ing, . . . May we and our . . house - holds con - tin - ue to share.
- ing, . . . May we and our . . house - holds con - tin - ue to share.

p
We come to be soothed with Thy mer - ci - ful heal - ing; . .
p
We come to be soothed with Thy mer - ci - ful heal - ing; The
p
We come to be soothed with Thy mer - ci - ful heal - ing; The
p
We come to be soothed with Thy mer - ci - ful heal - ing; . .
p
f
. . . The dews of the night cure the wounds of the day; . . We
f
dews . . . of the night cure the wounds of the day; . . We
f
dews . . . of the night cure the wounds of the day; . . We
f
. . . The dews of the night cure the wounds of the day; . . We
f
f

p
come, our life's work and its brev - i - ty feel - - ing, . .
p
come, our life's . . work . . and its brev - i - ty feel - - - -
p
come, our life's work . . and its brev - i - ty feel - - - -
p
come, our life's work and its brev - i - ty feel - - -
p


pp
pp
. . With thanks for the past, for the fu - ture we pray.
pp
pp
- ing, . . . With thanks for the past, for the fu - ture we pray.
pp
pp
- ing, . . With thanks for the past, for the fu - ture we pray.
pp
pp
- ing, . . With thanks for the past, for the fu - ture we pray.
pp
pp


mf
p
Lord, save us from fol - ly; be with us in sor - row; . . Sus - tain us in
Lord, save us from fol - ly; be . . with us in sor - row; Sus - tain . . us in
Lord, save us from fol - ly; be . . with us in sor - row; Sus - tain . . us in
Lord, save us from fol - ly; be with us in sor - row; . . Sus - tain us in
pp
work till the time of our rest, ... the time of our
work till the time . . of our rest, . . the time of our
work till the time . . of our rest, . . the time of our
work till the time . . of our rest, . . the time of our

cres. f dim. p dolce.
rest; . . When earth's day is o - ver, may hea - ven's to - mor - row . .
cres. f dim. p dolce.
rest; . . When earth's day is o - ver, may hea - ven's to - mor - -
cres. f dim. p dolce.
rest; . . . When earth's day is . . o - ver, may hea - ven's to - mor -
cres. f dim. p dolce.
rest; . . When earth's day is o - ver, may hea - ven's to - mor - -
pp rit. pp
. . . Dawn on us, of homes long - ex - pect - ed pos - sest. . .
pp rit. pp
- row . . Dawn on us, of homes long . . ex - pect - ed pos - sest. . .
pp rit. pp
- row . . Dawn on us, of homes long . . ex - pect - ed pos - sest. . .
pp rit. pp
- row . . Dawn on us, of homes long . . ex - pect - ed pos - sest. . .
pp rit. pp

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104. How lovely are ... ... Spohr 8d.
539. I am Alpha ... J. V. Roberts 3d.
766. I am Alpha ... Ch. Gounod 4d.
623. I am He that liveth T. Adams 4d.
664. I am the Resurrection ... Croft 3d.
662. I am the Resurrection R. Rogers 4d.
268. I am well pleased J. Rheinberger 3d.
120. I beheld, and lo ... Dr. Blow 6d.
280. I beheld, and lo ... ... Elvey 6d.
496. I came not to call C. Vincent 3d.
207. I cried unto the Lord Dr. Heap 4d.
537. I declare to you ... Cruickshank 4d.
168. I desired wisdom ... J. Stainer 6d.
230. I did call upon the Lord Pattison 4d.
117. I have set God ... Dr. Blake 6d.
130. I have set God ... J. Goldwin 3d.
420. I have set God Hamilton Clarke 4d.
122. I have surely built ... Dr. Boyce 4d.
219. I have surely built T. T. Trimnell 4d.
590. I heard a great voice G. F. Cobb 3d.
396. I heard a voice Sir John Goss 2d.
171. I saw the Lord ... J. Stainer 6d.
743. I was glad ... C. H. H. Parry 4d.
114. I was glad ... ... T. Attwood 4d.
32. I was glad ... ... Sir G. Elvey 3d.
79. I was glad ... ...C. E. Horsley 6d.
379. I was glad ... T. T. Trimnell 4d.
119. I was in the spirit ... ... Dr. Blow 6d.
205. I will alway give thanks Dr. Clarke 3d.
73. I will cry unto God Dr. Steggall 3d.
874. I will cry unto God ... H. J. King 3d.
502. I will extol Thee C. M. Hudson 4d
29. I will give thanks ... J. Barnby 4d.
156. I will give thanks ...E. J. Hopkins 6d.
568. I will give thanks ... Mozart 2d.
674. I will give you rain H. W. Wareing 4d.
225. I will go unto ...Dr. Gauntlett 2d.
591. I will go unto the altar C. Harris 3d.
437. I will greatly rejoice Cruickshank 4d.
195. I will lay me down .. H. Gadsby 2d.
209. I will lay me down ... Dr. H. Hiles 3d.
739. I will lay me down A. C. Edwards 3d.
495. I will lift up mine eyes D. S. Smith 3d.
126. I will love Thee, O Lord J. Clark 4d.
394. I will love Thee ... Kingston 4d.
78. I will magnify Thee J. B. Calkin 4d.
27. I will magnify Thee Sir John Goss 3d.
153. I will magnify Thee ... J. Shaw 3d.
405. I will magnify Thee Oliver King 4d.
633. I will magnify Thee ... F. Iliffe 4d.
760. I will magnify Thee W. H. Bell 4d.
780. I will magnify Thee E. M. Lee 3d.
154. I will mention ... Sir A. Sullivan 6d.
575. I will not leave you ... B. Steane 2d.
790. I will not leave you W. Byrd 3d.
519. I will open rivers E. Pettman 3d.
371. I will set His dominion H. W. Parker 4d.
100. I will sing a new song Dr. Armes 8d.
608. I will sing of the mercies J. Booth 3d.
134. I will sing of Thy power Greene 4d.
192. I will sing unto the Lord Wareing 3d.
6. I will wash my hands Hopkins 3d.
710. If any man hath not H. W. Davies 4d.
819. If Christ be not raised C. Macpherson 4d.
758. If the Lord Himself Walmisley 6d.
825. If the Lord Himself W. Child 3d.
53. If we believe that Jesus died Goss 1½d.
453. If ye love Me H. W. Wareing 3d.
544. If ye love Me ... ... B. Steane 2d.
469. If ye then be risen (S.A.) M. B. Foster 3d.
58. If ye then be risen ... Dr. Naylor 3d.
789. If ye then be risen Ivor Atkins 4d.
61. In Christ dwelleth Sir John Goss 3d.
619. In every place incense John E. West 3d.
655. In heavenly love ... H. Parker 3d.
403. In my Father's house Crament 3d.
777. Ditto H. Elliot Button 3d.
102. In sweet consent ... E. H. Thorne 3d.
278. In that day ... ... Sir G. Elvey 4d.
802. In that Day (Christmas) J. F. Bridge 3d.
582. In the beginning ... F. Tozer 4d.
720. In the beginning C. Macpherson 4d.
33. In Thee, O Lord ... B. Tours 3d.
148. In Thee, O Lord ... J. Weldon 3d.
385. In Thee, O Lord S. C. Taylor 3d.
338. In the fear of the Lord J. V. Roberts 3d.
282. In the Lord ... Sir R. Stewart 6d.
659. In the Lord ... C. Macpherson 4d.
467. Is it nothing (S.A.) M. B. Foster 3d.
571. Ditto (4 voices) M. B. Foster 3d.
725. Is it not wheat-harvest T. Adams 3d.
91. It came even to pass Ouseley 4d.
180. It is a good thing ... J. Barnby 6d.
231. It is a good thing T. M. Pattison 4d.
215. It shall come to pass Dr. Garrett 6d.
397. Jesu, lover of my soul (Male) F. Iliffe 3d.
455. Jesus Christ is risen Oliver King 4d.
788. Jesus Christ is risen to-day Gaul 4d.
654. Jesu, Thou joy ... E. H. Davies 3d.
844. Jesu, Thou sweetness H. J. King 3d.
548. Joy in harvest ... ... B. Steane 3d.
7. Judge me, O God ... Mendelssohn 4d.
677. Just Judge of Heaven ... Garrett 6d.
614. Justorum animæ ... ... Byrd 3d.
179. King all glorious ... J. Barnby 6d.
581. Kings shall be thy G. C. Martin 3d.
37. Lead, kindly Light... J. Stainer 4d.
425. Lead, kindly Light... R. Dunstan 3d.
528. Lead, kindly Light C. L. Naylor 4d.
589. Lead, kindly Light D. Pughe-Evans 3d.
706. Let all the world C. W. Jordan 4d.
132. Let God arise ... Dr. Greene 6d.
375. Let God arise T. T. Trimnell 4d.
346. Let my complaint (Male) Thorne 3d.
857. Let my complaint come before Thee, O Lord Arthur Batten 2d.
509. Let not thine hand... J. Stainer 3d.
438. Let not your heart ... M. B. Foster 3d.
438.* Ditto (8 v.) M. B. Foster 3d.
807. Ditto ... Eaton Faning 3d.
795. Let the heavens be glad H. M. Higgs 4d.
226. Let the peace of God J. Stainer 4d.
565. Let the righteous ... R. F. Lloyd 3d.
328. Let the words of my A. D. Culley 3d.
494. Let Thy merciful ears W. B. Bell 2d.
308. Let us now praise (Male) Thorne 3d.
96. Lift up thine eyes .. Sir John Goss 6d.
18. Lift up your heads ... J. L. Hopkins 1½d.
409. Ditto S. Coleridge-Taylor 3d.
847. Ditto ... William Turner 2d.
343. Lift up your hearts ... J. Barnby 4d.
408. Lighten our darkness G. R. Vicars 2d.
595. Light of the world ... E. Elgar 3d.
393. Like as the hart Thomas Adams 3d.
799. Ditto H. Clarke 3d.
530. Lo, God, our God ... B. Haynes 3d.
883. Look down, Holy Dove B. Luard-Selby 3d.
711. Look on the fields C. Macpherson 3d.
843. Look, ye saints, the sight is glorious ... M. B. Foster 3d.
859. Look upon mine adversity John Blow 2d.
639. Look upon the rainbow T. Adams 3d.
801. Lord God of Abraham A. H. Brewer 2d.
165. Lord, how are they... H. Clarke 6d.
391. Lord, I have loved... ...F. Iliffe 3d.
722. Lord, I have loved G. W. Torrance 3d.
54. Lord, let me know mine end Goss 3d.
351. Lord of all power (Male) J. Barnby 2d.
459. Lord of our life ... J. T. Field 3d.
566. Lord of life ... A. C. Mackenzie 3d.
404. Lord of the rich and golden F. Tozer 2d.
411. Lord of the Harvest J. Barnby 4d.
318. Lord, Thou art God... J. Stainer 8d.
803. Lord, Thou art good H. Coward 3d.
434. Lord, Thou hast ... A. Whiting 3d.
830. Lord, we leave Thy servant sleeping ... ... J. Brahms 4d.
274. Lord, what love have I Dr. Steggall 6d.
267. Lord, who shall dwell Dr. Roberts 4d.
335. Lo, summer comes again J. Stainer 6d.
504. Lo! the winter B. Farebrother 3d.
835. Love divine, all love excelling E. V. Hall 3d.
350. Magnify His Name... G. C. Martin 4d.
290. Make a joyful noise A. C. Mackenzie 6d.
108. Make me a clean heart J. Barnby 3d.
431. Ditto A. W. Batson 3d.
436. Man goeth forth ... A. Carnall 3d.
694. Man that is born S. S. Wesley 2d.
222. Me ye have bereaved C. Morales 3d.
527. Mercy and truth are met J. Stainer 3d.
211. Mine eyes look unto Thee H. Baker 3d.
500. Miserere mei, Deus J. Barnby 3d.
665. Ditto ... Novello 2d.
464. Ditto J. Stainer 3d.
518. Ditto E. Pettman 1½d.
811. Ditto G. P. Da Palestrina 4d.
818. Ditto G. Allegri 4d.
765. Morn's roseate hues Chadwick 3d.
512. My beloved spake ... H. Purcell 6d.
428. My God, I love Thee G. J. Bennett 3d.
617. My God, I thank Thee E. H. Lemare 3d.
10. My God, my God ... Mendelssohn 6d.
288. My God, look upon ... J. L. Hopkins 3d.
353. My heart is fixed W. Cruickshank 4d.
460. My heart was glad... A. Carnall 4d
564. My heart is inditing M. B. Foster 4d.
199. My hope is in the J. Stainer 6d.

THE LORD IS FULL OF COMPASSION

ANTHEM FOR LENT OR GENERAL USE

Psalm ciii. 8, 10—13.

COMPOSED BY

F. E. GLADSTONE, Mus. Doc.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

VERSE OR SEMI-CHORUS.

Andante sostenuto.

SOPRANO. *p* The Lord is

ALTO. *p* The Lord is

TENOR. *p* The Lord is

BASS. *p* The Lord is

Andante sostenuto. ♩=76.

Ch. (or Sw.) 8 *ft.*

Ped. soft 16 *ft. (Man. coupled.)* *senza Ped.*

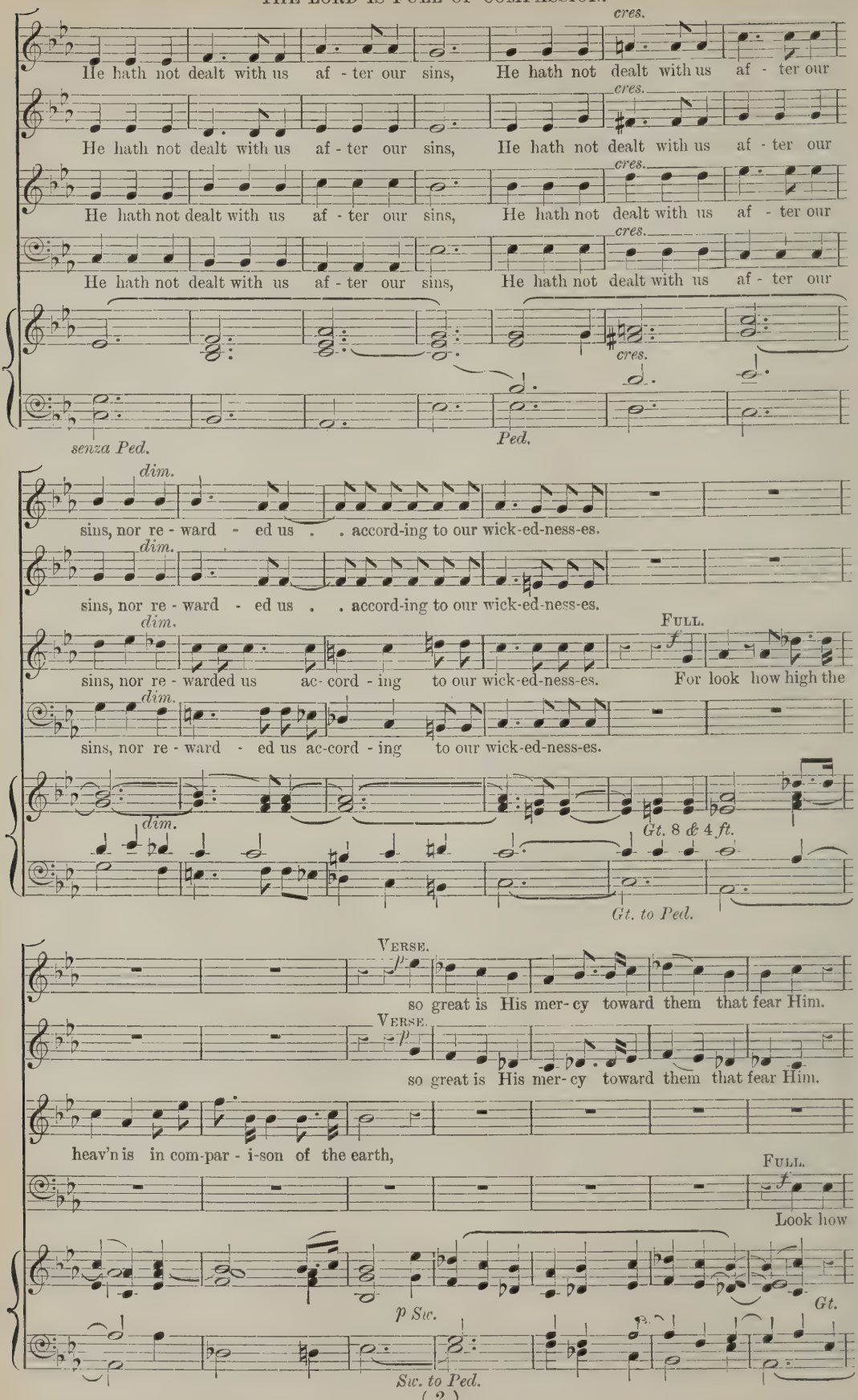
full of com - pas - sion and mer - cy, long - suf - fer-ing, and of great good - ness.

full of com - pas - sion and mer - cy, long - suf - fer-ing, and of great good - ness.

full of com - pas - sion and mer - cy, long - suf - fer-ing, and of great goodness, great good - ness.

full of com - pas - sion and mer - cy, long - suf - fer-ing, and of great good - ness

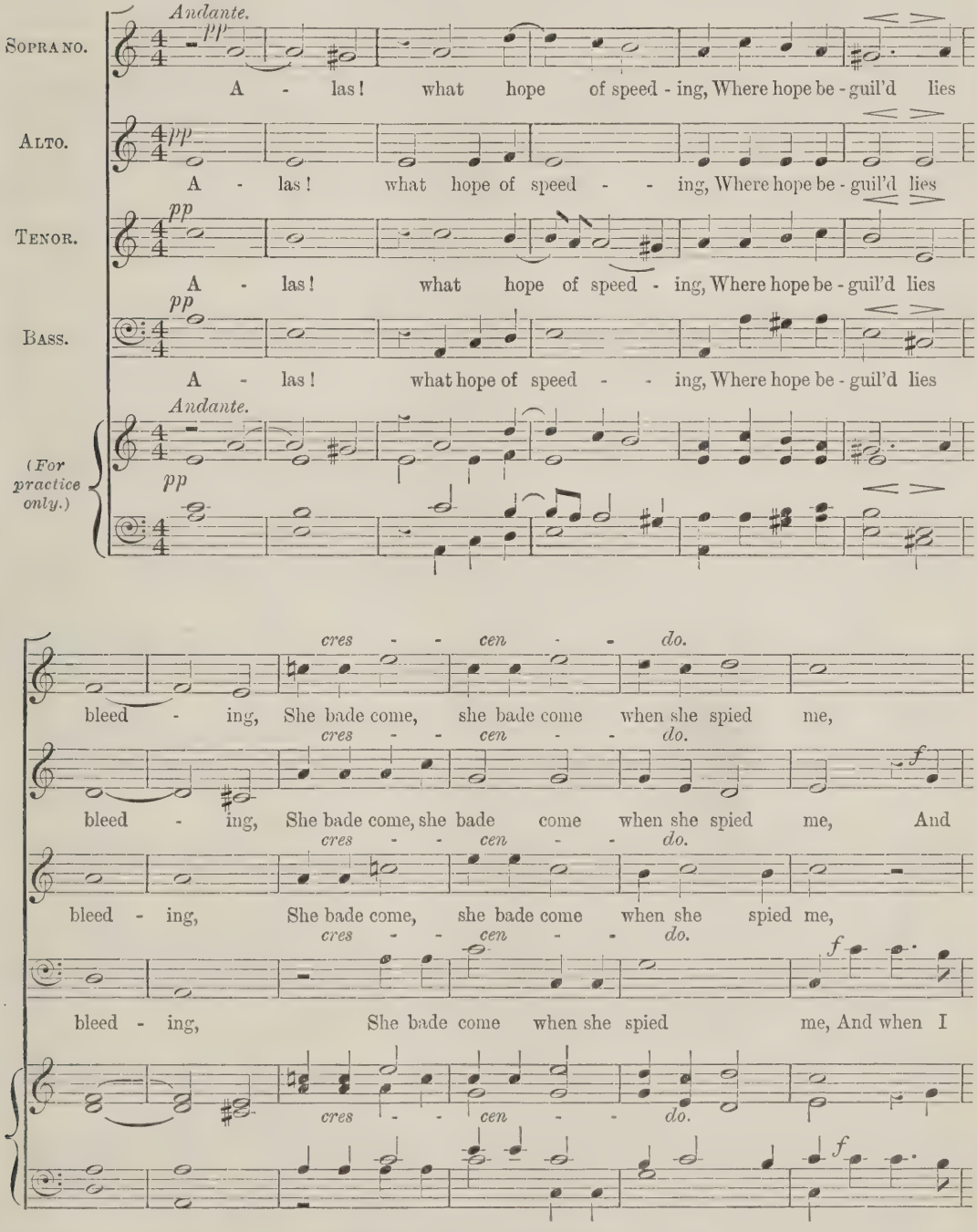
Ped.


cres.
He hath not dealt with us af - ter our sins, He hath not dealt with us af - ter our
cres.
He hath not dealt with us af - ter our sins, He hath not dealt with us af - ter our
cres.
He hath not dealt with us af - ter our sins, He hath not dealt with us af - ter our
cres.
He hath not dealt with us af - ter our sins, He hath not dealt with us af - ter our
cres.
senza Ped.
Ped.
dim.
sins, nor re - ward - ed us . . accord-ing to our wick-ed-ness-es.
dim.
sins, nor re - ward - ed us . . accord-ing to our wick-ed-ness-es.
dim.
Full.
sins, nor re - warded us ac- cord - ing to our wick-ed-ness-es. For look how high the
dim.
sins, nor re - ward - ed us ac-cord - ing to our wick-ed-ness-es.
dim.
Gt. 8 & 4 ft.
Gt. to Ped.
Verse.
so great is His mer- cy toward them that fear Him.
Verse.
so great is His mer- cy toward them that fear Him.
heav'n is in com-par - i-son of the earth,
Full.
Look how
p Sw.
Gt.
Sw. to Ped.

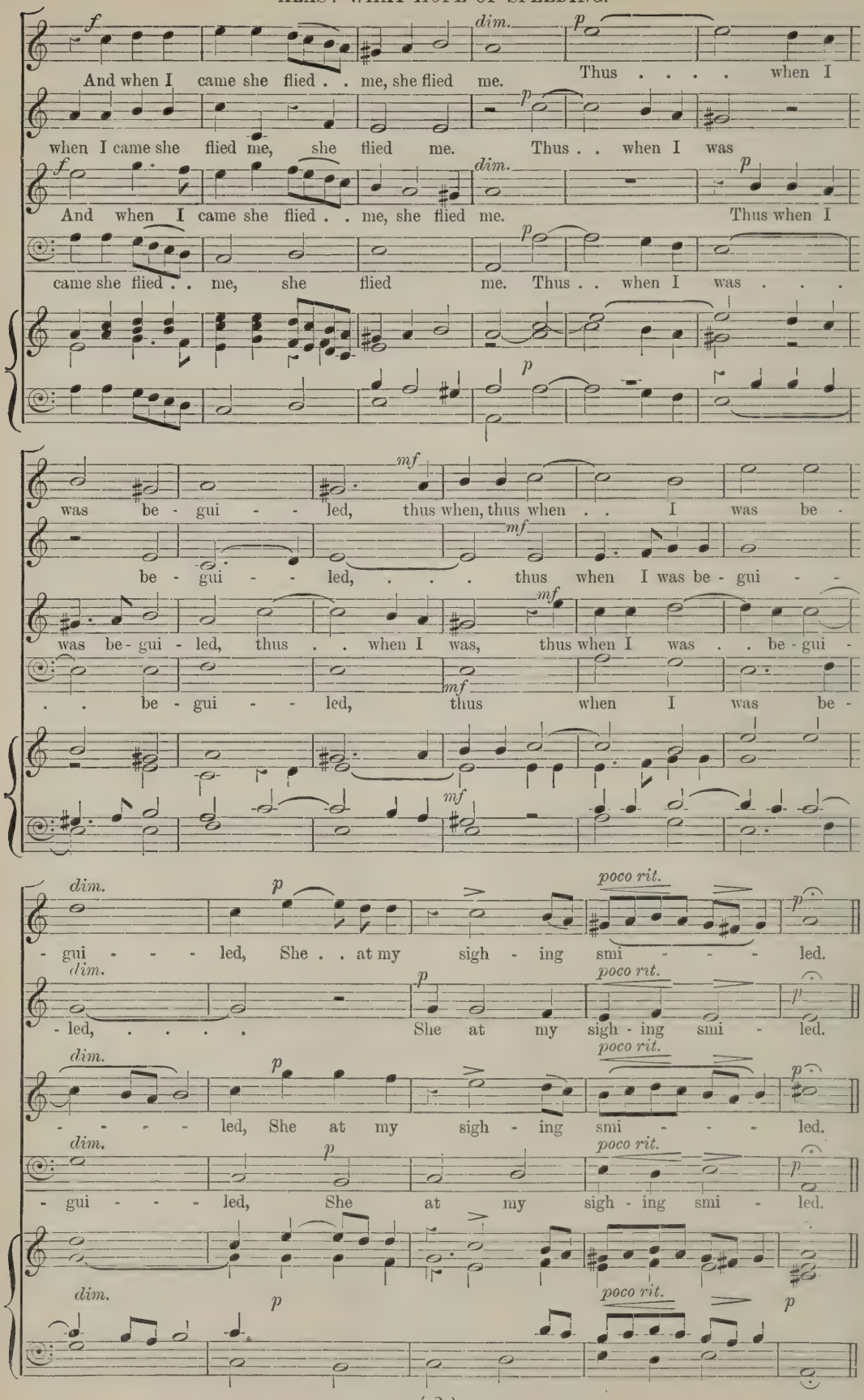
ALAS! WHAT HOPE OF SPEEDING*

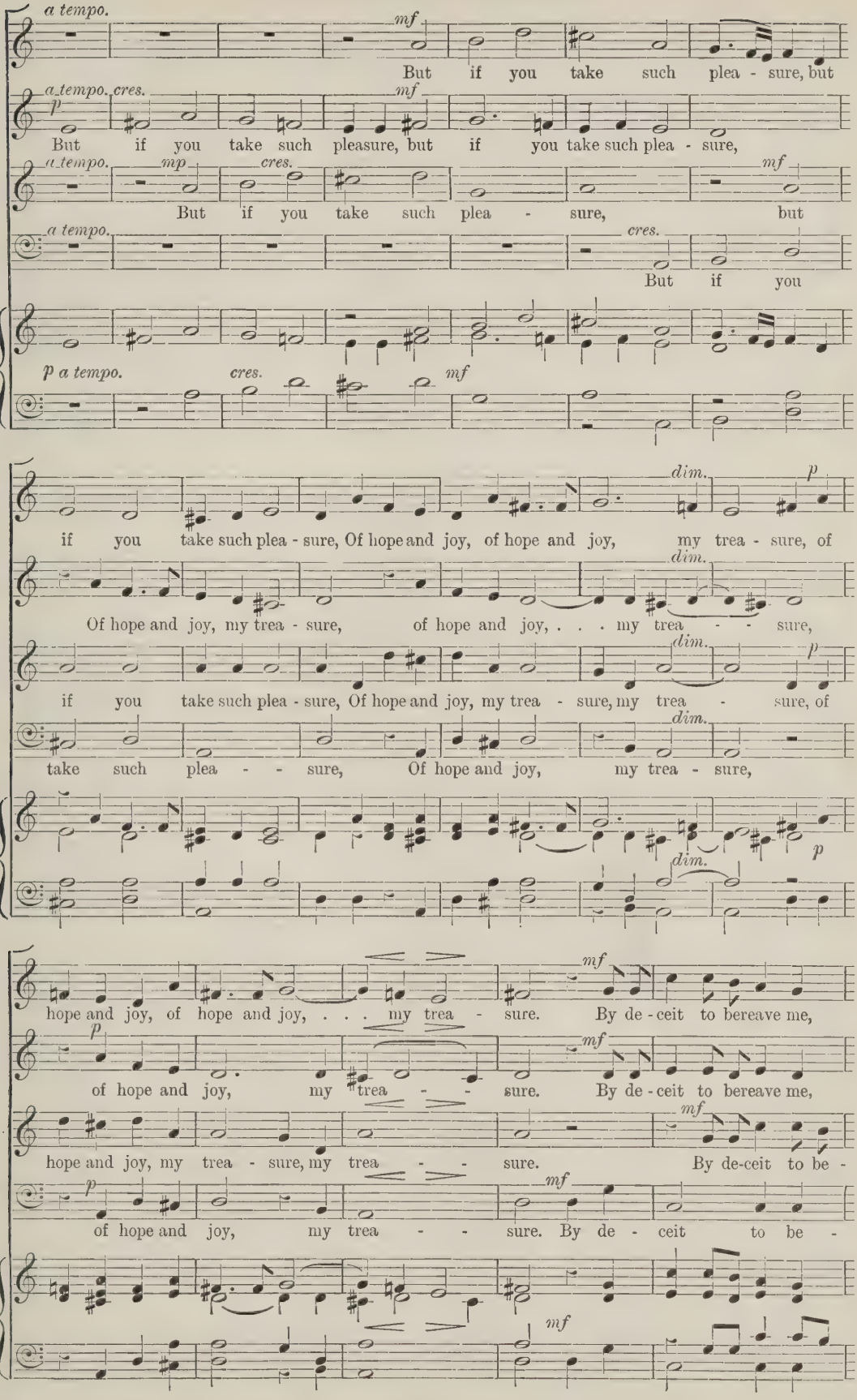
MADRIGAL FOR FOUR VOICES

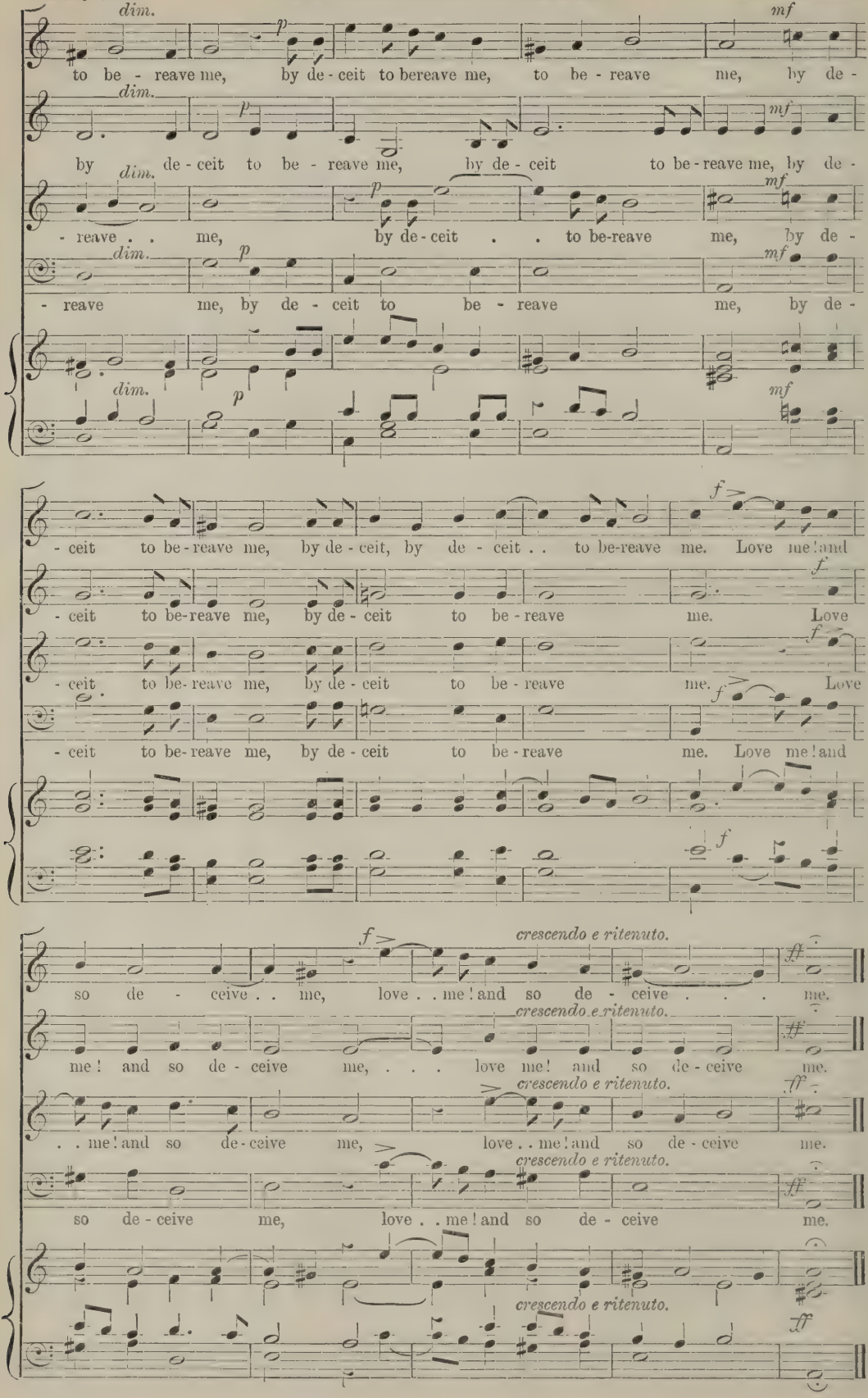
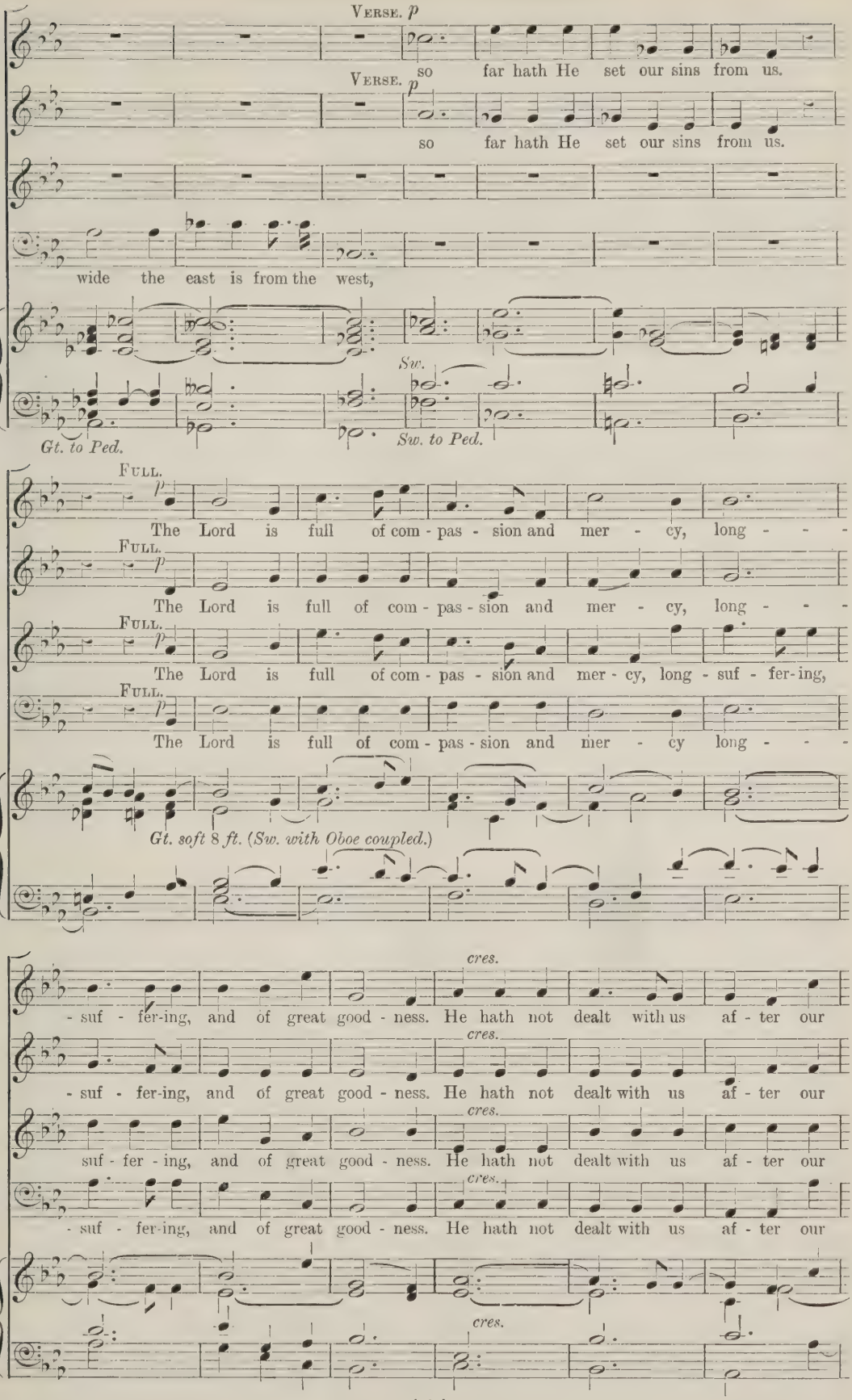
COMPOSED BY JOHN WILBYE.

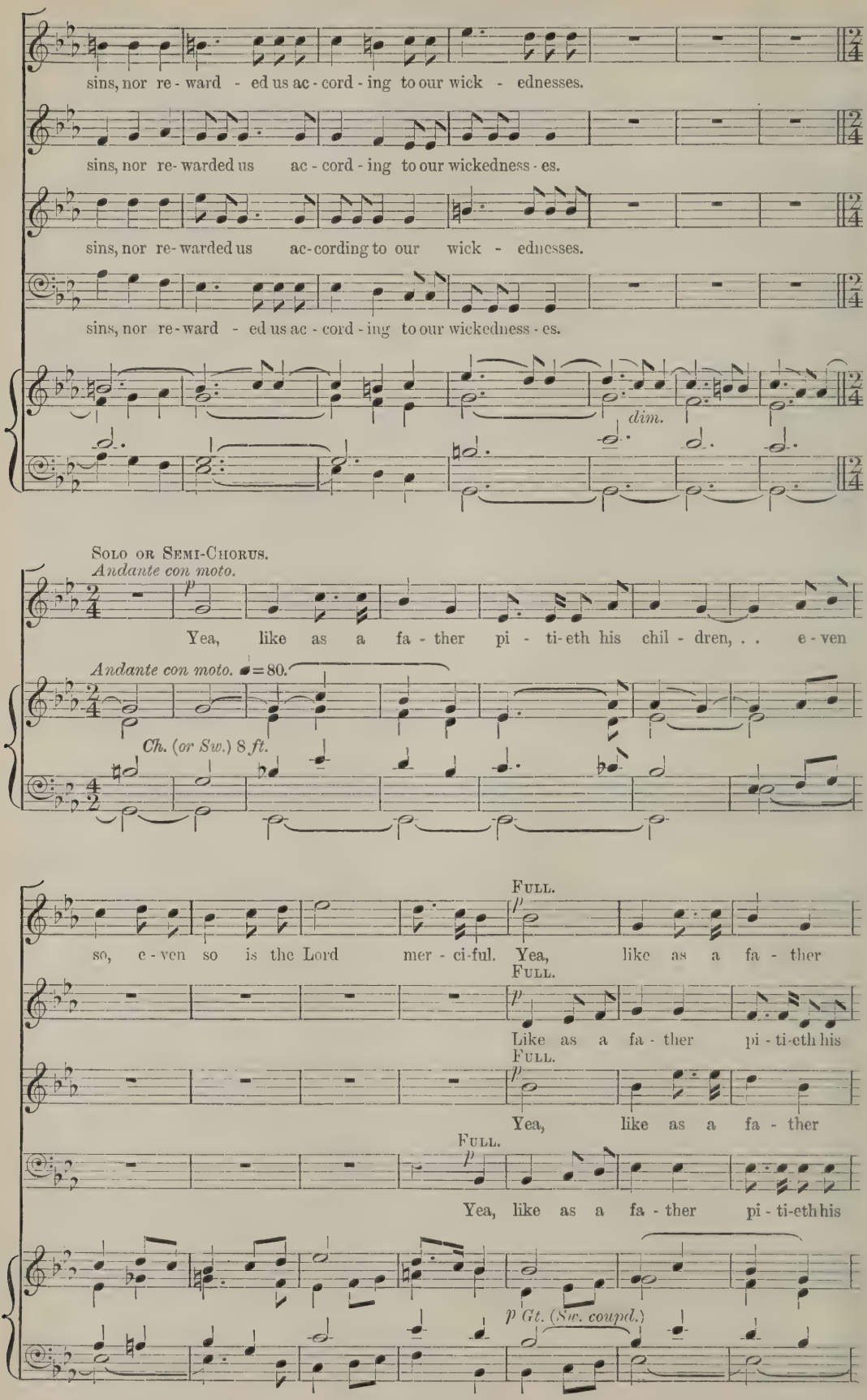
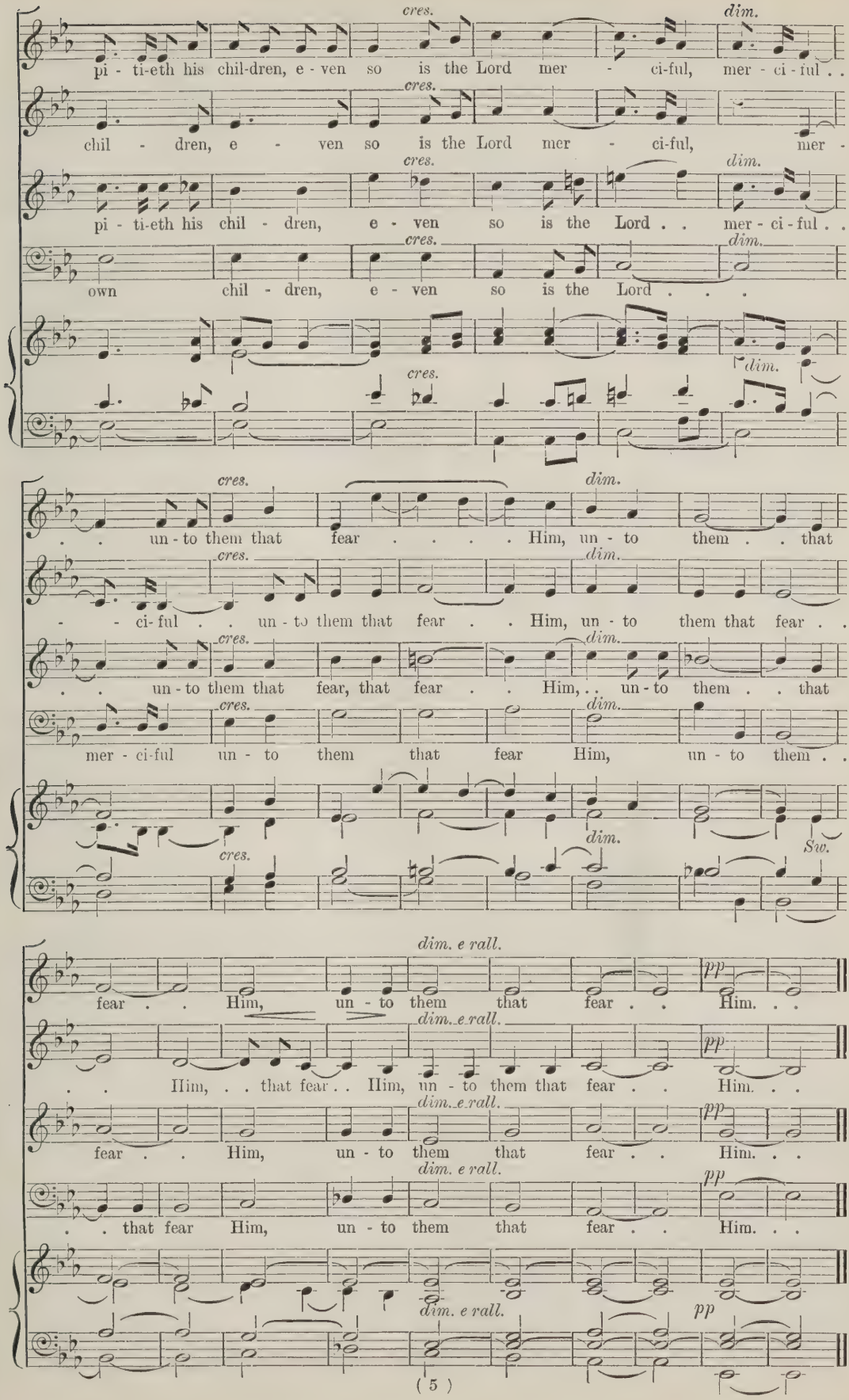
LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Andante.
pp
SOPRANO.
A - las! what hope of speed - ing, Where hope be - guil'd lies
ALTO.
A - las! what hope of speed - - ing, Where hope be - guil'd lies
TENOR.
A - las! what hope of speed - ing, Where hope be - guil'd lies
BASS.
A - las! what hope of speed - - ing, Where hope be - guil'd lies
(For practice only.)
cres - - cen - - do.
bleed - ing, She bade come, she bade come when she spied me,
bleed - ing, She bade come, she bade come when she spied me, And
bleed - ing, She bade come, she bade come when she spied me,
bleed - ing, She bade come when she spied me, And when I
f

* From "The first set of English madrigals to 3. 4. 5. and 6. voices: newly composed by IOHN WILBYE. At London: Printed by Thomas Este. 1598."


And when I came she flied . . me, she flied me.
Thus . . . . when I
when I came she flied me, she flied me.
Thus . . when I was
And when I came she flied . . me, she flied me.
Thus when I
came she flied . . me, she flied me. Thus . . when I was . . .
was be - gui - - led, thus when, thus when . . I was be -
be - gui - - led, . . . thus when I was be - gui - -
was be - gui - led, thus . . when I was, thus when I was . . be - gui -
. . be - gui - - led, thus when I was be -
- gui - - - led, She . . at my sigh - ing smi - - - led.
- led, ... She at my sigh - ing smi - led.
- - - - led, She at my sigh - ing smi - - - led.
- gui - - - led, She at my sigh - ing smi - led.
dim.
p
poco rit.


a tempo.
mf
But if you take such plea - sure, but
a tempo. cres.
p
mf
But if you take such pleasure, but if you take such plea - sure,
a tempo.
mp
cres.
mf
But if you take such plea - sure, but
a tempo.
cres.
But if you
p a tempo.
cres.
mf
if you take such plea - sure, Of hope and joy, of hope and joy, my trea - sure, of
dim.
p
Of hope and joy, my trea - sure, of hope and joy, . . . my trea - - sure,
dim.
if you take such plea - sure, Of hope and joy, my trea - sure, my trea - sure, of
take such plea - - sure, Of hope and joy, my trea - sure,
hope and joy, of hope and joy, . . . my trea - sure. By de - ceit to bereave me,
mf
of hope and joy, my trea - - sure. By de - ceit to bereave me,
hope and joy, my trea - sure, my trea - - sure. By de-ceit to be -
of hope and joy, my trea - - sure. By de - ceit to be -


dim.
p
mf
to be - reave me, by de - ceit to bereave me, to be - reave me, by de -
by de - ceit to be - reave me, by de - ceit to be - reave me, by de -
- reave . . me, by de - ceit . . to be-reave me, by de -
- reave me, by de - ceit to be - reave me, by de -
f
- ceit to be - reave me, by de - ceit, by de - ceit . . to be-reave me. Love me! and
- ceit to be-reave me, by de - ceit to be - reave me. Love
- ceit to be-reave me, by de - ceit to be - reave me. Love
- ceit to be-reave me, by de - ceit to be - reave me. Love me! and
crescendo e ritenuto.
ff
so de - ceive . . me, love . . me! and so de - ceive . . . me.
me! and so de - ceive me, . . . love me! and so de - ceive me.
. . me! and so de - ceive me, love . . me! and so de - ceive me.
so de - ceive me, love . . me! and so de - ceive me.

VERSE. p
so far hath He set our sins from us.
VERSE. p
so far hath He set our sins from us.
wide the east is from the west,
Sw.
Gt. to Ped.
Sw. to Ped.
FULL. p
The Lord is full of com - pas - sion and mer - cy, long - - -
FULL. p
The Lord is full of com - pas - sion and mer - cy, long - - -
FULL. p
The Lord is full of com - pas - sion and mer - cy, long - suf - fer-ing,
FULL. p
The Lord is full of com - pas - sion and mer - cy long - - -
Gt. soft 8 ft. (Sw. with Oboe coupled.)
cres.
- suf - fer-ing, and of great good - ness. He hath not dealt with us af - ter our
cres.
- suf - fer-ing, and of great good - ness. He hath not dealt with us af - ter our
cres.
suf - fer - ing, and of great good - ness. He hath not dealt with us af - ter our
cres.
- suf - fer-ing, and of great good - ness. He hath not dealt with us af - ter our
cres.


sins, nor re - ward - ed us ac - cord - ing to our wick - ednesses.
sins, nor re - warded us ac - cord - ing to our wickedness - es.
sins, nor re - warded us ac - cording to our wick - ednesses.
sins, nor re - ward - ed us ac - cord - ing to our wickedness - es.
dim.
Solo or Semi-Chorus.
Andante con moto.
Yea, like as a fa - ther pi - ti - eth his chil - dren, . . e - ven
Andante con moto. ♩ = 80.
Ch. (or Sw.) 8 ft.
Full.
so, e - ven so is the Lord mer - ci - ful. Yea, like as a fa - ther
Full.
Like as a fa - ther pi - ti - eth his
Full.
Yea, like as a fa - ther
Full.
Yea, like as a fa - ther pi - ti - eth his
p Gt. (Sw. coupd.)

cres.
dim.
pi - ti-eth his chil-dren, e - ven so is the Lord mer - ci-ful, mer - ci - ful . .
chil - dren, e - ven so is the Lord mer - ci-ful, mer -
pi - ti-eth his chil - dren, e - ven so is the Lord . . mer - ci - ful . .
own chil - dren, e - ven so is the Lord . . .
. . un - to them that fear . . . . Him, un - to them . . that
- - ci- ful . . un - to them that fear . . Him, un - to them that fear . .
. . un - to them that fear, that fear . . Him, . . un - to them . . that
mer - ci-ful un - to them that fear Him, un - to them . .
Sw.
dim. e rall.
pp
fear . . Him, un - to them that fear . . Him. . .
. . Him, . . that fear . . Him, un - to them that fear . . Him. . .
. . that fear Him, un - to them that fear . . Him. . .

NOVELLO'S OCTAVO ANTHEMS—*Continued.*

406. My mouthshall speak John E. West 4d
190. My soul is weary ... Dr. Beckwith 4d.
586. My soul truly waiteth B. Steane 2d.
885. Ditto ... Attwood 3d.
295. My soul, wait thou still (Male) F. J. Read 4d.
629. Nearer, my God, to Thee T. Adams 3d.
210. Not unto us, O Lord H. Gadsby 6d.
558. Not unto us, O Lord John E. West 4d.
592. Now is Christ risen T. Adams 3d.
612. Now is come salvation C. Harris 3d.
718. Now know I that the M. B. Foster 4d.
695. Now late on the Coleridge-Taylor 3d.
673. Now sinks the sun H. W. Parker 4d.
868. Now when Jesus Joseph Holbrooke 3d.
505. O all ye people ... H. Purcell 3d.
833. O all ye that pass by Tomas Luis De La Vitoria 3d.
506. O be joyful in the Lord G. Martin 6d.
217. O clap your hands ...T. T. Trimnell 3d.
133. O clap your hands ... Dr. Greene 4d.
82. O clap your hands ... J. Stainer 6d.
80. O clap your hands ...E. H. Thorne 6d.
686. O clap your hands J. L. Hopkins 3d.
877. O come, all ye faithful G. J. Tredaway 2d.
656. O come and behold Longhurst 4d.
202. O come before ... G. C. Martin 6d.
241. O come hither ... W. Jackson 3d.
875. O come hither and hearken W. Crotch 3d.
569. O come, let us sing M. B. Foster 3d.
12. O come near to the Cross Gounod 8d.
11. O day of penitence ... Gounod 6d.
730. O death, where is thy A. Hollins 4d.
832. O everlasting light John E. West 3d.
16. O give thanks ... Sir G. Elvey 3d.
144. O give thanks ... H. Purcell 6d.
17. O give thanks ... William Rea 3d.
66. O give thanks ... S. S. Wesley 4d.
42. O give thanks ...Sir John Goss 3d.
520. O give thanks ... B. Steane 3d.
599. O give thanks ... E. V. Hall 3d.
596. O give thanks ... H. J. King 3d.
816. O give thanks... E. A. Sydenham 3d.
35. O God, have mercy... J. B. Calkin 4d.
698. O God, my soul ... F. R. Greenish 3d.
775. O God of my righteousness Greene 4d.
106. O God, the King of Glory H. Smart 4d.
141. O God, Thou art my God H. Purcell 3d.
585. Ditto B. Luard-Selby 4d.
679. O God, Thou art my God F. Tozer 4d.
34. O God, Thou art worthy A. Sullivan 4d.
188. O God, Thou hast ... H. Purcell 4d.
418. O God, Who hast ... A. S. Baker 2d.
30. Ditto A. W. Batson 3d.
507. Ditto J. V. Roberts 2d.
880. O heart subdued with grieving J. Brahms 3d.
47. O how amiable ... J. Barnby 3d.
233. O how amiable T. M. Pattison 3d.
347. O how amiable ... Oliver King 4d.
752. O how amiable ... E. Faning 3d.
48. O how plentiful T. M. Pattison 3d.
490. O Jerusalem, look about E. Naylor 4d.
301. O Jesu! Victim Rev. J. B. Powell 3d.
536. O joyful Light ... B. Tours 4d.
543. O Lamb of God ... J. Barnby 3d.
870. O Lord, from Whom all good things do come John E. West 2d.
251. O Lord God (Male) Ernest Ford 4d.
204. O Lord God ... ... Dr. Clarke 3d.
184. O Lord, look down... J. Battishill 3d.
702. O Lord, my God ... Nares 3d.
306. O Lord of hosts ... Kate Boundy 3d.
25. O Lord, our Governor H. Gadsby 3d.
395. O Lord, Thou art my God Ch. H. Lloyd 6d.
727. O Lord, Thou art my God J. Goss 3d.
845. O Lord, Thou art my God C. Lee Williams 4d.
690. O Lord, Thy Word J. F. Bridge 6d.
588. O lovely peace ... Handel 4d.
726. O love most ... A. H. Brewer 3d.
3. O love the Lord Sir A. Sullivan 2d.
556. Open to me the gates ... F. Adlam 4d.
380. O perfect love ... J. Barnby 3d.
124. O praise God ... Dr. Clarke 6d.
40. O praise God T. T. Trimnell 4d.
429. O praise God ... G. C. Martin 2d.
355. O praise God Theodore Distin 3d.
479. O praise our God, ye people Boyce 4d.
782. O praise our God, ye people Bühler 3d.
14. O praise the Lord ... J. Barnby 4d.
683. O praise the Lord ... Handel 4d.
232. O praise the Lord T. M. Pattison 3d.
178. O praise the Lord ...Sir John Goss 6d.
71. O praise the Lord ... Ouseley 3d.
266. O praise the Lord ... Zingarelli 8d.
358. O praise the Lord W. G. Wood 4d.
166. O pray for the peace E. H. Thorne 4d.
824. O pray for the peace W. Child 3d.
837. O rest in the Lord; and, He that shall endure to the end Mendelssohn 2d.
51. O Saving Victim (No. 2) Gounod 4d.
486. Ditto ... Rossini 3d.
492. Ditto W. A. C. Cruickshank 3d.
508. O Saviour of the (Male) Roberts 2d.
142. O sing unto the Lord H. Purcell 6d.
551. O sing unto the Lord Cruickshank 4d.
8. O taste and see ...Sir John Goss 3d.
263. O taste and see ... A. H. Mann 3d.
87. O that I knew where I Bennett 3d.
772. O that men would J. B. McEwen 3d.
806. O Thou the Central Orb Gibbons 3d.
863. Our conversation is in heaven W. B. Gilbert 2d.
663. O Voice of the Beloved H. J. King 3d.
123. O where shall wisdom Dr. Boyce 6d.
435. O worship the King... E. V. Hall 4d.
135. O worship the Lord... Dr. Hayes 6d.
158. O ye that love the Lord Sir G. Elvey 4d.
196. Ditto H. W. Wareing 3d.
234. Ditto Docker 4d.
325. Ditto J. Naylor 3d.
668. Our Blest Redeemer E. V. Hall 3d.
392. Our Father, which art J. Barnby 2d.
303. Our God is Lord ... E. Mundella 3d.
176. Out of the deep ... Dr. Naylor 4d.
240. Out of the deep F. E. Gladstone 3d.
242. Out of the deep ... J. B. Calkin 3d.
638. Out of the deep H. W. Davies 4d.
692. Out of the deep ... G. C. Martin 6d.
81. Plead Thou my cause ... Mozart 6d.
55. Ponder my words ...Henry Gadsby 3d.
300. Ponder my words (Male) Sawyer 2d.
797. Praised be the Lord C. Steggall 3d.
745. Praised be the Lord C. H. Lloyd 3d.
159. Praise God in His holiness B. Tours 3d.
521. Praise, my soul ... E. V. Hall 3d.
641. Praise, O praise our God B. L. Selby 3d.
712. Praise our God ... E. V. Hall 4d.
70. Praise the Lord ... Sir G. Elvey 4d.
172. Praise the Lord Sir J. Benedict 8d.
137. Praise the Lord ... Dr. Hayes 4d.
125. Praise the Lord ... J. Clark 3d.
59. Praise the Lord ... S. S. Wesley 6d.
561. Praise the Lord... J. M. Crament 4d.
577. Praise the Lord... J. H. Maunder 3d.
208. Praise the Lord, O my soul Mozart 4d.
21. Ditto Sir John Goss 6d.
381. Ditto J. W. Elliott 3d.
63. Ditto Dr. Garrett 6d.
439. Ditto T. P. Royle 3d.
513. Ditto H. Purcell 6d.
298. Praise the Lord, O Jerusalem Bliss 3d.
316. Praise the Lord, O Jerusalem Hall 4d.
510. Ditto Purcell 4d.
624. Praise the Lord, ye ... B. Steane 3d.
827. Praise to God, immortal praise John E. West 3d.
45. Prepare ye the way ... Dr. Garrett 3d.
151. Prepare ye the way ... M. Wise 3d.
416. Prepare ye the way J. M. Crament 4d.
846. Put me not to rebuke, O Lord W. Croft 4d.
60. Rejoice greatly Henry Gadsby 3d.
145. Rejoice in the Lord H. Purcell 3d.
164. Rejoice in the Lord F. R. Statham 4d.
200. Rejoice in the Lord G. C. Martin 6d.
258. Rejoice in the Lord J. Redford 3d.
317. Rejoice in the Lord Philip Armes 6d.
721. Rejoice in the Lord ... A. Hollins 3d.
272. Rejoice, O ye righteous Rheinberger 3d.
38. Remember now ... Dr. Steggall 4d.
523. Remember, O Lord Walmisley 4d.
336. Rend your heart J. Clippingdale 3d.
626. Rend your heart A. E. Godfrey 4d.
753. Rest, weary Earth A. M. Goodhart 3d.
879. Righteous art Thou, O Lord John E. West 3d.
860. Save, Lord, and hear us John Blow 2d.
170. Save, Lord, and hear us Dr. Hayes 6d.
287. Save me, O God ...J. L. Hopkins 2d.
822. Save me, O God ... John Blow 3d.
858. Save me, O God William Boyce 2d.
740. Save us, O Lord E. C. Bairstow 3d.
451. Saviour, abide with us T. Hanforth 3d.
800. Saviour, again to Thy dear Name G. W. Chadwick 3d.
840. Saviour, Thy children keep Arthur Sullivan 3d.
85. Say where is He born Mendelssohn 6d.
319. Seek ye the Lord Hague Kinsey 3d.
189. Seek ye the Lord J. V. Roberts 3d.
250. Sing aloud with gladness S. Wesley 6d.
630. Sing a song of praise O. King 3d.
185. Sing a song of praise J. Stainer 3d.
716. Sing and rejoice ... B. Harwood 4d
238. Sing joyfully unto God W. Byrd 4d.
365. Sing, O daughter of Zion Dr. Rea 4d.
291. Sing, O heavens A. C. Mackenzie 6d.
369. Sing, O heavens T. T. Trimnell 4d.
562. Sing, O heavens H. D. Wetton 4d.
781 Sing, O heavens Bruce Steane 3d.
169. Sing praises to the Lord Dr. Croft 4d.
36. Sing praises unto the Lord Gounod 6d.
542. Sing to the Lord with thanksgiving J. Barnby 4d.
167. Sing to the Lord ...Henry Smart 1s.
99. Sing to the Lord ... Mendelssohn 8d.
525. Sing unto God (Chos. only) Purcell 2d.
580. Sing unto the Lord J. F. Bridge 6d.
603. Sing unto the Lord C. Harris 3d.
812. Sing unto the Lord E. A. Sydenham 3d.
856. Sing we merrily Adrian Batten 2d.
410. Sing we merrily ... E. V. Hall 4d.
532. Sing we merrily F. A. W. Docker 4d.
761. Sing ye to the Lord C. H. Lloyd 3d.
68. Stand up and bless the Lord Goss 4d.
697. Suffer the little ... B. Harwood 3d.
426. Sun of my soul ... R. Dunstan 3d.
792. Sun of my soul G. W. Chadwick 2d.
297. Teach me, O Lord J. W. Gritton 3d.
540. Teach me, O Lord G. J. Elvey 3d.
669. Teach me Thy way ... Spohr 1½d.
850. Teach me Thy way William Fox 2d.
852. Teach me Thy way E. Hooper 2d.
620. Ten thousand times... F. Tozer 4d.
808. Ditto E. V. Hall 3d.
458. Thanks be to God ...J. W. Gritton 3d.
627. Thanks be to God ... Oliver King 3d.
723. The arm of the Lord ... Haydn 4d.
684. The Angel said (S. & B.) A. H. Brown 2d.
194. The blessing of the Lord Mackenzie 3d.
472. Ditto J. F. Bridge 2d.
421. The day is past J. C. Marks, jun. 3d.
461. The Day of Resurrection E. V. Hall 3d.
552. The day Thou gavest Woodward 3d.
239. The earth is the Lord's Trimnell 4d.
289. The eyes of all ...Orlando Gibbons 4d.
482. The eyes of all ... T. Adams 3d.
547. The eyes of all ... G. J. Elvey 3d.
573. The eyes of all ... M. B. Foster 3d.
878. The eyes of the Lord are over the righteous ... John E. West 2d.
689. The face of death W. Parratt 2d.
448. The First Christmas J. Barnby 3d.
534. The first day of the week B. Steane 3d.
214. The fool hath said Sir W. Bennett 4d.
271. The fool within his Rheinberger 3d.
413. The fost'ring earth J. L. Hopkins 3d.
746. The glory of Lebanon ...Wareing 3d.
593. The glory of the God T. Adams 3d.
177. The glory of the Lord...Sir J. Goss 6d.
245. The God of Jeshurun ...Sir J. Goss 6d.
754. The hallowed day B. Luard-Selby 3d.
804. The Heavens declare the glory of God ... ... C. Macpherson 4d.
299. The hills stand about G. Gardner 4d.
755. The hymn of the angels J. E. West 4d.
313. The King shall rejoice Stewart 6d.
733. The King shall rejoice E. V. Hall 4d.
734. The King shall rejoice C. Harris 4d.
193. The Lord gave A. C. Mackenzie 2d.
270. The Lord give ear J. Rheinberger 3d.
526. The Lord hath (Male) Mendelssohn 4d.
312. The Lord hath been E. T. Chipp 3d.
477. The Lord hath been S. S. Wesley 3d.
163. The Lord hath done ... H. Smart 4d.
839. The Lord hath done John E West 4d.
224. The Lord hear thee J. Barkworth 2d.
823. The Lord hear thee John Blow 2d.
44. The Lord is great ... W. T. Best 3d.
248. The Lord is in Dr. G. Saunders 4d.
704. The Lord is in His holy Stainer 4d.
83. The Lord is King Henry Gadsby 6d.
41. The Lord is King T. T. Trimnell 4d.
367. The Lord is King ... H. J. King 4d.
869. The Lord is King ... W. King 2d.
39. The Lord is loving Dr. Garrett 3d.
483. The Lord is loving...A. W. Batson 3d.
50. The Lord is my light Dr. H. Hiles 3d.
407. The Lord is my light C. W. Jordan 3d.
815. The Lord is my light E. A. Sydenham 3d.
632. The Lord is my Shepherd Higgs 4d.
67. Ditto (S.S.A.A.) Schubert 4d.
594. Ditto (S.A.T.B.) Schubert 4d.
152. Ditto J. Shaw 3d.
305. Ditto C. V. Stanford 6d.
738. Ditto D. S. Smith 3d.
793. Ditto (S.A.T.B.) H. Smart 3d.
243. The Lord is my strength Sir J. Goss 6d.
862. The Lord is my strength Josiah Booth 3d.
398. Ditto S. Coleridge-Taylor 3d.

LINCOLN MUSICAL SOCIETY.

Dr. G. J. Bennett's influence on music in Lincolnshire has been vastly beneficial. He has established in Lincoln itself an excellent triennial festival which centralizes the latent talent and active effort of outlying districts, and in the interregnum he busies himself with the Lincoln Musical Society, whose choral and orchestral concerts would do high credit to a city of much greater size. One of the most successful music-makings in the history of the Society was given on November 27. A concert performance of Wagner's 'Lohengrin' occupied the greater part of a special Wagner evening, completed by short excerpts from other works, such as the 'Ride of the Valkyries,' the spinning chorus from 'The Flying Dutchman' and the Hall of Song scene from 'Tannhäuser.' It was significant to note that the hall was crowded, and the enthusiasm of the audience was unmistakable.

The first and third acts only of 'Lohengrin' were performed. Even under the best conditions concert-performances of opera rarely are satisfactory, as there must necessarily be a loss of the effects intended by the composer. Wagner especially suffers in this respect, and despite the compensating gain in choral merit and the advantage of a superb orchestra, as on this occasion, some of the music missed fire: this, be it said, only by reason of the unnatural conditions, not through any lack of sheer musical excellence. The singing of the chorus was in the highest degree clever and even brilliant. The singers were in the right dramatic mood: they articulated with unfailing clearness and tonally they attained to some magnificent climaxes. The orchestra played the score beautifully. The strings were a trifle overweighted in the 'Walkürenritt,' but otherwise there is nothing more to be said than high commendation. The soloists were Madame De Vere-Sapio, Miss Toni Seiter, Mr. John Coates (who sang the music of Lohengrin very finely), Mr. Thorpe Bates, Mr. Endersby and Mr. Charles Magrath. Dr. Bennett ably conducted and revealed a thorough knowledge of his score and a grip of his forces.

WORCESTER FESTIVAL CHORAL SOCIETY.

This Society began its season with an excellent concert on November 27. The choir is about 120 strong, and the fairly well-balanced orchestra of sixty performers is complete enough to deal adequately with all ordinary orchestration. The programme on this occasion was partly designed to do honour to the memory of Grieg. It began with an appreciative performance of Sullivan's 'In Memoriam' overture, and included Grieg's 'At the cloister gate,' for soprano and alto soli, female-voice chorus and orchestra; 'Recognition of land' ('Landerkennung'), for baritone solo, male chorus and orchestra; the 'Peer Gynt' suite (No. 1); and some of the lamented composer's songs, all of which received justice.

The first performance of the revised version of the 'Song of Harold Harfager,' ballad for baritone solo, male chorus and orchestra, composed by Mr. John Pointer, was a welcome tribute to the work of a rising English composer. The music is vigorous and aptly reflects the grim ruggedness of the poem. There is not a surfeit of this kind of music for male-voice choirs, and therefore Mr. Pointer's work should be a popular addition to the repertory. It was very well performed, and was received with enthusiasm.

Other items of the programme were the '1812' overture of Tchaikovsky, the part-songs 'Twilight' and 'The pedlar,' both by C. Lee Williams, and 'The snow' by Elgar. Mr. William Higley, who specially distinguished himself in Mr. Pointer's work, was the baritone soloist, and the other principals were Miss Norah Newport and Mrs. Green Price. Mr. Ivor Atkins conducted with his usual fervour and musicianship.

'THE DREAM OF GERONTIUS' AT MELBOURNE.

October 31 was a red-letter day in the annals of the Royal Victoria Liedertafel, who gave on that occasion the first performance in Melbourne of Elgar's oratorio 'The Dream of Gerontius,' in the Town Hall, before a vast audience which included Her Excellency Lady Northcote. The choir —which was reinforced for the occasion by the boys of the cathedral choir—and the orchestra were under the very able conductorship of Mr. Ernest Wood. Madame Gregor Wood sang the music of the Angel, Mr. Horace Stevens those of the Priest and the Angel of the Agony, while Mr. Gregor Wood gave a highly sympathetic interpretation of the name character. The performance created an undoubtedly powerful impression.

The Melbourne Herald says: Upon last night's performance high praise may be bestowed. Mr. Ernest Wood showed himself thoroughly acquainted with all the intricacies of the composition, and evolved and sustained with admirable judgment its mystic character . . . The orchestra gave an excellent account of itself. The chorus evidently had been carefully trained for its important and difficult task. In intonation almost throughout satisfactory, the chorus exhibited good balance and shaded with discretion.

London Concerts.

ROYAL CHORAL SOCIETY.

The setting of Longfellow's 'Hiawatha' by Mr. Coleridge-Taylor is one of the few modern works that can be relied upon to draw a large audience to the Albert Hall, and therefore it is natural that it should frequently be performed by the Royal Choral Society. Familiarity with the choruses resulted in their being given with exceptional precision on November 28, especially the chorus beginning 'Very boastful was Iagoo,' which was delivered with great spirit, while the tragedy of Minnehaha's death was thrillingly told, and the conclusion most impressively sung. The soloists were Miss Esta d'Argo, Mr. Ben Davies, and Mr. Frederic Austin. Sir Frederick Bridge conducted with his usual skill.

ORCHESTRAL CONCERTS.

At the concert given by the London Symphony Orchestra at Queen's Hall on December 2, Herr Max Fiedler conducted. The 'Oberon' overture enabled this energetic conductor to show his intimate knowledge of the score and complete command of the orchestra. These qualities were applied to fine performances of Tchaikovsky's 'Pathetic' symphony and the overture to 'Tannhäuser.' M. Jacques Pintel did not make a great impression by his performance of Schumann's A minor Pianoforte concerto. Considerable fluency and some delicacy were displayed, but hardly the poetry and charm which this well-known concerto can be made to yield. An interesting feature of the concert was the performance by the soli wind of Beethoven's 'Rondino' for oboes, clarinets, bassoons and horns—two of each instrument. The playing was exquisite. The concert on December 16, in which the Huddersfield Choir took part, is separately noticed on page 30.

An interesting orchestral concert, introducing to London a Symphony in D and a Pianoforte concerto in G minor, and several songs, composed by Prof. Victor Bendix, took place at Queen's Hall on December 6. Prof. Bendix, a native of Copenhagen, is conductor of the Danish Concert Society, and is highly esteemed as a pianoforte teacher at the Danish Royal Academy of Music. His compositions include four symphonies, of which the one performed on December 6 is the second. It has for its sub-title 'Summer sounds from South Russia,' and was inspired by a visit to that locality. It consists of four movements, all of which are distinguished by a lively imagination, clearly and poetically expressed. The concerto is less original, but the solo part is effectively laid out for the pianoforte, which was admirably played by the composer's wife, Madame Dagmar Bendix. The songs which were sung by Mr. Paul Schmedes, proved pleasing and expressive and possess distinctive touches of nationality. The above artists gave recitals at Æolian Hall on November 29 and December 9, at which their musicianship was further demonstrated.

A fellow student of Mischa Elman under Prof. Auer, and styling himself 'Zimbalist,' made his first appearance in London on December 9 at Queen's Hall. The newcomer, stated to be only fourteen years of age, possesses musical talent and executive facility extraordinary for his years even in these days of youthful precocity. Supported by the London Symphony Orchestra, conducted by Mr. Landon Ronald, he played the solo part of Tchaikovsky's Violin concerto with such firmness and brilliancy as to excite enthusiastic applause. He was heard to greater advantage, however, in Lalo's 'Symphonie Espagnole,' a work that seemed to be more within the range of his expressive powers. That Zimbalist will become an artist of the first rank there can be little doubt.

Assisted by the Euphonic Orchestra, M. Prudent Pruvost, a French composer who has taken up his abode in London, gave a concert almost entirely of his own works on December 13, at Æolian Hall. The most important of these were a suite for orchestra entitled 'Bouffonne,' 'Ballet music for a fairy-tale' and 'Chant héroïque,' for orchestra and organ. In the two first-named works the aim of Mr. Pruvost has been to provide music of light and melodious character. The 'Chant héroïque' is grandiose, but scarcely impressive. Further criticism is not called for, but it should be said that the orchestration is clever and shows appreciation and command of tone-colour. Some melodious songs by the composer were sung by Miss Floyd Mylne, and Mr. Herbert H. Hainton played the violin part of a duet entitled 'Première sérénade,' for violin and pianoforte.

A young Belgian musician, Mr. Désiré Defauw, assisted by the London Symphonic Orchestra, came forward as a violinist, composer and conductor on December 16 at Æolian Hall. His 'Rhapsody Fantastique' for orchestra is more imaginative and emotional than intellectual, but a song entitled 'La douce nuit descend,' for soprano and orchestra, possesses greater musical value. Both works, which were heard for the first time in England, are skilfully and effectively scored. As a violinist the young composer was heard in Saint-Saëns's Concerto in B minor (Op. 61), which he played with good expression if somewhat roughly in exacting passages. The vocalist was Madame Sobrino, who sang with great earnestness. Mr. Walter H. Thorley conducted the concerto.

Notable advance on previous achievements was shown in the orchestral playing by the Trinity College band at the students' concert on December 18 at Queen's Hall. Under the direction of Mr. Emil Kreuz a spirited rendering was given of the overture to Sir Charles Stanford's 'Shamus O'Brien' and Mr. Mottl's arrangements of a Minuet and Musettte by Rameau were also admirably rendered. A number of more or less talented young people appeared as soloists, amongst whom may be mentioned Miss Hilda Roberts (pianist), Miss Ethel Izard (violinist), and Miss Marion Pilcher, Mr. Horace Witty, and Mr. Campbell Carr (vocalists).

An interesting feature of the concerts given by the Stock Exchange Orchestral and Choral Society on November 27, at Queen's Hall, was the performance of Hadyn's Symphony No. 3 in E flat, a delightfully naïve and cheery work of the old master, which was admirably rendered under the direction of Mr. Arthur W. Payne. The programme also contained Grieg's seldom heard but interesting and imaginative suite formed from his incidental music to Björnson's tragedy, 'Sigurd Jorsalfar,' first produced at Christiania in 1872. The soloists were Madame Fischer Sobell, who played with much refinement in Schumann's great Pianoforte concerto, and Miss Esther Palliser, who sang with much charm. The male-voice choir, under the direction of Mr. Munro Davison, gave highly effective renderings of the madrigals 'The river spirit's song' (Pearsall), and 'Down in a flow'ry vale' (Festa); and the part-songs 'Feasting I watch' and 'After many a dusty mile' (Elgar), 'The life-boat' (Hatton), and 'Give a rouse' (Bantock).

The Strolling Players, under the direction of Mr. Joseph Ivimey, gave a 'Ladies' Night' at Queen's Hall on December 12, when praiseworthy renderings were secured of Svendsen's episode 'Carnival in Paris,' and Moszkowski's vivacious suite 'In foreign parts.' A feature of the concert was the clever pianoforte and violoncello playing respectively by Masters Jan and Mischel Charniavsky. The vocalists were Miss Clara Evelyn and Mr. Frederick Blamy.

CHAMBER CONCERTS.

Three notable chamber concerts were given respectively on November 29, December 2 and 4, at Bechstein Hall, by the St. Petersburg String Quartet, a party of players consisting of Messrs. Boris Kamensky, Naum Kranz, Alex Bornemann and Sigis Butkewitsch. The most interesting programme was submitted on the last-named date, when the selection consisted of Tchaikovsky's Quartets, respectively in D (Op. 11), in F (Op. 22) and E flat minor (Op. 30). In these works, not unnaturally, the Russian artists were heard at their best, and the interpretations emphasised the characteristics of the music. The playing was distinguished by great verve and volume of tone, if it occasionally lacked finish. The party will revisit London in the spring.

Herr von Weingartner, assisted by the Rebner Quartet and Mr. Claude Hobday, and the vocalists Miss Gertrude Lonsdale and Dr. Theodor Lierhammer, gave a concert of his compositions, including the Pianoforte sextet in E minor (Op. 33), on December 2, at Bechstein Hall. The concert left the impression that Herr von Weingartner's most attractive music is to be found in his songs.

At the chamber concert given by the London Trio on December 6, at Æolian Hall, was played for the first time in England a Pianoforte trio in F by a young Swiss composer named Valkmar Andreas. The work bears witness to melodic invention, reverence for accepted models and refined musicianship, combined with a modesty that seems to have prevented the writer essaying more ambitious flights. Interpreted in a finished manner by Madame Goodwin, Mr. Simonetti and Mr. Whitehouse, the work obviously made a favourable impression. The vocalist was Miss Maria Stark, who was most successful in songs by Schubert and Brahms.

A pleasant recollection of the Hambourg chamber concert on December 12 is the performance of a String quartet composed by Mr. Balfour Gardiner. The work is in one movement, but its length makes no undue strain on the attention of the listener. The melodiousness of the themes, the clearness of their treatment, and the general effectiveness of the part-writing caused the quartet to be most heartily applauded. A Pianoforte quintet in F, by Mr. d'Erlanger, was also included in the programme, and the artistic singing of Mr. Paul Schnieder afforded much enjoyment.

MODERN FRENCH MUSIC.

On December 6 and 7, respectively at Leighton House, Kensington, and Bechstein Hall, were performed some remarkably interesting examples of modern French chamber music. The first performance opened with a Pianoforte quartet in A, composed by Ernest Chausson, who lived from 1855 to 1889. The quartet must have caused many listeners to regret the early death of the composer, as the work is full of graceful fancies and effective passages. Very different was the String quartet by Maurice Ravel, that concluded the concert, this being music chiefly remarkable for vagueness of significance, incoherence, and weird harmonic eccentricities. At the performance at Bechstein Hall were played G. Fauré's Pianoforte quartet in C, and Debussy's String quartet No. 1. The strings were in the hands of the Parisian Quartet, and the pianist was Mr. Ricardo Viñes, who at each concert contributed some solos. A characteristic selection of French songs was vivaciously interpreted by Miss Hélène M. Luquiens.

VOCAL AND INSTRUMENTAL RECITALS.

Ernst Lengyel, the wonderful boy-pianist, whose portrait appeared in our last issue, gave further proof of his remarkable powers at his recital at Bechstein Hall on November 25, when he played Liszt's difficult Sonata in B minor with marvellous technique and poetic insight for so young a performer. Lengyel, who is only fourteen, excited hardly less wonder by his masterly interpretations of Bach, Haydn, Beethoven, Mozart, and Chopin. Will he become a second Liszt?

Amongst the numerous recitals that took place during the past month, the most remarkable were those of Mr. Ysaye on December 4 and 11 at Queen's Hall. With his brother, Mr. Théophile Ysaye at the pianoforte, the Belgian virtuoso gave on the first occasion a superb interpretation of the violin part of Bach's Sonata in A, the intellectual acumen and emotional warmth of the rendering revivifying the old master's music. The second concert opened with a remarkably fine rendering of César Franck's Sonata in A for violin and pianoforte. His programme also included an interesting Chaconne for violin and organ, composed by Tomasso Antonio Vitali, son of the famous Giovanni B. Vitali. In the latter work Mr. Ysaye was associated with Mr. F. Shaw at the great organ.

Miss Elsie Horne, at her pianoforte recital on December 14 at Æolian Hall, introduced some interesting studies entitled 'The four winds,' composed by Mr. H. Farjeon. Though these studies are 'trifles light as air,' they are imaginative and not without poetical touches. The 'East wind' is portrayed as of spiteful temperament, to which the 'West wind' provides an acceptable contrast. The 'South wind' is of a meditative turn and dreams its life away, while the 'North wind' is represented as a destructive blast of boisterous importance. The studies were admirably interpreted by Miss Horne, whose skill and musical feeling were further shown in the performance of several well-known works.

Some vocal recitals should not pass without record. Notably that given by Mr. Reinhold von Warlich at Æolian Hall on December 10. The young artist is gifted with a bass voice of remarkable musical and resonant quality, and his interpretations of Cornelius's beautiful 'Christmas Songs' and Schumann's 'Liederkreis' (Wreath of songs) were instinct with sensitive and poetic feeling. He was sympathetically accompanied by Mr. Rudolf Zwintscher.——Miss Alys Bateman sang in finished manner an excellent selection of songs before a distinguished audience at Æolian Hall on December 12.——Mention is also due of the Misses Marie Wadia and Mary Winifred's vocal and violin recital on December 10 at Bechstein Hall.

CRYSTAL PALACE CONCERTS.

The Saturday afternoon concerts at the Crystal Palace do not call for detailed notice. They chiefly consist of recitals of familiar works by well-known artists, but it should be recorded that on November 30 the British Symphony Orchestra, under the direction of Mr. Hamilton Harty, made its first appearance at Sydenham, when the programme contained the composer-conductor's 'Comedy' overture and 'Ode to a Nightingale,' the vocal part of the latter being sung by Madame Agnes Nicholls, as on the production of the work at the recent Cardiff Festival. There was also played J. Tausch's concerto for six kettle-drums, the soloist being Mr. Gabriel Cleather, who became a very busy man during the performance.

A spirited performance of Goring-Thomas's cantata 'The sun worshippers' was given by the choir and orchestra of the City of London College on December 5, conducted by Mr. W. G. Rothery. The solos were rendered with much effect by Miss Ethel Williams and Mr. Henry Plevy.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

Vienna, December 15, 1907.

Our new orchestra has brought before our notice the four overtures composed by Wagner in his young days. They were performed, and with unaccustomed success, under the direction of Oscar Nedbal. The overtures to Theodor Apel's 'Columbus' and the one to Raupach's 'König Enzio,' attracted attention, but the main feature of 'Rule, Britannia,' also of 'Polonia,' was mere noise.

Dvorák's 'Spectre's Bride' cantata created a very deep and overpowering impression on the audience at the performance by the Singakademie, under the direction of Richard Wickenhausser, who has furnished a German text in place of the original one in Bohemian. The excellent soloists were Fräulein Eva van der Osten (who specially distinguished herself) and Herren Burian and Plaschke. The performance aroused great enthusiasm, which was intensified by the fine singing of the choir, especially towards the close of the work. Very different was the effect produced by the Debussy works performed by the Philharmonic Society and by the Concert Society.

An historical concert was organized by the International Society of Music, illustrating music of the 17th century, especially that associated with the Viennese court. The attractive programme included a madrigal by Kaiser Ferdinand III., and vocal and instrumental works by his successors Josef I. and Leopold I., and various compositions by the capellmeisters of these sovereigns. Petri, the Dresden leader, gave an admirable rendering of Mozart's so-called 7th Violin concerto, but as most connoisseurs doubt its genuineness, enjoyment of the music was considerably marred. On the other hand a Symphony in E flat by Carl Ph. Emanuel Bach, hitherto unknown, produced by the Gesellschaft der Musikfreunde, proved attractive. Lovers of music for wind instruments spent a pleasant evening at the chamber concert arranged by Ary van Leeuwen, flautist, and several of his colleagues at the Opera House. A Bach cantata with accompaniment for three flutes, a chamber duet by Handel for two oboes, the trio for pianoforte, flute, and bassoon which Beethoven wrote at Bonn in his young days, and Haydn's 'Divertimento' for eight wind instruments—in which occurs the 'St. Antoni' Chorale on which Brahms wrote such masterly variations—were all admirably rendered. Emil Sauer at his farewell concert performed a Pianoforte concerto by Sgambati. It was a fine display of virtuosity, and, in fact, we admired the reproductive even more than the creative artist.

A new organ has been erected in the hall of the Gesellschaft der Musikfreunde, the previous instrument, built by Ladegast, having been here since 1872. The new organ, by Rieger, one of the best Austrian builders, contains seventy-one sounding stops distributed between four manuals and pedal, 5,130 pipes, and electro-pneumatic mechanism. At the inauguration ceremony Josef Labor, Rudolf Dillrich, and Georg Valker performed various works by Bach, Schumann, Brahms and Reger.

MANDYCZEWSKI.

MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

The Brodsky Quartet from Manchester gave two chamber concerts for the Queen's College Society on December 6 and 7. At the former concert Mr. S. Speelman played a Romance for viola solo composed by his brother, and being a perfect master of his instrument did every justice to the composition, which is a very tuneful and musicianly work. Grieg's only string quartet was also played at this concert, but Beethoven's Quartet in E flat (Op. 127) was the *pièce de résistance* of the second concert and, as its difficulties place it quite out of the reach of ordinary players, the splendid playing of such masters revealed its beauties for the first time to most of the audience. Madame G. Drinkwater and Miss F. Moore were the respective vocalists at these enjoyable music-makings.

The Hallé Orchestra, under Dr. Hans Richter, gave a most interesting orchestral concert on December 10. The programme—almost too 'advanced,' perhaps, for an audience to

many of whom even the earlier and best-known symphonies and orchestral works would have been novelties—included Beethoven's fourth Symphony, Wagner's 'Faust' and 'Tannhäuser' overtures, Bach's Suite for flute and strings, and Strauss's 'Till Eulenspiegel.' It would be almost impertinent to praise the work of such a band under such a conductor.

The Philharmonic Society's two Christmas performances of 'The Messiah' took place on December 12 and 13, the artists being Madame Mary Conly, Miss May Armstrong, Mr. Spencer Thomas and Mr. Robert Radford. The programme gave an interesting account of the first nearly complete performance of the oratorio given in Belfast in the year 1813 under Edward Bunting, the well-known collector of Irish airs. He took some strange liberties with the order of the various numbers, and closed the concert with the 'Hallelujah' chorus, while 'Worthy is the Lamb' and the 'Amen' chorus appeared much earlier!

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

Berlioz's 'Faust' was given by the Birmingham Festival Choral Society in the Town Hall on November 28, on the same artistic level that characterized the memorable performance by this organization in October, 1904. Indeed, Dr. Sinclair, who conducted, obtained a reading of considerable power and realism, chorus and orchestra carrying off the honours of the evening. In the preparation Dr. Sinclair had the valuable assistance of Mr. Allen K. Blackall, the chorus-master who, since his appointment, has proved himself a master of his art. The principals—Madame Mary Conly, Mr. Alfred Heather, Mr. Herbert Parker and Mr. Dalton Baker—materially helped to give the right colour and expressiveness to this remarkable work.

The Birmingham City Choral Society has experienced trying times since Mr. Fred. W. Beard vacated the post of conductor and chorus-master, whereby the Society had to be entirely reconstructed, Mr. Thomas Beecham, of London, being appointed conductor. The first of three concerts organized for the season was held in the Town Hall on November 27, when Mr. Thomas Beecham brought down his own New Symphony Orchestra, an admirably constituted organization which joined forces with the choir. The programme was mainly composed of unfamiliar works, the chief interest being centred in the performance of Cherubini's Requiem Mass in C minor. In Handel's Coronation anthem, 'The King shall rejoice,' the choir was not quite under control, but much better results were secured in César Franck's setting of Psalm 150. Brahms's beautiful 'Ave Maria,' for female voices and orchestra, helped to bring out the fine timbre of the sopranos and contraltos. A pleasing interlude was Mozart's Concerto in G for flute and orchestra, composed at Mannheim in 1778, the soloist being Mr. Eli Hudson, a brilliant and accomplished performer. The programme, which was far too long, also comprised Méhul's overture 'La chasse du jeune Henri,' and Dr. Charles Wood's 'Thirty-one symphonic variations on an Irish air.' The vocalist was Mr. Thomas Meux.

The Birmingham Choral Union, under Mr. Thomas Facer's excellent conductorship, gave a brilliant concert-recital of Wallace's opera, 'Maritana,' on November 23, the Town Hall being packed to overflowing. The principals comprised four prominent members of the Moody-Manners Opera Company—Miss Kate Anderson, Miss Lillian Page, Mr. John Child and Mr. Lewys James—and the rendering of the work was the best the Society has ever given.

The Midland Musical Society secured a fine performance of Beethoven's Mass in C, which attracted a large audience to the Town Hall on December 7. Mr. A. J. Cotton deserves the thanks of all music-lovers for having revived this fine work, so rarely heard and which for pure beauty of expression and melodic charm has not been surpassed. On account of the solemnity and sacredness of the subject the audience were requested not to applaud during the performance or at its close, a notice to this effect having been inserted in the programme by the able conductor. The choir and orchestra acquitted themselves in a praiseworthy manner, care having been taken to augment the orchestra by a contingent of professional instrumentalists. Special mention should be made of the fine tone-quality, attack, and phrasing of the choir. The aid rendered by the principal artists, Miss Alice Venning, Madame Marguerite Gell, Mr. Edwin Spooner and Mr. William Evans was, on the whole, satisfactory. Mr. C. W. Perkins occupied his accustomed post of organist. The programme also comprised Coleridge-Taylor's 'The Death of Minnehaha,' with which choir and orchestra were thoroughly familiar. The purely orchestral items included Beethoven's overture to 'Egmont,' and Grieg's 'Peer Gynt' suite No. 1.

Only passing reference can be made to the many other concerts of a highly artistic nature that have recently been held. The second Harrison concert was principally noteworthy on account of the first appearance of M. Edouard de Reszke and little Vivien Chartres, the clever violin prodigy. Dr. Hans Richter and the Hallé band were the executive at the third concert of the season promoted by the Birmingham Orchestral Concerts Society, given in the Town Hall on December 4. Strauss's tone-poem 'Also sprach Zarathustra' received an ideal interpretation, but the chief feature was the magnificent rendering of Beethoven's C minor symphony. The vocalist was Mr. Webster Millar. The Birmingham Concerts Society gave two concerts in the Town Hall—November 26 and December 10—both conducted by Mr. George Halford. At the first, Mr. Arthur Cooke, the clever young English pianist, created quite a sensation in Liszt's 'Pathetic Concerto,' and at the second Mr. Johann Hock, the Dutch violoncellist, gave a splendid rendering of Dvorák's Violoncello concerto. The principal orchestral items were Beethoven's Fourth symphony and Tchaikovsky's 'Italian Capriccio.' Of great interest was the Felix Weingartner concert at the Grosvenor Room on December 6, the great conductor appearing as pianist, assisted by the Rebner String Quartet, the whole programme being devoted to Weingartner's compositions. The vocalist was Miss Gertrude Lonsdale. The Handsworth Orchestral Society gave an artistic concert in the Town Hall on December 5, under its conductor Mr. Johann C. Hock. The solo violinist was Mr. William Henley, whose playing created enormous enthusiasm. At the third Max Mossel drawing room concert, held at the Grosvenor Room on December 12, Miss Fanny Davies and M. Zacharewitsch gave a most finished performance of Beethoven's 'Kreutzer' sonata. The vocalist was Miss Edith Clegg. The nineteenth annual Scottish concert, given in the Town Hall on November 30, under the auspices of the Birmingham and Midland Scottish Society, was as usual a success. The Glasgow Select Choir, now conducted by Dr. A. Davidson Arnott, supplied the whole programme. The Royal Society of Artists' musical matinées were brought to a close on December 7 with a harp concert, arranged by the eminent harpist, Mr. Charles Collier. The occasion was the 320th concert given under Mr. Oscar Pollack's direction, covering a period of sixteen consecutive years. The Moody-Manners Opera Company gave a week's operatic season at the Theatre Royal from December 2 to December 7 inclusive. The novelties brought forward comprised 'Madama Butterfly' and 'La Bohème.'

The Wolverhampton Choral Society gave a praiseworthy rendering of Sullivan's 'Golden Legend' at the Agricultural Hall on November 25, followed by Parry's 'Pied Piper of Hamelin,' both works evidently having been carefully prepared by the conductor, Mr. H. Lyell Tayler, who showed complete control over his choral and orchestral forces. The choir is well balanced, sonorous, crisp in attack, and above all admirable in the realization of gradation of light and shade. The 'Golden Legend' can still hold its own, and will live in the hearts of the masses as long as it is presented as it was on this occasion. The principals were Miss Ethel Cadman, Madame Cecile Vicars, Mr. Henry Turnpenney and Mr. Charles Knowles. Mr. C. H. Duffield ably presided at the organ. In the graphic choral portion of Parry's remarkably clever and humorous work the choir quite caught the exhilarating spirit of the music, singing throughout with freshness of tone. The solo parts were characteristically interpreted by Mr. Turnpenney and Mr. Knowles.

MUSIC IN BRISTOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The first of the third season of Educational Concerts, given at the Victoria Rooms on November 27, attracted a large attendance. The following were the executants: Miss Ida Hinde and Miss Ida Horne (violins), Miss Gladys Horne (viola), Miss Rosa Button (violoncello), and Miss Mary Thomas (pianoforte). Mrs. E. T. Daniell was the vocalist. Before the concert began Miss Margaret Lloyd gave an address on the development of the sonata, which will be illustrated in the programmes this season. There was a capital performance of some old dance forms.

On November 27 the season of the Popular Concert Society at Shirehampton commenced with an interesting concert given in the Parish Hall. The performers were Mr. Hubert Hunt (violin), Mr. Ernest Lane (viola), Mr. R. Le Duc Bucknall (violoncello), and Mr. P. Napier Miles (pianoforte). The works interpreted were Beethoven's Serenade Trio in D for strings; waltzes for the pianoforte by Brahms (played by Messrs. Miles and Hunt), and Mozart's Pianoforte quartet in G minor. These compositions were played with much effect, and at intervals Mr. Campbell McInnes sang folk-songs and modern lyrics. Another concert was given by the Society on December 11, the executants being Mr. Herbert H. Kinze (first violin), Mr. Arthur Beckwith (second violin), Mr. Frank Bridge (first viola), Mr. Walter Wiltshire (second viola), and Mr. Ivor James (violoncello). Sir Hubert Parry's unpublished Quintet in E flat, Mozart's Quintet in G minor, and the *Andante* from Schubert's Quartet in D minor were excellently rendered, Sir Hubert Parry's work being much admired for its broad and melodious style. The vocalist was Miss Fermina Hoffmann, who gave great pleasure by her expressive singing of 'Lieder' by Schumann and seven German folk-songs, arranged by Brahms, Mr. Napier Miles playing the accompaniments.

The Bristol North Choral Society on November 30, at the Victoria Rooms, gratified a numerous audience by its excellent performance of Gade's 'Crusaders' and Stanford's 'The Revenge.' The band was led by Mr. F. S. Gardner, and Mr. C. W. Stear, the newly-appointed conductor, directed the concert. The solo vocalists were Miss Mary Lund, Mr. Lloyd Chandos and Mr. Charles Poole.

Miss Maud Gay gave an enjoyable concert at the Victoria Rooms, Clifton, on December 2. With her were associated Madame Nettie Carpenter (violin) and Señor Rubio (violoncello). The programme included a Sonata for pianoforte and violin by William Y. Hurlstone, and Mr. Marcus Thomson contributed some effective songs composed by the late Mr. Edward Dannreuther.

The Clevedon Philharmonic Society, on December 3, at the Public Hall, gave a performance of Costa's 'Eli.' The principal vocalists were Miss Elsie White, Miss Mary Hiatt, Mr. Reginald Rhymes, Mr. J. C. Bandey, Mr. J. H. Winsor, Mr. H. C. Webber and Mr. Frank Baber. There was a small but efficient band led by Mr. F. S. Gardner, and Mr. Edward Cook (of Bristol) conducted. The large number of persons present were evidently gratified with the concert.

On December 4 the Bristol Young Men's Christian Association Choral Society, under Mr. Arnold Barter, gave a concert, the principal features of which were Mendelssohn's 'Loreley' and Cowen's 'John Gilpin.' Miss Edith Evans and Mr. G. Hastings Huxtable were the soloists, and the band was led by Mr. Harold Bernard.

The Society of Instrumentalists, at the Victoria Rooms on December 7, gave creditable performances of several works, the principal being Mendelssohn's Pianoforte concerto in G minor, the soloist being Miss Jenny Meid. The first movement of Beethoven's second Symphony, No. 2 of Elgar's 'Bavarian Dances,' Mozart's 'Don Giovanni' overture and Weber's overture to 'Peter Schmoll' were all well played. Mr. Harold Bernard was the leader. The vocalist, Miss Olive Hilder, made a favourable impression, and Mr. George Riseley conducted with his customary ability.

The Stroud Green Choral Association gave a performance of Elgar's 'Banner of St. George' (solo, Madame Violet May) on December 10 in St. Luke's Hall, under the conductorship of Mr. H. J. Timothy, the cantata being much appreciated.

MUSIC IN CAMBRIDGE.

(FROM OUR OWN CORRESPONDENT.)

At the first of the Wednesday concerts, on October 23, Lady Hallé and Mr. Leonard Borwick gave a recital which was largely attended. On November 20, the Norah Clench Quartet appeared, the principal item in its programme being Debussy's String quartet (Op. 10). Miss Alice Mandeville was the vocalist, and gave Schumann's 'Frauenliebe und Leben.' A fine programme was announced for November 27. Brahms's Rhapsodie for contralto and male-voice chorus, and Schubert's ever-welcome Octet, were preceded by the Funeral March from the 'Eroica' Symphony, in memory of Dr. Joachim. Both orchestra and audience stood while this tribute to the memory of a hero was being paid. An interesting note in the programme set out the special reasons for which Cambridge, and the Cambridge University Musical Society, have to reverence the name of this consummate artist and great man. It seems that after receiving an honorary degree of Doctor of Music from the University in 1877, Joachim appeared at the concerts of the Society for a period of over twenty years, until the termination of his career as a soloist, without fee. Thus in addition to the incalculable benefit that his supreme playing has conferred on so many generations of University men, he has, by his generous conduct, contributed largely to the financial stability of the Society by enabling it to form a substantial reserve fund.

Miss Fanny Davies and Mr. Borsdorf gave a pianoforte and horn recital in the hall of Trinity College on November 13, under the auspices of the Cambridge University Musical Society.

The first of the two Cambridge Symphony Concerts was given on October 31, under the conductorship of Dr. Charles Wood. Mr. Plunket Greene was the vocalist, and sang Stanford's 'Songs of the Sea' and the conductor's 'Dirge of two veterans.' Schubert's Symphony in C was the principal orchestral piece.

For the next term the University Musical Society announces Bach's Mass in B minor, to be performed on March 10. The Society is also taking part in the Joachim Memorial Concert to be given in London on January 23. The performance of sacred music in St. John's College Chapel is referred to on p. 27.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

The Royal Irish Academy of Music gave a concert in the Royal University on November 23. The orchestra, under Dr. Joze, played Mozart's 'Zauberflöte' and Mendelssohn's 'Ruy Blas' overtures, and Gounod's march from 'La reine de Saba.' Miss Kathleen Hinds, Miss Nora Sidford, and Miss Sophie Vance played pianoforte solos; Miss Alice McCarthy and Miss Bertha Dowse were the solo violinists; and Mr. S. Rosenberg contributed some violoncello solos. Miss Kathleen Rooke, Miss Josephine Cox, Miss Eileen Forbes, Mr. Douglas Leech and Mr. E. Maguire were the vocalists.

The Dublin Orchestral Society gave the last concert for the season on November 27, at which their Excellencies the Lord Lieutenant and the Countess of Aberdeen were present. A very good performance of Schumann's Symphony in D minor was given, under the able direction of Dr. Esposito. The programme also included Glinka's Overture to 'Russlane et Ludmila,' a Bach aria, Rameau's 'Rigaudon,' Waldweben ('Siegfried'), Wagner, and Beethoven's 'Leonore' Overture No. 3.

Miss Marie Dowse gave a violin recital on November 28, when she played Tartini's 'Trille du diable' and Tchaikovsky's 'Sérénade mélancolique.' The gifted lady was assisted by Mr. J. C. Doyle, vocalist, and Miss Madeleine Moore, pianist. On December 5 Miss Nan Stack gave a vocal recital, assisted by Mr. E. Gordon Cleather, vocalist, Mr. Clyde Twelvetrees, violoncellist, and Miss Annie Lord, pianist. Miss Madeleine Moore and a lady amateur accompanied.

The Irish Quartet — Miss Madeleine Moore (violin), Miss Constance Bell (viola), Miss Kathleen Gibson (violoncello) and Miss Annie Lord (pianoforte)—gave a

chamber music recital at the Molesworth Hall on December 18. The programme included Pianoforte quartets by Beethoven and Goetz, and some songs well sung by Miss Nettie Edwards.

On December 3 the Phibsboro' Glee Singers (conductor, Mr. Peter Walsh) gave a successful concert in the Rotunda, at which Mr. John MacCormack was the great attraction. This gifted tenor—who was first brought into notice by winning a gold medal at the Feis Ceoil competitions in 1903—has also sung during the month at several other concerts, and has attracted crowds to hear him after his successes at Covent Garden.

The North City Choral Society (conductor, Mr. George Harrison) gave a performance on December 13 of 'Acis and Galatea' and Elgar's 'Banner of St. George,' with orchestral accompaniment. Miss Nettie Edwards, Mr. Robert Harrison and Mr. Thomas Marchant were the soloists.

The Sunday Orchestral concerts are attracting good audiences to the Antient Concert Rooms. Amongst other items Dr. Esposito has conducted Beethoven's fifth Symphony, Mendelssohn's 'Italian' symphony, and Mozart's G minor symphony. At the Royal Dublin Society, chamber music recitals have been given by Miss Fanny Davies and Mr. Frederick Dawson, pianists, the Kruse, Nora Clench and Brodsky Quartets, the London Trio, and Mr. Edwin H. Lemare, organist.

The Hallé Band gave two concerts on December 9 and 11, conducted by Dr. Richter. Dr. Brodsky played the solo part of Brahms's Violin concerto, performed for the first time with orchestra in Dublin. The other chief item of interest was Strauss's 'Till Eulenspiegel,' performed for the first time in Ireland.

The following adjudicators have been appointed for the Feis Ceoil Musical Festival, 1908: Dr. A. H. Mann, choral and organ; Mr. E. Gordon Cleather, solo-singing; Mr. Oscar Beringer, pianoforte; Mr. Hans Wessely, strings; and Mr. A. J. Dunn, military bands and wind instruments.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

At the third of Messrs. Paterson's orchestral concerts, on November 25, the programme consisted of Mozart's Divertimento for strings and horns (No. 15, in B flat), Tchaikovsky's 'Francesca da Rimini' overture, the March from the 'Karelia' suite by Sibelius, and Saint-Saëns's Pianoforte concerto, No. 2, in G minor. Miss Fanny Davies was the soloist, and alike in the concerto and group of pieces by Van den Gheyn, Chopin, and Rubinstein, she displayed her usual musicianly qualities. At the fourth concert, on December 2, conducted by Dr. Richter, the programme comprised Beethoven's second Symphony, the overture to the 'Flying Dutchman,' Dvorák's symphonic Variations, Richard Strauss's 'Tod und Verklärung,' and Grieg's 'Peer Gynt' suite. At the fifth concert, on December 9, Herr Felix Weingartner directed a first performance in Edinburgh of his Symphony No. 2, in E flat, and Mr. Mischa Elman gave splendid renderings of Tchaikovsky's Violin concerto and Beethoven's Romance in F. The other pieces—conducted by Dr. Cowen—were a Bach Fugue in A minor, arranged for strings by Hellmesbeger, and the overture 'In der Natur,' by Dvorák.

At the fourth of Mr. Simpson's classical concerts, on December 3, Lady Hallé and Mr. Leonard Borwick gave delightful performances of Beethoven's Sonata in A minor (Op. 23) and Mozart's Sonata in F major. Lady Hallé played the 'Romance' from Joachim's 'Hungarian' concerto and three of the Brahms-Joachim 'Hungarian' dances. Mr. Borwick gave his own arrangements for pianoforte of two organ fugues by Bach, an Andantino of Schubert and a Chopin valse. Mrs. George Swinton was the vocalist and Mr. Martin Hobkirk was an able accompanist.

On December 11 Herr Felix Weingartner gave a chamber concert devoted entirely to his own compositions. The composer was assisted by the Rebner Quartet (Messrs. Adolph Rebner, Walther Davisson, violins; Joseph Natterer, viola; Johannes Hegar, violoncello), Mr. Claude Hobday, double bass, and Dr. Theo. Lierhammer, vocalist. The programme comprised the Quartet in D minor (Op. 24), Sextet in E minor (Op. 33) and eight songs.

The second of the University Historical Concerts, given on November 27, was devoted to an exposition of the development of the pianoforte quartet. The programme included quartets by Mozart (G minor), Schumann (E flat major), and Brahms (A major). The performers were Messrs. Philip E. Halstead (pianoforte), Henri Verbrugghen (violin), D. E. Nichols (viola), and J. Messeas (violoncello).

Amongst other events have been vocal recitals by Madame d'Arville (November 26), assisted by Miss Theo Hunter (violinist), and Mr. D. Millar Craig (violoncellist); Miss Chrissie Macdiarmid (November 27), assisted by Mr. R. A. Buchan (violinist); Madame Sofia Neustadt (December 4), assisted by Miss Margaret Horne (violinist), and Mr. A. M. Henderson (pianist).

The performance of Bach's B minor Mass by the Edinburgh Choral Union is separately noticed on p. 32.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

A concert of unusual interest and great merit was given by Mr. Cullen's choir on December 4. The programme comprised groups of part-songs by Brahms, Grieg, Max Bruch and Carl Bohm, and an excellent selection of 16th century madrigals. In the Brahms group and in the madrigals the singing of the choir reached the highest level of interpretative excellence. Some vocal solos were interspersed, the accompaniments being neatly played by Miss Ailie Cullen.

Miss Fanny Davies made a welcome appearance at the Choral and Orchestral Union's third classical concert on November 26, playing the solo part in Tchaikovsky's Pianoforte concerto in B flat minor. In the absence of Dr. Cowen from the fourth concert on December 3, Mr. Henri Verbrugghen occupied the post of conductor, revealing great gifts as an exponent of Brahms's Symphony in D, and securing one of the finest orchestral performances we have had this season. The crowded audience on December 10 was no doubt accounted for by the appearance of Mr. Mischa Elman as soloist. This gifted young violinist gave a marvellous rendering of Tchaikovsky's Concerto in D, another feature of the concert being Dr. Cowen's fine reading of Brahms's Symphony in C minor.

In its performance of 'King Olaf' on December 17, the Choral Union gave further proof of its ability to do full justice to Elgar's larger choral works. From start to finish the choruses were sung with rare precision and fine effect, notably in the unaccompanied portion of the Epilogue. The solo music was in the capable hands of Miss Agnes Nicholls and Messrs. Gervase Elwes and Herbert Brown, the two last-named making an exceedingly successful first appearance at these concerts. The accompaniments were effectively played by the Scottish Orchestra, supplemented by the organ, judiciously handled by Mr. J. E. Hodgson, and Mr. Bradley conducted with his customary skill.

The Glasgow Amateur Orchestral Society's first concert for the season took place on December 19, Mr. W. T. Hoeck conducting. The programme was on familiar lines, and included Weber's overture to 'Euryanthe,' Liszt's Pianoforte concerto No. 1, in E flat, Beethoven's first Symphony, and Délibes's ballet suite 'Sylvia.' Mr. August Hyllested, a leading local pianist, played the solo part in the Concerto, and contributed some solos. Miss Jenny Young was the vocalist.

Mr. Joseph Bradley, who for twenty years has guided the destinies of our premier choral society with the greatest distinction, severs his connection with Glasgow at the end of the present season, having accepted the conductorship of the Philharmonic Society of Sydney, New South Wales. The Choral Union is exceptionally fortunate in appointing as his successor Dr. Henry Coward, whose name and fame are known wherever choral music is sung. Dr. Coward takes up his duties in March.

The performance of 'The Dream of Gerontius' by the Greenock Choral Union is separately noticed on p. 32.

The Dulwich Philharmonic Society gave a performance of Elgar's 'Caractacus' at the Crystal Palace on December 14. The work received an excellent rendering under the careful conductorship of Mr. Arthur Fagge. The solo vocalists were Miss Esta D'Argo, Mr. Gwilym Richards, Mr. Reginald Gooud and Mr. Dalton Baker.

MUSIC IN GLOUCESTER AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Wagner's 'Tannhäuser' received a very fine rendering at the Cheltenham Philharmonic Society's concert in the Town Hall, on December 5. The hall was crowded, and many times during the evening the conductor, Mr. C. J. Phillips, had to acknowledge the applause. The principal soloists were Miss Alice Hare (Elisabeth), Miss Ethel Lister (Venus), Mr. Robert Curtis (Tannhäuser), Mr. George Uttley (Wolfram) and Mr. Hamilton Harris (Hermann). Mr. C. J. Phillips ably conducted, and Mr. Lewis Hann led the orchestra.

At the annual general meeting of the Gloucester Choral Society, the president, Mr. Joseph Bennett, expressed a desire to resign the office of president, but was prevailed upon to reconsider the matter, and he kindly accepted the position again.

The Gloucester Choral Society's first concert of its forty-seventh season was given at the Shire Hall on December 17, when Dvorák's 'The spectre's bride,' Dr. Brewer's latest work, the 'Ballad of Sir Patrick Spens,' and Wagner's overture to 'Die Meistersinger' were given. The principal singers were Miss Norah Newport, Mr. Spencer Thomas and Mr. Charles Tree, all of whom imparted vivid and dramatic rendering to their impersonations. The band was led by Mr. W. H. Reed, and Dr. A. Herbert Brewer conducted with his usual resourcefulness.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

At their 'Ladies' concert' on November 23 the Orchestral Society played Brahms's Symphony in D and Beethoven's 'Leonora' overture No. 3, with an interesting novelty in Vincent d'Indy's symphonic poem 'Wallenstein's camp,' Part II. 'Max and Thekla,' a melodious and musicianly work. The solo part in Weber's 'Concertstück' was cleverly played by Madame Marguerite Stilwell, and the vocalist was Miss Marie Stuart, a contralto singer who was heard in Berlioz's 'The captive' and three 'English songs' by Bertram Shapleigh, in which the interest is rather more orchestral than vocal. Mr. Granville Bantock conducted this concert, and also that given on December 7, when Beethoven's 'Eroica' symphony was finely played. Mr. Willy Lehmann made a favourable impression by his artistic if not powerful playing in Rubinstein's A minor Violoncello concerto, and Mr. Frank Mullings displayed a tenor voice of good quality, which was courageously used in Bach's 'Pan's a master' and to artistic advantage in three songs by Richard Strauss.

Elgar's 'The Apostles' was heard for the first time here at the Philharmonic Society's concert on November 19. The vocal principals were Miss Agnes Nicholls, Miss Mabel Braine, Mr. John Coates, Mr. Herbert Brown and Mr. Ffrangcon-Davies. Dr. Cowen conducted a generally satisfactory performance which drew fully upon the choral and instrumental resources of the premier Society, and the oratorio was heard with impressive attention by an audience which refrained from any signs of applause until near the end. The forthcoming performance of this great work by the Welsh Choral Union under Mr. Harry Evans is awaited with interest.

At the fifth concert, on December 3, of the Philharmonic Society, was introduced Liszt's 'Dante' symphony, with female chorus, also for the first time here. This and Tchaikovsky's 'Capriccio Italien' were conducted by Dr. Cowen, and the vocalist was Madame Maria Gay. At the sixth concert, on December 17, Schubert's Mass in E flat and Cowen's 'He giveth His beloved sleep,' with other items, were performed.

The announcement made that only one Richter concert would be given this season, and that as a financial experiment, was a warning the public 'took seriously,' for there was a crowded audience on November 30, when Dr. Richter conducted a splendid performance of the 'Pastoral' Symphony, and of Tchaikovsky's 'Francesca da Rimini.'

On the Cheshire side, the Liscard Orchestral Society, ably conducted by Mr. P. R. Smart, gave a concert, on November 30, assisted by Madame Maggie Evans, and the Gitana Welsh Ladies' Choir. The orchestra, numbering sixty performers, played two movements from Tchaikovsky's 'Pathetic' Symphony, and the female choir sang Schubert's 'The Lord is my Shepherd.'

The Oxton Harmonic Society, which, under Mr. H. Ernest Hunt, is doing useful work, sang Sterndale Bennett's 'May Queen' and Elgar's 'Coronation Ode' at its concert on December 9.

At Mr. John Lawson's seventh annual concert on December 6, Madame Charlotte Davies played Arensky's Pianoforte concerto in F, and the Birkenhead Glee and Madrigal Society of thirty male voices sang in Stanford's 'Sea Songs,' in which Mr. George Baker was the baritone soloist. Mr. Lawson conducted the orchestra, which comprised many of his violin pupils. A new string quartet of lady players—Miss Edith Robinson, Miss Isabel McCullagh, Miss Edith Craven, and Miss Mary McCullagh—was favourably heard in an interesting programme, performed with skill and ensemble on December 5. The continued appreciation of chamber music by a section of the public was evidenced at the second Schiever concert on December 14, when the programme contained two Beethoven Quartets (Op. 130, and Op. 18, No. 1) and the Pianoforte and Violoncello sonata (Op. 69), played by Madame Marguerite Stilwell and Mr. Walter Hatton.

Mr. Darbishire Jones, a young violoncellist of merit and promise, gave a concert on December 12, when he was assisted by Miss Evelyn Suart (pianoforte) and Mr. Francis Braun as vocalist.

Under the conductorship of Mr. Harry Evans, the Birkenhead Choral Society of 200 voices has been placed on a new and improved footing, as evidenced by the performance of Handel's 'Samson,' given with orchestra in the Theatre Royal on December 17. The vocal principals were Miss Flossie Lee, Miss Deans Olver, Mr. David Ellis and Mr. Charles Knowles.

The Waterloo Choral Society, conducted by Mr. Appleyard, inaugurated its thirty-ninth season on December 14, when Sullivan's 'Prodigal Son,' Ernest Walker's 'Dionysus,' Cowen's 'He giveth His beloved sleep,' and Parry's 'Blest pair of Sirens' were sung by a chorus of 110 voices, with pianoforte accompaniment.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

The Hallé concert of November 28 was devoted entirely to Wagner. It opened with the Grail Scene from 'Parsifal.' The second part consisted of the third act of 'Tannhäuser.' The vocalists were Madame Ella Russell and Mr. John Coates. In the 'Tannhäuser' music the choir sang exceptionally well. At the concert of December 5, Beethoven's fourth Symphony was performed, and Dr. Brodsky played Brahms's Violin concerto and Bach's 'Chaconne.' Miss Agnes Nicholls sang Mr. Hamilton Harty's setting, for soprano and orchestra, of the whole of Keats's 'Ode to the Nightingale,' and the song 'The wilderness and the solitary place'—with orchestra—from Granville Bantock's 'Christ in the wilderness.' At the concert of December 12, Dr. Richter secured a magnificent performance of Beethoven's fifth Symphony; and Mr. Mischa Elman gave an extremely fine rendering of the same composer's Violin Concerto, in addition to Tchaikovsky's 'Sérénade Mélancolique.' Dvorák's overture 'Mein Heim' (Op. 62), and Grieg's 'Peer Gynt' suite No. 2, completed the programme.

At the Gentlemen's Concert of November 25, Mr. Arthur Catterall played Mendelssohn's Violin concerto; Miss May Currie was the vocalist; and the symphony was Mozart's in B flat (K. 319). On December 11 an afternoon recital was given. Miss Lydia Nervil sang the 'Ah! infelice' air from 'The Magic Flute,' and a vocal waltz by Venzano; and Mr. Mischa Elman played Spohr's 'Gesangscene' concerto (Op. 47), Tartini's less frequently heard Sonata in G minor, and a Suite in A, in three movements, by Sinding.

Mr. Felix Weingartner was present at, and took part in, the second concert of the season of the Schiller-Anstalt on December 4. The Rebner Quartet, of Frankfort—Messrs. Rebner, Davisson, Natterer and Hegar—made its first appearance here. The members played Beethoven's Quartet in C sharp minor (Op. 131) and, joined by Mr. Weingartner (piano) and Mr. Claude Hobday (bass), Mr. Weingartner's Sextet in E minor (Op. 33). Miss Gertrude Lonsdale sang seven of Mr. Weingartner's songs with much intelligence, accompanied by the composer.

At the third of Mr. Brand Lane's subscription concerts the Philharmonic Choir sang well, especially in the eight-part chorus of Cornelius, 'O Death! thou art the tranquil night.' The soloists at the concert were Miss Ethel Cadman, Miss Dora May, Mr. Herbert Brown (vocalists), and Mr. Alex Blaess (violoncello). Miss Dora May, a contralto singer, was formerly a member of the Choir, and made her appearance after two years of study. She was enthusiastically received by both Choir and audience.

At the fourth of the Promenade Concerts, on November 30, the orchestral selections were the 'Midsummer Night's Dream' and 'Rienzi' overtures; Nos. 7 and 8 of Dvorák's 'Slavonic' dances, and the first, in F, of Liszt's 'Hungarian' Rhapsodies. Mr. Robert Radford was the solo vocalist, and Mr. Charles Collier, of the Hallé Orchestra, the solo harpist. At the concert of December 14, the band played the 'Rosamunde' and 'Merry Wives' overtures, Saint-Säens's 'Le rouet d'Omphale,' Tchaikovsky's 'Nutcracker Suite,' and the *Andante* of the same composer's Quartet in B flat, rendered extremely well by the combined strings. Miss Emily Arthan, of the Royal Manchester College of Music, played the first movement of Beethoven's Pianoforte concerto in G major; Chopin's Prelude No. 15; and Liszt's Rhapsody No. 13. Mr. Frank Barker, who has diverted his baritone voice to tenor uses, was the vocalist. At the Vocal Society's concert on December 11, under Dr. Watson's direction, Gade's cantata 'The Crusaders' was the chief feature in an interesting programme.

Our most important amateur orchestral organization, the Beethoven Society, conducted by Mr. E. Gordon Cockrell, gave its first concert of the season on December 10, the programme consisting of selections from Schubert, Tchaikovsky, Beethoven, Nicolai, Jensen, Massenet and Auber, and the performances showed the excellent results of careful rehearsal. Miss Ethel Whitehead was the solo vocalist, and Miss Jenny Crawshaw the solo pianist. The latter played the first movement of Beethoven's Concerto in E flat, Chopin's Berceuse, and Rubinstein's Staccato Study in C.

The first of three concerts of French music—designed, as the prospectus states, for giving the public of Manchester an opportunity of hearing French music, more especially contemporary music, interpreted by the composers themselves—was given on December 2. The interesting, and so far successful experiment, is due to the energy of Madame Barbier, a resident musical enthusiast. On this occasion there appeared Mr. César Géloso, a versatile composer and song writer, and gifted pianist; Mr. Marcel Chailley, a very capable violinist; Mr. Pierre Augiéras, a pianist of merit and an excellent accompanist; and Madame Mellot-Joubert, a mezzo-soprano whose vocal efforts greatly impressed the audience. Mr. Géloso's compositions in the programme, in addition to the songs, included a Pianoforte concerto, a Chanson and a Valse Caprice for pianoforte, and a Berceuse and Habanera for the violin.

Mr. Egon Petri gave a remarkable display of technique at his pianoforte recital on December 9.

MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

One of the most interesting concerts of the season was given on December 3, when the Parisian String Quartet, with M. Ricardo Viñes and Mlle. Hélène M. Luquiens, gave a performance devoted to modern masters of French music. Chausson's beautiful Pianoforte quartet and Debussy's original and striking String quartet were the chief items. On December 12 a concert of a contrasted nature took place, when a programme of Weingartner's compositions, including his Pianoforte sextet, was interpreted by the composer, the Rebner Quartet, Mr. Charles Hobday and Miss Gertrude Lonsdale. On November 28, the Newcastle Vocal Society—an amalgamation of the Amateur Vocal and the Philharmonic Societies, under the baton of Mr. E. Jeffries—gave (with orchestra) a performance of Smart's 'Bride of Dunkerron.'

By a curious coincidence three performances of 'Samson' took place locally on December 12 by the Newcastle Postal Telegraph Choral Society (Mr. E. Bainton), the augmented choir of Heaton Congregational Church (Mr. J. E. Liddell), and the Jarrow Philharmonic Society (Mr. George Dodds). The same evening a concert performance of Gounod's 'Faust' was given by the South Shields Choral Society (Mr. M. Fairs).

An excellent programme of part-songs by Purcell, Brahms, Elgar and others, has been given by the Ladies' Glee and Madrigal Society at Stocksfield, under the direction of Mr. J. Walton, and the Earsdon and District Choral Society gave Bennett's 'May Queen' and Brahms's 'Song of Destiny' on December 14, when Mr. A. E. Bell conducted.

The Stockton Choral Society performed Dvorák's 'Spectre's Bride' on December 12, and the Darlington Choral and Orchestral Society Haydn's 'Creation' on December 17.

On December 6, Novocastrians had an opportunity of hearing the dramatic singing of M. Edouard de Reszke, and the clever violin playing of Vivien Chartres. Miss Amy Castles and Miss Irene Scharrer also appeared. The singing of Miss Mary Layton's Ladies' Choir was disappointing. Better results could have been attained locally.

MUSIC IN NORWICH AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Two interesting concerts were given by the Norwich Philharmonic Society, in St. Andrew's Hall, on December 12. At the afternoon concert M. Maurice Dambois played Haydn's Violoncello concerto in D and a Tarentelle by Popper, and Mr. Plunket Greene sang Stanford's 'Songs of the Sea,' Arthur Somervell's 'Gentle maiden' and 'Trottin' to the fair.' The orchestra was heard to great advantage in Mendelssohn's 'Ruy Blas' overture, Schumann's Symphony in B flat, and a Suite by Bizet. At the evening concert Coleridge-Taylor's 'The Death of Minnehaha,' in which the Philharmonic Society was joined by the Norwich Choral Society, was given with great success. Miss Alice Venning and Mr. R. Joseph were the soloists. M. Dambois played Saint-Saëns's Violoncello concerto in A minor, and a 'Rhapsodie' by Liszt-Popper, and Mr. Plunket Greene contributed some songs. The orchestra played the 'Oberon' overture (Weber) and Dvorák's 'Slavonic' dances. Dr. Bates, who conducted at both concerts, is to be warmly congratulated upon their success.

At St. Andrew's Hall, on November 28, an excellent concert was organized by the Norwich City Police, at which the following artists appeared: Miss Ada Forrest, Miss Rosina Beynon, Mr. Ivor Foster, Mr. Gerald Allen, Miss Edie Reynolds (violin) and Miss Gwennie Mason (harp). The hall was crowded in every part and the net proceeds, which amounted to over £120, were handed over to the Norwich Police Court Mission Funds.

MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Nottingham Orchestral Concerts, under Mr. Allen Gill's baton, introduced as a novelty to this city the tone-poem 'Finlandia,' by Sibelius, which met with a most enthusiastic reception. Other items of interest at this concert (on December 12) were Haydn's 'Surprise' symphony, Schubert's 'Rosamunde' ballet music No. 3, in B flat, and Tchaikovsky's '1812' Overture. The vocalist was Mr. McCormack.

Miss Cantelo—assisted by Signor Simonetti and Mr. Whitehouse—gave her first chamber concert on November 26, when the principal item was Tchaikovsky's Pianoforte trio (Op. 50), which received a splendid performance. Miss Cantelo herself gave a fine rendering of Beethoven's

'Appassionata' Sonata, and Mr. Whitehouse performed a violoncello solo by Boccherini.

The chief features of the Grantham Philharmonic programme on December 17 were Sullivan's 'Prodigal Son,' and Mendelssohn's 'Hear my prayer.' The solos were ably sustained by Miss Marguerite Dickenson, Miss Exton, Mr. Triggs and Mr. Killey. Mr. H. P. Dickenson conducted.

Schubert's 'Song of Miriam' was the work chosen for the first concert of the twenty-first season by the Newark Philharmonic Society on December 12. The solos were taken by Madame Annie Rodford, Miss Hardwick, and Mr. Whitehorn. Mr. W. T. Wright conducted.

The second-year students at the University College, Nottingham, gave an admirable rendering on December 14 of Elgar's 'Banner of St. George,' with orchestral accompaniment. Prof. Henderson, who was responsible for the training of the chorus, ably conducted the performance.

Macfarren's 'May-Day' was the chief feature of the concert given by the Gedling Choral Society on December 12, conducted by Mr. Herbert Richards.

At Melbourne the Glee and Madrigal Society performed Mendelssohn's 'Elijah' on December 19. The soloists were Madame Aston, Miss Gertrude Pegg, Mr. W. Earp and Mr. Wragg. Mr. E. M. Barber conducted.

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

The first concert of the term took place in the Town Hall on October 28, when Herr Backhaus, assisted by Herr Adolph Rebner (violin) and Miss Ellen Forenna (vocalist), gave an excellent concert.

On October 31, in the same building, the Town Vocal Society gave a most praiseworthy rendering of Haydn's 'Creation,' the choruses being admirably given, and the conductor, Mr. H. B. Wilsdon, must be congratulated on the success of the concert.

On November 4, in the Assembly Room, a charming concert was given by the Folk-song Quartet united with Miss Monique Poole's Instrumental Quartet. Some Pastorals for four voices by Dr. Walford Davies, with stringed accompaniment, were certainly novel and fairly effective.

On November 14, in the Town Hall and under the auspices of the Musical Club, Miss Fanny Davies, Mr. Maurice Sons and Mr. Whitehouse took part in a delightful chamber concert. Mr. Sons gave a capital rendering of 'Grave and Fuga' from Bach's Sonata in A minor, and Miss Fanny Davies played Brahms's 'Three Intermezzi.' As an encore she gave a very dainty Preludium entitled 'Cuckoo,' by Mathias Van den Gheyn, dated 1721.

On November 20, in the Sheldonian Theatre, the Professor of Music, Sir Hubert Parry, gave his terminal lecture to a keenly appreciative audience, the subject being 'Quality' as applied to music. Sir Hubert's examples, from Bach and other masters, showed that even in these days of whirl and stress, 'quality' still possessed its wonderful power. The excellent illustrations were given by Miss Honey (soprano), Mr. Byles (violin) and Mr. Samuel (pianoforte).

On November 24, in the Examination Schools, and under the auspices of the Musical Union, the Ludwig Quartet (Messrs. Ludwig, Blagrove, Hobday and Whitehouse) gave an enjoyable concert. Mr. F. C. Rowe proved a capable and pleasing singer.

The last concert of the term took place on November 29, in the Town Hall, under the auspices of the Musical Club, when the Choral and Philharmonic Societies united with the Bach Choir in an especially interesting concert, the programme including a new short setting of Psalm 137 for soprano solo, chorus and orchestra by the Cathedral organist, Dr. Harwood, the metrical version being by Thomas Campion of Elizabethan fame. The choir worked hard and well, and though the rendering, perhaps, was not quite perfect, it must nevertheless be chronicled as a great success. Dr. Harwood, who received quite an ovation at its conclusion, was, we understand, more than satisfied with the performance. The other well-known piece for the chorus was Brahms's 'Begräbnisgesang' (Op. 13). The London Symphony Orchestra gave a fine performance of Beethoven's 'Pastoral' symphony, and also of Brahms's 'Academic' overture. The whole concert was ably conducted by Dr. Allen.

We must not close this notice of our musical doings without saying that the Balliol Sunday evening concerts have been continued as usual during the term, under Dr. Walker's able direction.

MUSIC IN READING.

The department of music in connection with University College has taken a vigorous part in the public functions of the term, and amongst the more prominent performances in the spacious College Hall have been a pianoforte recital by Mr. E. Howard-Jones on November 21, and a vocal recital by Miss Ruth Freeman on November 27. On December 5 the choral section of the Musical Club and the College Orchestra combined to provide an excellent programme, which included the overtures to 'Jessonda' and 'Figaro,' and Haydn's 'Military' Symphony by the orchestra; Eaton Faning's 'Moonlight,' and other unaccompanied part-songs by the choir, and a fine rendering of Stanford's 'The Revenge' by the combined forces. Also during the term instructive lectures, with illustrations, have been given in connection with the Musical Club of the College by the Rev. H. Bowley on 'Schumann as a song-writer,' and by Dr. Sweeting, of Winchester College, on 'Variations.' All these performances have been under the direction of Mr. J. C. B. Tirbutt, the Director of Musical Studies, assisted by Mr. J. L. Liddle, conductor of the College orchestra.

The Orpheus Society gave its sixty-fourth concert at the Town Hall on November 27. The programme included a number of glees and part-songs, in the rendering of which the excellent training of the choir was apparent, and Dr. F. J. Read, the conductor, is to be congratulated on his earnest efforts. Miss Ivy Angove contributed several violin solos successfully, and Miss Dorothy Cook-Smith was the solo vocalist.

The Philharmonic Society gave a concert at the Town Hall on December 4, when Sir Frederick Bridge's 'Callirhoë' received an adequate rendering, under the conductorship of the composer, who met with a most cordial reception. For the second portion of the concert Handel's 'Ode on St. Cecilia's Day' was chosen, Dr. F. J. Read conducting. The solo vocalists were Miss Emily Breare, who possesses a soprano voice of unusual beauty, Miss Lalla Parry and Mr. Henry Turnpenney.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

From a large number of 'Messiah' performances given during December it is only possible to refer to one—that given by the Sheffield Musical Union under Dr. Coward. This annual performance serves a valuable purpose as a model for emulation by all interested in choral progress, and many such make a pilgrimage to Sheffield to hear Dr. Coward's fine choir. The popular conductor secured a virile and interesting performance of the oratorio. The soloists were Mrs. Henry J. Wood, who sang brilliantly in 'Rejoice greatly,' Miss Katherine Jones, Mr. Alfred Heather and Mr. Joseph Lycett. The last-named sang the bass solos with polished art and deep earnestness.

Musical life in the suburbs of Sheffield is fed and developed by a large number of small choral societies which, on the whole, do praiseworthy work. Their aims are high, and frequently surprisingly good artistic results are obtained. Among such efforts during the month have been concerts given by the Heeley Musical Union (Bridge's 'Flag of England'), under Mr. M. Tomlinson; Heeley Church Philharmonic Society ('Hiawatha's Wedding-feast'), conducted by Mr. N. Whittaker; the Sheffield Choral Union, a historic old Society revived, and with a new conductor, Mr. H. Reynolds (Schubert's 'Song of Miriam' and Bridge's 'Flag of England'); Heeley Wesley Choral Society (Gade's 'Psyche'), directed by Mr. E. G. Laycock; St. Barnabas Choral Society ('Hymn of Praise'), under the

direction of Mr. M. Bruster, and the Norton Lees Choral Society (Bennett's 'May Queen'), directed by Mr. J. White. An Advent performance of 'The Last Judgment' in the Sheffield Parish Church, conducted by Mr. T. W. Hanforth, was an appropriate variant from the fortnightly musical evenings, usually in the form of organ recitals.

Interesting orchestral concerts have been given by the Sheffield Amateur Instrumental Society conducted by Mr. J. Duffell (Dvorák's 'New world' symphony and 'Die Meistersinger' overture), and the Sheffield Philharmonic Orchestra. The latter body is usually directed by Mr. J. H. Parkes, but on this occasion he handed his baton to Mr. Joseph Holbrooke, who conducted several of his own compositions, including a new orchestral suite entitled 'The Pantomimic,' dedicated to Mr. Parkes and his orchestra.

Mr. Parkes has just issued particulars of a comprehensive orchestral scheme by which the Philharmonic orchestra will consist of three branches — probationary, amateur and professional. The project also includes a plan for the selection, printing and performance of new orchestral works (Mr. Joseph Holbrooke, adjudicator) and the formation of a musical library.

The Sheffield Amateur Musical Society's eighty-eighth concert was given in the Albert Hall on December 18, conducted by Mr. Henry J. Wood. Bach's Magnificat in D major and Handel's 'Acis and Galatea' furnished the large choir of the Society with abundant opportunities of proving that in the elaborate polyphony of Bach their musicianship was fully equal to all demands. A thrilling climax was reached in the difficult 'Fecit potentiam,' and the exultant strains of the 'Gloria' supplied another choral triumph. Mr. Wood gave an interesting reading of the Handel Serenata, especially in 'Wretched lovers' and 'Mourn, all ye Muses.' The soloists were Miss Jenny Taggart, Mrs. J. A. Rodgers, Mrs. J. W. Ibberson, Mr. Webster Millar and Mr. Robert Burnett. An admirable orchestra, which included a contingent from the Queen's Hall Orchestra, played Wagner's 'Siegfried Idyll' and a 'Ballet-Suite' compiled from Gluck's operas by Mottl. Mr. J. A. Rodgers, the assistant-conductor, was responsible for the preparation of the choir.

Mr. Thomas Brameld continues to work wonders with the Rotherham Choral Society. The fruits of a half-season's work were reaped in an excellent performance of Mr. Coleridge-Taylor's 'Meg Blane,' in which interesting work the choir sang with rousing spirit. Madame Amy Dewhurst was the soloist.

At Barnsley, Dr. Coward is pursuing his excellent work with the St. Cecilia Society, as was proved by its dramatic performance of Berlioz's 'Faust.'

MUSIC IN THE SOUTH-WEST OF ENGLAND.

(FROM OUR OWN CORRESPONDENT.)

The choral concerts given before Christmas are generally somewhat of the nature of réunions before the Societies settle down to serious work, the result of which will be demonstrated at the Spring concerts. In many cases this year these réunions have been designedly social rather than musically serious, a programme being constituted of solos and part-songs. In some cases, however, by resuming rehearsals early and earnestly, societies have been able to give very creditable proof of renewed vitality.

THE THREE TOWNS.

First in point of date came a performance of Haydn's 'The Creation' by the Greenbank Choir, conducted by Mr. R. Lang, on October 6. The choir and orchestra numbered seventy, the former excelling in point of attack and in correctness of time and tune. The soloists were Miss Nellie Ellis, Messrs. W. Foster and H. Smith. The only other choral event was the performance of Dvorák's 'The spectre's bride' by the Guildhall Choir on November 30, with Miss Caroline Hatchard, Messrs. Harold Wilde and Charles Knowles as principals. The fine blend of tone of the choir, their musical quality, and the excellence of the inner parts, made the singing enjoyable. Mr. John Pardew led a large band which, in the miscellaneous part of the programme, played the 'Slow March' by Tchaikovsky.

On November 7 Miss Helen Sealy, a highly gifted violinist, played the Mendelssohn and Paganini Concertos, with the fine orchestral band of the Royal Garrison Artillery, conducted by Mr. R. G. Evans. The Three Towns Symphony Orchestra, formed last season, and conducted by Mr. H. Moreton, appeared before the public for the second time on November 21 with Mozart's Symphony No. 4, in C minor, this being the most successful number in the programme, which included German's 'Welsh' rhapsody and Tchaikovsky's Serenade for strings. Mr. H. R. V. Ball, deputy-conductor assisted. In the following week, on November 28, Dr. Weekes's private Orchestral Society gave the first of this season's subscription concerts. Two movements from Brahms's first Symphony were successfully performed, and a notable feature of the concert was the playing of Tchaikovsky's Pianoforte concerto in B flat minor, Miss Florrie Smith giving a brilliant and artistic rendering of the solo part. A suite by MacDowell and the overture 'Leonora' No. 3 were included. Dr. Weekes and Mr. Walter Weekes conducted in turn. Two of Mr. Frank Winterbottom's symphony concerts have taken place. At the first, on November 12, Tchaikovsky's fourth Symphony was given, and at the second the 'Eroica,' while a 'Scherzo d'après une ballade de Goethe,' 'L'Apprenti Sorcier,' by Dukas, was a novelty. The vocalist on each occasion was Madame Auria Dawkins, wife of the conductor.

An event of special interest took place in Plymouth on December 21, when the Mayoress (Lady Radford), on behalf of the members of the South-Western section of the Incorporated Society of Musicians, presented Dr. Emilie B. Guard with the robes appertaining to the degree of Doctor of Music, Dublin. Dr. Guard is the first lady to obtain the high honour of this degree at Dublin University.

OTHER TOWNS.

The Haydn String Quartet bears the chief burden of the cause of chamber music in Torquay. It gave its first concert for the season on October 9, showing marked advance in its standard of performance. Haydn's Quartet in B flat (Op. 76) and Grieg's in G minor (Op. 27) were the chief numbers in the programme. The vocalist was Mr. Walter Belgrove. This is the only chamber concert to be recorded in the South-west for this season.

The Torquay Musical Association opened its fifteenth season at its thirtieth concert on November 27. The choir sang some part-songs, and the orchestra played two movements from Beethoven's Symphony in A. Both forces combined in an impressive rendering of Dvorák's 'Te Deum,' in which Mr. T. H. Webb obtained excellent results. Mrs. W. H. Mortimer, with the band, played Scharwenka's Pianoforte concerto in B flat minor, and the vocalists were Miss Ruth Morrison and Mr. Walter Williams.

Before the amalgamation of the Exeter Oratorio Society and the Western Counties' Choral Association, which has now definitely taken place, the former Society had in rehearsal 'Judas Maccabæus,' and this was eventually adopted for performance at the first concert under the new conditions on November 20, with Miss Emily Breare, Miss Gertrude Lonsdale, Mr. Albert Collings and Mr. R. E. Miles as principals, and Mr. A. J. James leading the band. It is rather too early yet to speak of the chances of success of the amalgamation. Dr. D. J. Wood (Western Counties Association) conducted the first part, and Dr. H. J. Edwards (Exeter Oratorio Society) the remainder. On December 5, Barnstaple Musical Society gave a concert in which the choir acquitted itself well, under the direction of Dr. H. J. Edwards, in various part-songs. Dr. Edwards played pianoforte solos, Miss Hilda Pugsley violin solos, and Mr. Percy Lewis violoncello solos, the three instrumentalists joining in a Beethoven trio. Miss Linford Brown sang. The young choral society at Tavistock justified its formation by the merit of its performance of the 'Banner of St. George' on December 11, conducted by the Rev. H. Leigh Murray, Miss May Groser singing the solo. Mr. Arthur J. Coombe led the band, and a miscellaneous programme was given. With true North Devon enthusiasm the Holsworthy Philharmonic Society progresses, in spite of peculiar hardships and difficulties, and on December 12 the season was marked by a performance of 'The ancient mariner,' with Mr. H. H. Bennett conducting and Miss Fleda Bowden,

Miss Clara Robson, Mr. Charles Saunders and Mr. S. J. Bishop as principals.

The Musical Association at Devizes opened its nineteenth season on November 27 with a performance of 'St. Paul,' the principals being Miss Estella Linden, Miss Gertrude Winchester, Mr. George F. Sands and Mr. Sydney Cole. The choir sang exceedingly well, and the band of local players was led by Mr. J. W. Duys, of Bath. Mr. Harry H. Baker conducted. At Taunton, on December 9, Mr. Reginald Ward obtained from the local choral society an excellent performance of Parry's 'The Pied Piper of Hamelin.' Brahms's 'Song of Destiny' was also given, and solos were sung by Mr. John Bardsley and Mr. Charles Knowles; Mr. Max Heymann's orchestra from Bath assisted.

CORNWALL.

The Sevcík Orchestral Society, conducted by Miss B. Treweeke, at Falmouth, is now established on a permanent footing, and certainly deserves encouragement as the only instrumental combination in Cornwall. On November 28 an excellent programme was given, and solos were played by Mr. C. G. Pike (violoncello). The vocalists were Miss Ethel Beetlestone and Mr. J. C. Truscott.

The Camborne Choral Society performed Jensen's 'Feast of Adonis' and a miscellaneous programme on December 4, with Mrs. R. A. Thomas, Miss Maria Yelland, and Mr. A. E. Old as vocalists. Mr. H. V. Pearce conducted. On December 5, Redruth Musical Society, conducted by Mr. M. Clemens, performed 'Judas Maccabæus' with Miss Moore, Miss Oliver, Mr. Maynard and Mr. S. J. Bishop as principals. The performance was enthusiastic and enjoyable. The baton of the Amalgamated Truro and Falmouth Philharmonic Societies is now held by Canon E. C. Corfe. Under his direction 'The Bride of Dunkerron' was performed at Falmouth on December 9 and at Truro on December 10, the choir being excellent in quality if a little uncertain in execution. The principals were Miss Mary Lund, Mr. Henry Brearley and Mr. Walter Belgrove, Miss Mabel Hoskins leading the band.

The St. Columb Choral Society (conductor, Mr. J. H. Pulman) gave a concert on December 11, when Mendelssohn's 'Loreley' was the prominent feature of the programme.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

This has been a busy month in the music of Yorkshire. Apart from the 'Messiah' performances—which have been as thick as usual during the week before Christmas—there has been hardly a day without its concerts, sometimes as many as half-a-dozen in number.

LEEDS.

At Leeds the most important occurrence has been the Berlioz programme given at the Philharmonic and Subscription Concert of November 27. The great Requiem was, it may be remembered, performed by the Leeds Philharmonic Society last season, when it excited so much interest that it was wisely determined to repeat it before the impression had faded. With the aid of the Hallé Orchestra—augmented by the four little brass bands and the array of kettle-drums which the composer requires—a fine performance was given, on the whole more finished than on the former occasion, and one could realize that this exceptional orchestral force was employed not to make a noise, but for effects of colour not procurable in any other way. The remaining works given were the Symphonie Fantastique and the 'Benvenuto Cellini' overture, which received clear and musical interpretations under Sir C. V. Stanford's direction. On two consecutive days, December 4 and 5, Leeds had three chamber concerts of more than ordinary interest. On the former date the Parisian String Quartet—led by Mr. Willaume, with Mr. Viñes as pianist, and Miss Luquiens as vocalist—introduced a selection of music illustrating the latest developments of the French School, the most important being Chausson's Pianoforte quartet in A, a work full of beautiful ideas, and masterly in workmanship, and the very individual and graceful String quartet of Debussy, each of which received a sympathetic and highly finished interpretation. In the evening of the same day the local Rasch Quartet introduced a String quartet in B minor by Schrattenholz, a musicianly but not very individual or profoundly interesting work, the effect of which was overshadowed by the F minor Pianoforte quintet of Brahms, in which Mr. Percy Richardson was the pianist. The following day there was a German incursion in the shape of a Weingartner concert, in which the great conductor took part as pianist in some of his own works, assisted by the Rebner Quartet from Frankfurt, and Mr. Claude Hobday in the Sextet in E minor, a highly interesting work, if not quite convincing of the composer's original genius. Miss Gertrude Lonsdale sang most admirably a number of the composer's songs.

On December 4 the 'German Requiem,' given at Leeds Parish Church under Dr. Bairstow's direction, produced an impression which was the more profound by reason of the surroundings. The Leeds Choral Union performed 'Elijah' on December 11, with Madame Ella Russell, Miss Gertrude Lonsdale, Mr. Anderson Nicol and Mr. Charles Knowles as principals. In so familiar a work the powerful chorus was heard to great advantage, and Dr. Coward gave a strongly-coloured interpretation of the music. The Leeds Municipal Orchestra, under Mr. Fricker, has been active, giving its fortnightly concerts to large audiences, who, for the sum of twopence and upwards, have been able to hear thoroughly efficient performances of Dvorák's 'New World' symphony, and the 'Finlandia' and 'Karelia' suites of Sibelius on November 23; the 'Pathetic' symphony and 'Romeo and Juliet' tone-poem of Tchaikovsky on December 7; and Schubert's 'Unfinished' symphony on December 21. These bald facts indicate plainly enough what a great work these concerts are doing in popularizing the best type of music, and it is satisfactory to notice that they are appreciated by audiences of increasing size. On December 17 Mr. Wilhelm Backhaus appeared at one of the Leeds Musical Evenings, and on the same day the Leeds Symphony Society gave a concert, at which Mr. A. E. Grimshaw conducted a performance of the 'Unfinished' symphony that was creditable to the amateur orchestra. The Carl Rosa Company paid its annual visit to Leeds during the week beginning December 9, revivals of Verdi's 'Otello' and Goring Thomas's 'Esmeralda' being the chief features. Recitals by three young and promising musicians can only be mentioned: Miss Maud Robinson, a pianist of ability, gave one on December 10; Miss Lilian Harris, a contralto, followed on December 12; and on December 14 Miss Pattie Hornsby, an artistic vocalist and thorough musician, gave a most interesting recital. On November 26 the Armley Choral Society, conducted by Mr. H. H. Pickard, gave an exceptionally interesting programme, including Cowen's 'John Gilpin,' Parry's 'Blest pair of Sirens' and Dudley Buck's 'Hymn to music,' all of which were sung with excellent musical effect. The first visit to Leeds of Mr. Edouard de Reszke, and of that very clever child, Vivien Chartres, at the Harrison concert on December 16, deserves a passing word of notice.

BRADFORD.

On November 22, at the Subscription Concert, Dr. Richter gave an unusually interesting performance of the 'Eroica' symphony, which will be remembered by the extraordinary clearness and finish of every detail. Lady Hallé's appearance, to play Viotti's A minor Violin concerto, was another event which marked the occasion, and it was pleasant to find her playing with her accustomed finish and beauty of phrasing. At the next Subscription Concert, on December 13, Miss Agnes Nicholls and Sir Charles Santley were the vocalists, and Mischa Elman's artistic violin playing was a feature of interest. The Festival Choral Society's concert on December 6 was an event of special interest, since it was given with the co-operation of the Scottish Orchestra, and, as both organizations are under Dr. Cowen's direction, some exceedingly good performances, orchestral and choral, were the result. Tchaikovsky's fourth Symphony received a really brilliant interpretation, while the chorus was heard in Richard Strauss's 'Wanderer's Sturmlied,' which was well done, though some of the detail was capable of greater finish. The programme of the Bradford Permanent

Orchestra's concert on December 14 included three movements from Beethoven's first Symphony, and though it is to be regretted that the committee has not sufficient confidence in its audiences to venture upon an entire symphony, there is no doubt a wise discretion in its policy. And it manages to introduce much that is excellent: witness the 'Finlandia' tone-poem and 'Huldigungsmarsch,' which were most efficiently played under Mr. Allen Gill's conductorship at this concert. On December 2, Miss Edith Wehner and Mr. C. Henrich gave a very enjoyable concert of songs and pianoforte music, with, by way of an introduction, Beethoven's Violin sonata in D (Op. 12), in which Mr. Ellenberger was the violinist.

OTHER TOWNS.

At Hull the Symphony Orchestra has two more of its enjoyable matinées to be placed to its account. On December 5 Beethoven's eighth Symphony, with two examples of the Bohemian School—Smetana's 'Lustspiel' overture and Dvorák's 'Carneval' overture—were played with admirable go and force under Mr. Wallerstein, while another local musician, Mr. J. W. Hudson, conducted a pleasing but too brief 'Intermezzo' of his own. The programme on December 19 was entirely of Wagner pieces. The Hull Vocal Society, under Dr. G. H. Smith, gave 'Elijah' on November 25, with Miss Forest, Miss Peters, Mr. Brearley and Mr. Herbert Brown as principals, and with a generally successful result, though there were some traces of insufficient preparation. An orchestral concert was given by the Hull Philharmonic Society, under Mr. J. W. Hudson, on December 6, when readings very creditable to an amateur body were given of Tchaikovsky's fourth Symphony and the 'Fidelio' and 'In Memoriam' overtures. Miss Esta d'Argo was the vocalist.

The Scarborough Philharmonic Society offered a very interesting programme of orchestral and choral music on December 3. Beethoven's C minor symphony and the 'Tristan' and 'Tannhäuser' overtures were played with great brightness, and very finished performances were given of Brahms's 'Song of Destiny' and Stanford's 'The Revenge,' the latter being sung with admirable point. Mr. Albert Garcia was an interesting vocalist, and Dr. Ely conducted with exceptional ability.

At Huddersfield the Philharmonic Society gave what we might now style the 'inevitable' Wagner programme on November 30, the amateur orchestra playing the 'Rienzi' and 'Tannhäuser' overtures, and a not very artistic selection from 'The Flying Dutchman,' very creditably. Mr. A. Pearson conducted, and the violin solos of Miss Marjorie Priestman were interesting. At the Subscription Concert on December 10, the highly artistic singing of Miss Agnes Nicholls and Miss Marie Brema, and the most refined and sensitive pianoforte playing of Miss Mathilde Verne, were the prominent features.

The Morley Choral Society performed Handel's 'Samson' on December 2, Miss Mary Swailes, Miss Appleyard, Messrs. Heather and Lycett being the soloists, while Mr. Fricker conducted. The vigorous chorus-singing was a noteworthy feature of the performance.

Brahms's 'German Requiem' was given in Ripon Cathedral on December 19, when Mr. Ellis, of Durham Cathedral, conducted, in the absence through illness of Mr. C. H. Moody, the Ripon organist.

On December 11, the York Musical Society, under Mr. T. Tertius Noble, gave a miscellaneous programme of part-songs and the like, from Gibbons to Elgar.

On December 12 the Doncaster Musical Society, of which Mr. Thomas Brameld is conductor, gave a miscellaneous concert, the programme of which included Sir Hubert Parry's 'Pied Piper,' which was sung with finish, while so marked an effect was produced in Hegar's difficult male-voice part-song, 'The phantom host,' that it had to be repeated.

The Harrogate Choral Society, under Mr. C. L. Naylor's direction, essayed Goring Thomas's beautiful cantata, 'The swan and the skylark,' on November 29, but with less than its usual success, since lack of preparation was evident. Mr. Webster Millar sang the tenor solos with excellent effect, and the other solo parts were efficiently taken by Miss Mabel Manson, Miss Gertrude Lonsdale, and Mr. Fowler Burton.

AN INTERESTING HOLIDAY TASK.

Public schoolboys of a generation ago were sorely troubled—only at the *end* of the holidays!—by the nature of their 'holiday tasks.' The Headmaster of Eton, who admits that even 'at present they are only *partly* successful' (the italics are ours), proposes to make the 'tasks' less burdensome, as the following letter, addressed by him to the parents and guardians of Etonians, duly sheweth:

Dear Sir or Madam,—I wish to ask your co-operation in regard to holiday tasks.

At present they are only partly successful. The book set for reading is appreciated by boys who have literary instincts, and who are encouraged at home, but fails with many. What seems to be required is an option, in a subject unlike literature, which may appeal to some more general taste.

Such a subject is music. All boys (except about 2 per cent.) have a taste for music which is capable of development. Space forbids me to give proofs of this statement, but it may be admitted by all who realise that development does not mean increasing the number of third-rate performers, but swelling the number of those who can listen intelligently to good music, by giving them early in life an elementary knowledge of harmony and the bare technical rudiments.

The simplest way of doing this is to teach simple sight-reading in the ordinary notation. A little training if taken soon enough makes a very great difference to enjoyment later, not only as to listening to music but as to part-singing. There are many hundreds of educated Englishmen who would be glad to sing part-songs, but are prevented by inability to read the simplest music. Such training, then, is one way in which boys may be helped to do what most young men cannot do, viz., use their leisure time really well.

But there is no time for this at a public school. If done at all by any considerable number it must be done in the holidays. Therefore, if you think fit, your boy on his return home this Christmas can take a musical holiday task instead of a literary one.

The nature of the examination will be as follows:

First, a sight-reading test. Something extremely simple will be given, such as the air of a new hymn-tune, and for the better boys the alto part also. Also simple questions in counting time, and about keys and musical signs, &c., such as could be found in any musical primer. Lastly, the life of a celebrated composer. For the last item, Parry's 'Studies of Great Composers' (1 Vol., Routledge) will be required.

Manifestly everything will depend on the encouragement given at home. That encouragement will be forthcoming, I am sure, if it is realised how far-reaching the benefits to English life would be if a really considerable number of boys spent part of their holidays in laying the foundations of a rational enjoyment of good music. Appreciating good music generally means catching the under parts, not only listening to the air; and this is exactly what sight-reading gradually gives the power to do.

Nor need there be any difficulty about teaching it, if only the parents are willing to take the modicum of trouble without which all holiday tasks are really useless.

Any adult who chooses can master the elements and see that a boy on his holidays works at them. Especially any lady who plays and even one who does not, or the village schoolmaster or some friend might help; but generally no help would be required outside the family.

There has been such an increase of interest in music during the last twenty years that I have good hopes this appeal will not seem to be premature.

E. LYTTELTON.

Eton, December, 1907.

A large number of scholars attending London County Council schools are now receiving at Trinity College of Music (London) free instruction in sight-singing, ear-training, musical dictation, &c., in connection with the scheme for the training of teachers. Some of these students, after a year's attendance and after examination, are under instruction in pianoforte playing, &c.

AN ILLUMINATED SYMPHONY.

An entirely novel orchestral concert is announced to be given in Queen's Hall on Monday evening, January 20, when will be performed for the first time, and *in darkness*, 'an illuminated dramatic symphony with choral epilogue to be sung by 150 men's voices.' The subject of the symphony is a poem 'on heaven and hell,' entitled 'Apollo and the Seaman' written by Mr. Herbert Trench, while the music is by Mr. Joseph Holbrooke. The orchestra—to be conducted by Mr. Thomas Beecham — will, as far as possible, be invisible, but the words to which the symphony is written are to be clearly in sight of every person in the audience, and 'will change by electric rays as the music proceeds.' By this means it is hoped that the musical themes will gain in definiteness, force, and solemnity by combination with the poetry which suggests them. Mr. Holbrooke's music is laid out on extensive lines, as the orchestra consists of strings, piccolo, 3 flutes, 3 oboes, Corno inglese, 2 clarinets, clarinet in E flat, alto clarinet, 3 bassoons, contra fagotto, 4 (or 8) horns, 4 trumpets, 3 trombones, contra tuba, euphonium, 2 saxophones (*ad lib.*), 2 sarrasophones (*ad lib.*), 3 drums, big drum, side drum, cymbals, tambourines, bells, glockenspiel, gongs, tabor, 2 harps, celeste, and xylophone!

The following ladies and gentlemen have signified their patronage of this musical event, which is sure to excite much interest: Lady Alastair Innes-Ker, Lady De Grey, Duchess of Portland, Duchess of Leeds, Duchess of Sutherland, Duchess of Marlborough, Adeline Duchess of Bedford, Lady Alington, Baroness De Meyer, Hon. Mrs. Alfred Lyttelton, Lady Lewis, Hon. Mrs. Rochefort Maguire, Lord Curzon of Kedleston, and Lord Howard de Walden.

Foreign Notes.

AMSTERDAM.

Jean Louis Nicode's 'Gloria' symphony was given here on December 12, under the composer's direction.

BERLIN.

The great success achieved by Frau Sophie Heymann-Engel with her opera performances at the Hochschule, induced the management of the Mozart Hall to repeat on successive days the two old comic operas 'Die Magd als Herrin' ('La serva padrona') by Pergolesi and 'Der betrogene Kadi' ('Le Cadi dupé') by Gluck, and at popular prices.——The Heldentenor, Willi Merkel, of the Komische Oper, has been engaged by Herr Weingartner for Vienna, from the year 1910, when his contract expires here.——Hans Lortzing, the last surviving son of Albert Lortzing, recently died in the Augusta Hospital of this city. The youngest of eleven children, he was born in 1845 at Leipzig. A daughter of the composer, still living, Frau Lina Krafft-Lortzing, at Vienna, is eighty years old.——The post of director of the Hochschule für Musik, vacant through the death of Dr. Joachim, was offered to Eugen d'Albert, but he cannot accept it, as he wishes to devote most of his time to composition.——Shakespeare's 'As you like it' will shortly be given at the Reinhardt Theatre, with incidental music by Humperdinck.——The next novelty at the Komische Oper will be Charpentier's 'Louise.' For the title-rôle Director Gregor has engaged Henny Hinkenbach, who has successfully appeared in the opera elsewhere.——A Russian choir gave performances here last month at the Hochshule. The conductor, Alexander Andreewitsch Archangelsky, born in 1846, is the son of a poor village priest, and obtained his first instruction in music at the priests' seminary at Pensa, where finally he became conductor of the episcopal choir. In 1883 he and his Pensa Choir made a first appearance in St. Petersburg, and in a series of sacred songs and folk melodies obtained remarkable success.

HAMBURG.

Eugen d'Albert's new comic opera in four acts, entitled 'Tragaldabas,' was produced at the Municipal Theatre on December 3. The libretto, by Rudolf Lothar, is based on Vacquerie's comedy, 'Tragaldabas,' produced at the Porte St. Martin, Paris, in 1848, with Frédéric Lemaître in the title-rôle. The performance, an excellent one, was under the direction of Gustav Brecher. Herr von Scheidt impersonated the chief character, and Frau Hindermann his cousin Laura.

JESI.

In 1910 is to be celebrated the two hundredth anniversary of the birth of Pergolesi, the composer of 'La serva padrona,' in this his native city. The sculptor Lazzari has furnished the design for a monument to be erected to his memory. Professor Radiciotti has already commenced his researches among Neapolitan archives with a view to writing a comprehensive monograph of the composer, to be published on the occasion of the celebration.

NUREMBERG.

Herr Felix Mottl will probably take part in the conductorship of the Bavarian Musical Festival to be held here next May. The programme includes Beethoven's 'Missa solemnis' and Bruckner's second Symphony.

PARIS.

Messrs. Messager & Broussan will give a season of Russian opera next April, consisting of three performances a week; the company, decorations, costumes and the repertory—indeed, everything—will be Russian. Three works have been selected. Of these the most important are 'Sadko,' by Rimsky-Korsakof, and 'Boris Goudounof,' by Mussorgski.——The prize of the Ville de Paris for the musical competition of 1907-1908 will be £240, while £480 will be spent on the production of the successful work.

PRAGUE.

Professor v. Kaan has been appointed director of the Conservatorium. He formerly studied there, and became a professor of the pianoforte in 1890. He accompanied Dvorák when the latter came to London in 1884.

MILAN.

A three-act opera 'La nave rossa' (The red ship) was recently produced at the Lyric Theatre, with marked success. It is the maiden effort, as regards the stage, of a little-known composer, Armando Seppili by name.

ST. PETERSBURG.

M. Ossovsky, musical critic of the *Slovo* newspaper, has just published a 'History of Music in Russia.'

VIENNA.

The production of Goldmark's new opera, 'Das Wintermärchen,' founded, of course, on Shakespeare's 'Winter's Tale,' at the Court Opera, was announced to take place on December 30, under the direction of Capellmeister Watter, who formerly belonged to the Berlin Royal Opera.

WEIMAR.

For the inauguration of the new Court theatre, Herr Felix Weingartner has set to music a festival poem by Richard Voss. Goethe's 'Faust' will be given with the new music also composed by Herr Weingartner.

Mr. Cecil J. Sharp delivered two concert-lectures on Folk-Song at the *Tribune* Rendezvous on December 18 and 19. The Lord Chief Justice (Lord Alverstone), who occupied the chair, in expressing his appreciation of the old songs so delightfully sung by Miss Kay, said that it was a great pleasure to hear Mr. Sharp speaking upon a subject of which he was so perfect a master. But he demurred somewhat to the lecturer's remarks upon there being no real English School of music. From the middle of the 15th century down to 1800 there was, he believed, a distinct School of English music specially represented by our madrigals. He hoped that that very pleasant gathering would be the means of spreading more widely Mr. Sharp's great knowledge of our folk-songs, which must assuredly conduce to the improvement of musical taste in England.

The South London Choral Association, ably conducted by Mr. L. C. Venables, gave on December 2 a highly successful performance of 'Hiawatha's Wedding-feast,' 'The death of Minnehaha,' and Mendelssohn's 'Hymn of Praise.' The choir and orchestra (led by Mr. T. E. Gatehouse) numbered 200 performers, and the principal vocalists were Miss Ethel Lister, Mr. Ernest Pike and Mr. W. E. Soar.

Music is a chief feature at the Australian Exhibition of Women's Work, which was opened on October 23 with the greatest success in the presence of the Governor-General and five Governors of the States. The feature that has attracted most attention is the huge women's choir of 1,350 voices, conducted by Mrs. Franklin Peterson, wife of the Ormond Professor of Music in the University of Melbourne. Another novelty is a brass band composed of thirty-five students of the University Conservatorium, who assist in the accompaniments to the choruses as well as sustaining programmes of their own.

The Richmond New Philharmonic Society gave a concert at the Castle Theatre on December 11, when an interesting programme was performed, which included Schubert's 'Rosamunde' music, Coleridge-Taylor's 'Hiawatha's Wedding-feast,' Elgar's 'Scenes from the Bavarian Highlands,' and Grieg's 'Bergliot.' The choir and orchestra gave evidence of careful training under the able direction of Mr. James Brown, and the solo vocalists were Miss Lena Hurst and Mr. Wilfred Kearton, the recitation part in 'Bergliot' being very cleverly given by Miss Maud Lupton.

A new and original comic opera entitled 'Tarara,' or 'The Brigands' trust,' written and composed by Mr. R. T. Nicholson, of Loughton, was produced with much success in Lopping Hall, Loughton, on November 28, and repeated on the two following evenings. The opera, which is a work of great merit, was performed under the stage management of the author, and Mr. Henry Riding, musical director of the Operatic Society, conducted. The cast, scenery and dresses were excellent, and a word of praise is due to the orchestra for its valued co-operation.

The programme of the Richmond Philharmonic Society's concert which took place at the 'Star and Garter' Hotel on December 12, included Jensen's 'Feast of Adonis,' Handel's L'Allegro ed il Pensieroso,' Schumann's Symphony (No. 4) in D minor, and the symphonic poem 'Finlandia' by Sibelius. These works were excellently performed by the choir and orchestra of the Society under the able conductorship of Dr. Charles E. Jolley. The solo vocalists were Miss Julia Caroli, Mr. John Needham and Mr. Frederick Wheeler.

The Lewisham Choral Society gave an excellent performance of Elgar's 'King Olaf' at the Concert Hall, Blackheath, on December 11, under the conductorship of Mr. Frank Idle. The choir sang with much intelligence and crispness of attack, its expression in the unaccompanied chorus, 'As torrents in summer,' being especially noticeable. There was an orchestra of fifty performers, chiefly professional, and the solo vocalists were Miss Edith Evans, Mr. Gwilym Richards and Mr. Francis Harford.

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either collated from local papers or furnished by correspondents.

BEDFORD.—The Musical Society's season opened on November 28 at the Corn Exchange, with a performance of Parry's 'Pied Piper' as the chief feature of a programme which included the orchestral scene 'Finlandia,' of Sibelius, and Max Bruch's Violin concerto in G minor (solo Miss Ethel Marsh). The choir sang in Parry's cantata with a full appreciation of the spirit of the work, and the solos were interpreted by Messrs. Ernest Groom and John Needham. Dr. Harding conducted as usual.

BEXLEY HEATH.—Elgar's 'Banner of St. George' was performed by the Choral Society in the Public Hall on November 27. The choir acquitted itself with much credit, and there was a small orchestra. The solo vocalists were Miss Lilian Turnbull and Mr. George Stubbs, and Mr. F. Wintersgill conducted.

BISHOPS STORTFORD.—The nineteenth subscription concert of the Musical Union took place in the Great Hall on November 27, when the principal feature in the programme was Coleridge-Taylor's 'Death of Minnehaha.' Choir and orchestra were alike satisfactory, and the solo parts were successfully undertaken by Miss Margaret Adela and Mr. Frederick Ranalow. In the miscellaneous part the choir was heard in two part-songs, 'Love wakes and weeps' and 'The sea hath its pearls' (Pinsuti), and the orchestra in the 'Peer Gynt' suite and Mendelssohn's 'Capriccio brillant,' the solo part played by Mr. Ernest Baker, who conducted the remainder of the concert.——Anderton's 'Wreck of the Hesperus' was performed by the choir and orchestra of Bishops Stortford College at the usual terminal concert on December 17. The solo vocalists were Miss Tidmarsh and Mr. M. Hickins. Mr. Albert Tidmarsh conducted.

BROMLEY (KENT).—The Musical Society gave its second concert this season at the Drill Hall on December 17, when Hofmann's cantata 'Cinderella' was performed very successfully. The principal vocalists were Miss Beatrice Miranda, Miss Palgrave Turner and Mr. Bertram H. Latter. Mr. F. Lewis Thomas conducted.

CHICHESTER.—The Musical Society gave a good performance of Costa's 'Naaman' on December 9. The soloists were Miss Lenora Sparkes, Miss Adelaide Rind, Mr. H. Turnpenney and Mr. Bantock Pierpoint. Dr. F. J. Read conducted.

CINDERFORD.—The first concert this season of the Choral Society took place on November 28, when Elgar's 'Banner of St. George' constituted the chief feature of the programme. The choir entered fully into the spirit of the work, and received able assistance from the orchestra, the performance generally reflecting credit on the conductor, Mr. G. Kear. The solo vocalists were Madame Lewis (in the cantata) and Mr. Dan Richards.

COWES.—A capital rendering of Cowen's 'Ruth' was given on December 17 by the Northwood Choral Society, under Mr. Frederick Rutland, with full orchestra. The solo vocalists were Miss Alice Hare, Miss Mary Williams, Mr. Ben Calvert and Mr. Reginald Gooud. The feature of the performance was the vigour and precision of attack with which the choruses were sung, which reflected much credit on the conductor.

CROSS HILLS.—The Cross Hills and District Choral Union gave a concert on December 7 in the Friendly Society's Hall, the programme including Sterndale Bennett's 'May Queen,' the part-songs 'Lord Ullin's daughter' (Oliviera Prescott), 'The Cavaliers' (Clutsam), and Cowen's 'Bridal chorus.' Mr. A. Shepherd conducted.

CROYDON.—A very creditable performance of Walford Davies's 'Hervé Riel' was given at the Whitgift Grammar School concert on December 18, under the direction of Mr. H. L. Balfour. The choral portion was attacked with vigour, and the solo was effectively sung by Mr. Percy J. Hansell, one of the thirty 'old boys' who help at these annual concerts. The accompaniments were provided by a small band of strings and the pianoforte. The rest of the programme included Schumann's 'Gipsy life,' Cowen's 'Bridal chorus' from 'The rose maiden,' and vocal and instrumental solos and carols.

DUDLEY.—The Choral Society gave its fourth concert, on December 11, when 'Hiawatha's Wedding-feast' and Stanford's 'The Revenge' were performed, under the conductorship of Mr. J. W. North, organist of the parish church. The programme included Grieg's overture 'Autumn,' the prize song from 'Die Meistersinger,' and the vocal scena from 'Ossian,' for tenor (Mr. Frank C. Mullings), conducted by the composer, Mr. Julius Harrison.

ELY.—Sir Hubert Parry's 'Pied Piper' was given by the Musical Society, under the conductorship of Dr. A. W. Wilson, on December 10. The accompaniments were supplied by a small orchestra, and Mr. G. Minns presided at the pianoforte. The soloists were Mr. A. Gentry and Mr. A. Haigh.

GAINSBOROUGH.—Handel's 'Samson' was performed with orchestra, on December 4, at the Primitive Methodist Church, under the conductorship of Mr. W. Rowbottom, organist and choirmaster of the church. The principal vocalists were Miss Edie Wright, Miss Ethel Stephenson, Mr. J. A. Hinde and Mr. Dan Billington.

GREAT BERKHAMSTED.—A performance of Coleridge-Taylor's 'Scenes from Hiawatha' was given by the Church Choral Society in the Town Hall on December 11. The choruses were well sung by the members of the Society, and the solos were undertaken by Miss Beatrice Spencer,

Mr. J. Harding and Mr. Hackett. Mr. W. H. London was conductor.——The chief interest in the programme of the annual concert at Berkhamsted School on December 14, was centred in the performance by the Glee Club of Bridge's 'Flag of England' (solo Mrs. Birkett). The choir sang with spirit, and gave evidence of careful preparation. The School orchestra gave admirable renderings of the entr'actes from Schubert's 'Rosamunde' and Sullivan's incidental music to 'Henry VIII.' The Glee Club also sang the School song 'Carmen Berkhamstediense' and Bridge's 'Bold Turpin.' Much credit is due to the musical director, Mr. J. T. Bavin, who conducted.

HEREFORD.—The autumn concert of the Choral Society opened the season here in the Shire Hall on November 26. Rossini's 'Stabat Mater,' Mendelssohn's 'Loreley' and a miscellaneous selection, which included Bishop's trio and chorus 'The chough and crow,' were performed. The choir, which sang throughout with much spirit, was efficiently supported by the orchestra, led by Mr. Bernhard Carrodus. The solo vocalists were Madame Mary Conly, Miss Dilys Jones, Mr. Joseph Reed and Mr. Allister Procter. Dr. G. R. Sinclair was, needless to say, the able conductor.

HIGH WYCOMBE.—The High Wycombe and District Choral Association opened its season in the Town Hall on December 4, when Dr. C. H. Lloyd's 'Hero and Leander,' Sir Charles Stanford's 'Phaudrig Crohoore' and a new Fantasie for organ and orchestra, by Mr. G. F. Andrews, the conductor of the Society, were successfully given. Miss Ethel Radburn and Mr. Alexander Bristowe were the solo vocalists, and Dr. Lloyd conducted his cantata.

LEAMINGTON.—The new Choral Society gave its first concert this season at the Winter Hall on December 12 with Sullivan's 'Martyr of Antioch.' There was a full orchestra and choir, and the principal vocalists were Madame Annie Norledge, Miss Joan Ashley, Mr. James Davis and Mr. Charles Keywood. Mr. H. M. J. Gibbon was the conductor.

LEATHERHEAD.—The Christmas concert given at the School for the Blind took place on December 3, when Elgar's 'Banner of St. George' and a miscellaneous selection were performed, the latter including Eaton Faning's 'Moonlight,' Pearson's 'Three merry fishers' and Goring-Thomas's 'Fairest of lands' (female voices).

MALTA.—The Musical Union gave a concert in the Gymnasium on December 4, in aid of the St. Paul's Church Restoration Fund. The programme included the part-songs 'Love and Summer,' by John E. West, and 'Moonlight,' (Eaton Faning), sung by the choir, and the orchestra was heard in Schubert's 'Unfinished' Symphony, Grieg's 'Peer Gynt' suite and German's 'Three Dances' from the 'As you like it' music. Mr. W. S. Robinson conducted.

NORTHAMPTON.—An excellent performance of Elgar's 'Caractacus' was given by the Musical Society on December 5. The choir was well balanced and sang with good attack, and the orchestra, which was strengthened for the occasion, gave most valuable assistance. The solo vocalists were Miss Esta d'Argo (who replaced Miss Helen Jaxon at short notice), Mr. William Maxwell, Mr. Charles Knowles and Mr. Henry Sunman, a thoroughly able quartet. Mr. Charles J. King conducted. The cantata was preceded by Schumann's 'Manfred' overture.

PORTSMOUTH.—The Borough of Portsmouth Philharmonic Society gave a performance of Mendelssohn's 'St. Paul' in the Town Hall on November 26, under the direction of its new hon. conductor, Mr. Hugh Burry, who had his forces under excellent control. The choir sang well and received able support from the orchestra, led by Mr. Stanley Blagrove, Mr. G. S. L. Löhr presiding at the organ. The solo vocalists were Miss Dorothy Cook-Smith, Miss Gladys Garnault, Mr. Henry Beaumont and Mr. Charles Tree.

SAFFRON WALDEN. — The newly-organized Musical Society gave its first concert this season in the Town Hall on December 4, when Dr. W. H. Speer's 'Jackdaw of Rheims' was the chief feature of the programme. The excellent balance of tone in the vocal parts gave evidence of assiduous training by the conductor, Mr. H. Mahon. The orchestra played the 'Masaniello' overture and two movements from the 'Peer Gynt' suite. The solo vocalists were Mrs. Mansell and Mr. Harry Stubbs, and Mr. Bernard Reynolds gave two violoncello solos.

SHEERNESS.—The Sheerness and District Choral Society gave a performance of 'Hiawatha's Wedding-feast' in Towers Hall on December 3. The choir, well supported by the Gunnery School Orchestra, sang with spirit, the solo being effectively rendered by Mr. Henry Turnpenney. Mr. H. M. Shrubsole conducted.

SWADLINCOTE.—The Harmonic Society gave a concert on November 27, when Stainer's 'Daughter of Jairus' and a new work by Dr. Challinor, 'A psalm of life,' were performed. The last-named, which was given for the first time, is a setting for chorus only of Longfellow's poem, and made a very favourable impression, the choir singing excellently. The solo vocalists were Miss Maude Phillips, Mr. H. Beaumont and Mr. Bridge Peters. Mr. William Henley led the orchestra and contributed two violin solos. Mr. Walter Jones conducted.

WALLINGTON.—A highly meritorious performance of Dvorák's 'Spectre's Bride' was given by the Wallington Choral Society, under the conductorship of Mr. Arthur Dutton, in Carshalton Public Hall on December 14. Miss Maud Dutton was the accompanist, and the orchestra mainly consisted of the Wallington Orchestral Society, Mr. Stanton Rees being the principal violinist. The soloists were Miss Ethel Lister, Mr. James Horncastle and Mr. Dan Richards, whose efforts were greatly appreciated by an enthusiastic audience. The choir, which evinced most careful training and exhibited a high state of efficiency, contributed in no small degree to an enjoyable evening.

WARWICK.—The Orpheus Society gave an interesting concert at the Court House on December 3. The prominent feature was the part-music, which included Mendelssohn's 'Vintage song,' 'Hunter's farewell,' 'Love and wine,' and 'Turkish drinking song,' and Elgar's 'After many a dusty mile' and 'It's oh, to be a wild wind.' These were sung by the choir with rare spirit and delicacy, the refinement displayed in the two Elgar part-songs being quite remarkable. The credit of this is undoubtedly due to Mr. Allen K. Blackall, a conductor of first-class ability.

WESTCLIFF.—The Philharmonic Society gave a concert at the King's Hall on December 7, when the programme included Bridge's 'Flag of England' as its principal feature. The choir and orchestra acquitted themselves well under the conductorship of Mr. Alfred de Manby, and the solo vocalists were Miss Eva Hart, Mr. Thomas Thomas and Mr. de Manby.

WILLINGTON.—'Hiawatha's Wedding-feast' was performed by the Choral Society in the Wesleyan Hall on December 18, under the conductorship of the Rev. G. W. Anson Firth. The choir sang with intelligence and had evidently been well trained, and the orchestra (led by Mr. F. Lonsdale) played with spirit. Mr. Tom Child was the tenor soloist, and was joined by Madame Cissy Soulsby, Miss Mabel Taylor and Miss Millie Fleming in the miscellaneous second part, which included German's 'Henry VIII.' dances.

WOKING.—The first concert of the Musical Society this season took place on December 3, when it performed Coleridge-Taylor's 'Hiawatha's Departure.' The choir displayed excellent tone, the voices being fairly well balanced, and the orchestra, led by Mr. T. E. Gatehouse, did able service, both indicating the result of earnest and enthusiastic training on the part of the conductor, Mr. Patrick White. The second part included the overtures 'Lustspiel,' by Kela Bela, and 'The Son and Stranger,' Mendelssohn, and Schubert's 'Unfinished' symphony. The solo vocalists were Miss D. M. Piper, Mr. Ronald Marshall and Mr. Ivor Foster.

WORCESTER.—The Musical Society inaugurated its sixteenth season with a concert at the Public Hall on December 17, the programme of which consisted largely of unaccompanied part-music, by composers ranging from Festa and Byrd to Caldicott, Garrett and W. H. Bell. Vocal solos by Miss Winifred Wynne, Mr. Dyson, and Mr. Ernest Davies, and pianoforte solos by Mr. Arthur Cooke, afforded pleasant variety to a very interesting evening's music. Mr. Mann Dyson conducted and Mr. F. G. Hickson was an able accompanist.

Answers to Correspondents.

FUGUE.—(1) It would be invidious for us to 'arrange' the four degrees in music you mention 'in the order of their importance.' If you hold all the diplomas which the abbreviations express, you are well on the way to have all the letters of the alphabet after your name. (2) As to whether the pianist or the first violinist should be 'the leader in chamber music,' is surely a matter that can be arranged, if there is any need for superiority. (3) The following are *suggested* metronomic speeds—Beethoven's Pianoforte sonata (Op. 10, No. 1). First movement, dotted minim = 69; second movement, quaver = 69; last movement, minim = 100. Brahms's 'Intermezzo' Op. 119, No. 1, quaver = 60; No. 2, crotchet = 66, and 68 for the middle section. Gade's Novelletten Trio (Op. 29), first movement, dotted minim = 63; *Andantino*, quaver = 96; *Moderato*, minim = 88; *Larghetto*, dotted crotchet = 48; *Finale*, crotchet = 132.

S. H. K.—(1) Abraham Jordan is usually credited with the invention of the swell organ. Mendelssohn certainly played on organs in London which had swell manuals. (2) Dr. S. S. Wesley's overture for orchestra was played at the Hereford Musical Festival of 1843, and also at one of the trial performances of the Philharmonic Society, London, on January 31, 1833, but it does not appear to have been heard of since that date.

T. A.—The words of Sir Henry Bishop's song 'Should he upbraid' are founded upon the speech of Petruchio in 'The taming of the shrew,' Act ii., Scene 1, beginning with 'I pray you do, I will attend her.' Only to this limited extent are the words by Shakespeare. The music of the song was composed by Bishop for performances of 'The two gentlemen of Verona' in 1821.

TREMOLANDO.—If the gentleman who heard you sing 'Annie Laurie' was deaf, and thought you—a young Scot, aged twenty—sang like an Italian, his opinion might not be very valuable as to your vocal capabilities. We cannot recommend teachers; but until you can afford to pay for some good lessons, why not join a church choir or choral society which is under a competent musician?

A. F. E.—(1) We do not think that the Hope-Jones Organ Company now have an office in London; (2) Messrs. Hill & Son and Messrs. Gray & Davison were separate firms of organ-builders; (3) It is not possible to print satisfactory phonetic pronunciations of the three foreign names you have sent.

A. C. H.—As Messrs. Briggs and Frere, who are very reliable authorities on the subject, in their 'Manual of Plain Song' do not 'change the ending, or make an entire change of tone and ending' for Psalm 78, you may be sure that no change is considered desirable.

S. G. D.—You have the best of the argument in regard to the hymn 'For all the saints,' and you had better stick to your opinions. Your friend's method of altering the rhythm of Barnby's tune to the hymn is quite impracticable.

J. G.—The value of your Mendelssohn letter would depend upon its condition and the nature of its contents. The fact that it was written during the last year of his life gives it a special interest.

J. G. H.—The dates of death of the three gentlemen you name are as follows: John Braham, February 17, 1856; J. R. Planché, May 3, 1880; and N. Vert, June 3, 1905.

R. D. L.—We are unable to pass an opinion on the system you name, but we have heard it favourably spoken of. 'A course of six lessons' might be worth a trial.

G. B.—You had better submit your violin to Messrs. W. E. Hill & Son, 140, New Bond Street, who, in return for a fee, will report reliably upon its value.

E. M.—You will find Dr. H. J. Edwards's cantata 'The Epiphany' quite suited for church performance at the Feast of the Epiphany.

A. W.—The Rev. Dr. J. B. Dykes, the composer of hymn-tunes, died at St. Leonards-on-Sea, January 22, 1876.

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TIMES.

It has been revised and, of course, re-scored, but the fact that it bears the Opus No. 1A may indicate that in general plan it is to be considered as really belonging to the composer's childhood. It is very easy to see a great many of the little devices by which the man has improved the boy's work; effective harp passages and points of imitation speak to every hearer of 1907 rather than of 1869, but the freshness of the main ideas, the vivacity of contrast in the last movement between the fairies and the giants, and the pretty thought embodied in the section called "Fairy Pipers," breathe of a boyish imagination. . . . The clever "Sun Dance" seems to have walked straight out of Tchaikovsky, and the "Giants" straight out of the "Rheingold"; the resemblance in the former case is no doubt due to the orchestration of the adult composer, but the latter must be another instance of independent invention by two composers.

STANDARD.

The suite begins with a short overture, and consists of six pieces. The remarkable point about them is that the melodic invention is wonderfully fresh and individual. They are, of course, slight, but in more than one place there is evidence of the skilled musician. Whatever additional effects have been secured by the matured hand and brain of the composer—whose skill in orchestration and colour is one of his chief qualities—the tunes themselves are full of charm and individuality. They show undoubtedly the promise that has been so amply fulfilled by the composer, but they also stand out as among the most fluent and spontaneous melodies that he has ever written.

MORNING POST.

The suite is entitled "The Wand of Youth," and is one of the most charming and graceful efforts imaginable. Dr. Elgar has apparently used only the thematic material of the suite in its early form: its present development and orchestral treatment are that of a master hand. The Elgar of 1869 and the Elgar of to-day harmonise well together. With the adoption of a sane simplicity in the subject-matter, and the same concentration of harmonic power upon such unassuming themes, a perfect style would be provided for the setting to music of a purely child's story like that of "Peter Pan." . . . The "Sun Dance" and the "Slumber Scene" are particularly distinctive; the one by its rhythmic quaintness, the other by its peculiar appropriateness and the beauty of its orchestration.

DAILY NEWS.

The music of the suite is singularly original, with the exception of an avowed "Old Style" minuet and the Mendelssohnian scherzo manner of the "Sun Dance." The most taking of the six sections is the movement entitled "Fairy Pipers," which has a second subject of haunting beauty. A "Slumber Scene" also foreshadows the Elgar of the "Dorabella" variation in the "Enigma" set. The little suite represents a side of the composer which is not to be detected in his very latest compositions. It rather suggests that he should have long since written a light opera. "The Wand of Youth" may be warmly commended to the attention of conductors of amateur orchestras.

OBSERVER.

Leaving the orchestration—which is the result of the composer's matured powers—out of the question, these pleasing and graceful pieces show a melodic invention truly wonderful for a boy of twelve. . . . The "Serenade" and the "Slumber Scene" must be picked out as specially charming and wholly characteristic of the musician who wrote the delicate "Dorabella" variation. These two numbers foreshadow in a remarkable way the gift for pure melody shown in the popular violin piece, "Salut d'Amour," which was one of the first compositions to bring Elgar into prominence.

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It is a much more consistent work than one would have expected in the circumstances: some of the movements are full of grace and charm, and all are beautifully scored. The Overture is delightfully fresh and vigorous, and there is piquancy and originality in the "Sun Dance," especially in the orchestration of the latter part: while the final movement, "Giants and Fairies," has a great deal of fancy and fine swing. . . . The suite, as a whole, will be a welcome addition to the répertoire

SUNDAY TIMES.

The work has both the exhilaration and the gravity of childhood, and the numbers make a charming sequence. Those one remembers most affectionately are the "Minuet," which shows the young Elgar already under the influence of Bach; the "Sun Dance," which might be the germ of one of the "Enigma" Variations, Nos. 3 or 4, so typical in their delicate remoteness of the later musician, and "Fairies and Giants" in its fine fantastic pomposity.

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The seven short movements are very characteristic of the composer, especially in the fanciful orchestration, which is as happily done as anything of the kind from his pen.

WESTMINSTER GAZETTE.

It is interesting to notice how early the characteristic Elgarian idiom seems to have manifested itself, some of the phrases and melodies of the suite being remarkably similar to those which we have long since become familiar with in the composer's later works—and also how little of it is in any marked degree suggestive of other composers or in any way derivative. Elgar was apparently himself from the beginning.

GLOBE.

The "Serenade," the "Sun Dance," "Fairy Pipers," and the "Slumber Scene" are full of dainty fancies charmingly expressed, and the suite ought to become popular.

YORKSHIRE POST.

The themes possess a significance and, in several instances, a charm that, treated with Sir Edward's present resource, result in a most attractive work that will probably become very popular. It opens with a short and energetic Overture, built up with two well-contrasted themes of vivacious character. This prepares the way for an Andantino, a serenade of happy sentiment also possessing attractive melodies. The next number is a Minuet, written in 'the olden style"; it is dainty, and charmingly suggestive of tenderness and courteousness. To this succeeds a "Sun Dance," which is replete with exuberant life. It has three subjects, the third of haunting melodiousness. In the next movement, the music becomes more tranquil. It is headed "Fairy Pipers," and there is written in the score, "Two fairy pipers pass in a boat, and charm them to sleep." . . . The piece is delicately scored, but still more subtle effects are produced in the sixth number, a "Slumber Song," played almost entirely pianissimo, and of fascinating dreaminess. The Finale is headed, "Fairies and Giants." . . . It begins lightly and softly with a rhythmic theme, which, after brief development, is succeeded by another subject equally gay and attractive. The giants' motif is as didactic and heavy as those of the fairies are capricious and captivating, and dramatic interest is thus set up which is deftly handled by the composer until a brilliant Coda brings the suite to an effective conclusion.

MANCHESTER GUARDIAN.

The pleasing melodies, the freshness and ingenuity of the treatment and the many happy thoughts in the scoring will commend it to music lovers. . . . The breezy and melodious overture, the original, impetuous "Sun Dance," the charming "Serenade," and the fanciful and vigorous finale ("Giants and Fairies") are quite worthy of their author, and show that a great composer can make light music valuable. The suite was received very enthusiastically.

LONDON: NOVELLO AND COMPANY, LIMITED.

PRODUCED AT THE CARDIFF MUSICAL FESTIVAL, SEPTEMBER 26, 1907.

JUST PUBLISHED.

THE VISION OF LIFE

A SYMPHONIC POEM

FOR

SOPRANO AND BASS SOLI, CHORUS, AND ORCHESTRA

BY

C. HUBERT H. PARRY.

PRICE TWO SHILLINGS AND SIXPENCE.

Tonic Sol-fa, 1s.

Full Score and Wind Parts, MS. String Parts, 12s. 6d.

THE TIMES.

That Sir Hubert Parry would come triumphantly through the various difficulties of so congenial a task was only to be expected: but even his most ardent admirers can hardly have expected to find such richness, spontaneity, and genius of invention, or so much interest in the disposal and treatment of the vocal and instrumental forces. The piece is not scored with that love of strange effects that we know so well in modern days, and the orchestration is even dull here and there; but the far higher points of thematic invention and development are here shown in perfection. . . . The chorus, "To us is the glory of beauty revealed," is one of those great joyful choral utterances of which the composer has the secret, and the imperial chorus that follows it is in strong and admirable contrast. . . . The soprano, after the decline of Rome has been referred to in a lovely chorus, has an exquisite meditative solo, "So near to perfect joy and peace," which leads into the ferocious priestly utterance, set to a familiar "intonation" of ecclesiastical music, developed into an extraordinarily effective little movement. The male chorus sing this and the disputing "This is mine! Out on thee!" which is appropriately treated in close imitation. From the Dreamer's perception of the wakening of the "certainties" until the end we have a noble series of choral and solo passages, which find a grand climax in the splendid theme, "We praise the men of the days long gone," which is in all ways worthy of Parry at his very best. . . . At the end the applause was loud and long, for the impression made by the beautiful composition was quite extraordinary.

DAILY TELEGRAPH.

The text it is which first arrests attention, not by anything special in the making of its irregular unrhymed verse, but by the force and vigour of its language, the propriety, without mistiness or extravagance, of its expression, and the bold manner in which great social issues are introduced as proper themes for musical treatment. Here, as it seems to me, the composer has entered upon a course untrodden alike by forerunners and contemporaries. . . . I can pay the music the highest compliment in my power by saying, as I now do with all absolute sincerity, that, following closely the course of the work with almost absorption in its great argument, I was not once conscious of any break in the absolute unity which should exist between words and music. It struck me as a case of the poet-musician whose double task is yet but one. Sir Hubert, as far as I could discern, never fell below the height of his lofty theme. Grave and dignified, solemn, when the great tragedy of humanity passed before us, glowing amid anticipations of better days, and triumphant in the faith of ultimate deliverance, the "Vision of Life" seemed as complete on its musical as on its poetic side, and it is a great work altogether, by the first production of which this festival has secured a claim upon the recollection.

DAILY CHRONICLE.

In this work the principal of the Royal College of Music comes before the public in the dual capacity of composer and poet, for he has written the poem that he has set to such impressive strains. The theme he has selected—that of the ceaseless march of humanity—is treated in a philosophical style in verses which are cleverly fashioned and neatly turned, and lead the casual reader to ponder over their sublime suggestiveness. . . . The music throughout possesses a fascinating attractiveness, and an interest which grips the attention of the earnest listener. Fine, bold, melodic phrases, picturesque and skilful orchestration, and robust and effective choruses form the backbone of this majestic composition, in which, by the way, there is not a single dull passage. "The Vision of Life" is a masterpiece, and as such it was regarded by this evening's audience, who at the close most enthusiastically congratulated the popular composer.

MORNING POST.

The extraordinary mastery and command of resource which Sir Hubert Parry has displayed so often have not deserted him, and the present work is well worthy of ranking by the side of many of his other compositions of similar character. . . . The work, which is a splendid example of contrapuntal writing, contains many passages of lofty inspiration, among which may be singled out the solo for the *Spirit of the Vision*, "So near to perfect joy and peace."

TRIBUNE.

Sir Hubert Parry's "The Vision of Life" proved to be so magnificent a poem in music, so splendid in beauty, strength, and stateliness, that I should not be surprised were it hereafter to be accounted the masterpiece among the many noble works to which the genius of our foremost British composer has given birth. Sir Hubert is the author of the words for which he has found this wonderfully expressive music, and his libretto, sombre and difficult as it may seem on first acquaintance, rises in several places to a high degree of eloquence. . . . The music seems to have been generated in the composer's heart and head simultaneously with the poetry to which it is wedded. It is quite different in kind from the music by which a composer tries to illustrate the thought of another. If when reading Sir Hubert's poem some of it seemed obscure, all difficulty vanished when the hard places were explained by the music. Such music is more than merely illustrative—it is illuminating; and it is this characteristic of "The Vision of Life" which seems to me to make it worthy of the superlative epithets which I have used. . . . It was finely sung, and the reward given to the composer by the delighted choir and the audience at its conclusion was a scene of enthusiasm such as festival halls have rarely known.

MORNING LEADER.

The reception of the work was wildly enthusiastic, and, indeed, applause frequently interrupted its course. . . . The modern spirit which pervades the whole is very remarkable, the scoring in particular—with an occasional richness of colouring—is surprising to those who know Parry's work best. The chief strength of this work is, of course, in the choric writing, and this, too, may be described as wholly modern in feeling. The strength of the part beginning "To us is the glory of beauty revealed," the dramatic force and picturesque power of those describing the rule of Pride and the madness of Greed respectively are highly effective; while Parry nearly approaches the massive grandeur of the "Blest Pair of Sirens" in the chorus, "Hearken, O Brother, to the music of the song of the world."

PALL MALL GAZETTE.

The idea is a fine one and eminently suitable for that peculiarly reflective style of musical composition which is one of Sir Hubert Parry's strong points. The text has been written by the composer, and is full of finely expressed phrases in a very free rhythm of language, which naturally makes for a corresponding freedom in the musical setting. . . . To this text Sir Hubert Parry has written some very fine music. The choruses especially are remarkable for their variety, freedom of treatment, and breadth of expression. . . . The work may be accepted, in fact, as one of the most powerful that have yet come from the composer's pen. A point worth mentioning is the splendid way in which the music grows in intensity of feeling as the idea of the text is developed.

ATHENÆUM.

To single out this or that number for praise would spoil the impression which we wish to give, viz., that the music as a whole reflects and intensifies the spirit of the words; the solo portions, however, particularly struck us by their freshness and romantic feeling.

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3. Jerusalem ("Gallia") ... ... Ch. Gounod
4. With verdure clad ("Creation") ... ... J. Haydn
5. I will extol Thee, O Lord ("Eli") ... M. Costa
6. I mourn as a dove ("St. Peter") ... ... J. Benedict

SIX SACRED SONGS
FOR TENOR
(SET 1).

1. O God, have mercy (Pietà, Signore) ... A. Stradella
2. In native worth ("Creation") ... ... J. Haydn
3. Be thou faithful unto death ("St. Paul") F. Mendelssohn-Bartholdy
4. Cujus animam ("Stabat Mater") ... ... G. Rossini
5. The Lord is very pitiful ("St. Peter") ... J. Benedict
6. The soft southern breeze ("Rebekah") ... J. Barnby

SIX SACRED SONGS
FOR CONTRALTO
(SET 1).

1. Slumber Song ("Christmas Oratorio") ... J. S. Bach
2. But the Lord is mindful ("St. Paul") F. Mendelssohn-Bartholdy
3. What tho' I trace ("Solomon") ... ... Handel
4. Evening Prayer ("Eli") ... ... M. Costa
5. There is a green hill ... ... Ch. Gounod
6. O Thou afflicted ("St. Peter") ... ... J. Benedict

SIX SACRED SONGS
FOR BASS
(SET 1).

1. Dost thou despise ... ... J. S. Bach
2. O God, have mercy ("St. Paul") F. Mendelssohn-Bartholdy
3. Now heaven in fullest glory shone ("Creation") J. Haydn
4. Pro peccatis ("Stabat Mater") ... ... G. Rossini
5. How great, O Lord ("St. Peter") ... J. Benedict
6. If Thou should'st mark iniquities ("Eli") M. Costa

To be continued.

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   AULD LANG SYNE... ... ... SCOTCH AIR.
5. THE ASH GROVE ... ... WELSH AIR.
   MARCH OF THE MEN OF HARLECH ... ... WELSH AIR.
6. THE ARETHUSA ... ... SHIELD.
   THE MINSTREL BOY ... ... IRISH AIR.
7. FAIREST ISLE ... ... PURCELL.
   WELCOME THOU WHOSE DEEDS CONSPIRE (from *Jephtha*) ... ... HANDEL.
8. HEART OF OAK ... ... DR. W. BOYCE.
   THE HARP THAT ONCE IN TARA'S HALLS ... ... IRISH AIR.

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PRODUCED AT THE CARDIFF MUSICAL FESTIVAL, September 27, 1907.

HE GIVETH HIS BELOVED SLEEP

FOR

CONTRALTO SOLO, CHORUS, AND ORCHESTRA

THE POEM WRITTEN BY

ELIZABETH BARRETT BROWNING

THE MUSIC COMPOSED BY

FREDERIC H. COWEN.

PRICE ONE SHILLING.
Tonic Sol-fa, 6d.
Full Score and Wind parts, MS. ; String parts, 2s. 6d.

THE TIMES.

The composer has exactly caught the quiet meditative style of the poet, and has written a work of great sincerity and beauty. His occasional departures from the fairy realm where he has reigned so long and so happily have seldom been so completely successful as on this occasion ; the theme of the refrain is so cleverly worked that the reiteration is never once felt to be redundant.

TELEGRAPH.

The most touching and effective points of the little work are those in which the composer by varied treatment of his main theme, by impressive and often very beautiful harmonic changes, and by varying forms of accompaniment avoids monotony. The piece, as a whole, is one for feeling rather than analysis, and the feeling in it is strong, music and words being quite in accord. That the hymn, for so it might in a popular sense be called, will enjoy extensive favour seems more than likely.

STANDARD.

Dr. Cowen's thoroughly lyrical and poetical setting of Mrs. Browning's lines "He giveth His beloved sleep" stands out as thoroughly characteristic. Interpreted with consummate art by Madame Kirkby Lunn, its quiet, tasteful expression formed at least a welcome change to the storm and strife of the greater part of modern music, whether native or alien. The solo part is frankly a song, and as music it is an achievement simply because it keeps to one definite idea of vocal expression. Suitable variety is brought about by use of the chorus as a species of accompaniment, while modernity is satisfied by the cleverly constructed but invariably clear orchestral background, in which the "leading tune" process is quite legitimately employed. Simple and spontaneous, Dr. Cowen's straightforward work found ample favour.

MORNING POST.

The spirit of the poem has been most felicitously caught by the composer, whose work may be described as a veritable gem. Beautiful in its simplicity and inexpressibly touching, music such as this goes straight to the heart. No striving after effect mars its appeal. One welcomes with delight a work of such pure beauty, so tender and melodious.

DAILY CHRONICLE.

This work admirably reflects the spirit of the verses. Throughout it is dreamy, peaceful, delicate, and fanciful, and its melodies are haunting, as might be expected from a man who so many years ago won fame as a song composer. Specially pleasing is Dr. Cowen's treatment of the Psalmist's words, "He giveth His beloved sleep," which provided the title to his cantata, this refrain being singularly effective and felicitous. Dr. Cowen seldom writes difficult music, and hence the immense popularity of his compositions, large and small, with the numerous choral societies spread all over the kingdom. This latest production consequently is assured of similar success, and deservedly so.

MORNING LEADER.

It is a very melodious and grateful piece of vocal writing, and reflects the tender, devotional spirit of the poem very imaginatively. In the passages beginning "Sleep soft, beloved, we sometimes say," and "His dews drop mutely," there are particularly happy touches.

ATHENÆUM.

Dr. Cowen has here achieved the difficult task of being thoroughly simple without being commonplace. The delicate music, full of feeling, exactly reflects the spirit of the words.

YORKSHIRE POST.

Dr. Cowen's setting of "He giveth His beloved sleep," though not one of his most pretentious efforts, may assuredly be reckoned among his most charming works. The reason of its charm lies entirely in its simple sincerity. The tender spirit of Elizabeth Barrett Browning's poem, regretful, yet not with the sorrow of those who have no hope, is admirably caught. There is no sense of any striving for mere effectiveness, but the effects are secured by the simple directness with which the suggestions of the poem are translated into music. . . . Certainly it may be doubted if he has ever gone so deeply into the emotional possibilities of a poem as he has in this case, and I think this composition must for that reason rank very high among his works. The close is really touching in its quiet expressiveness.

MANCHESTER GUARDIAN.

The composer would be expected, as a matter of course, to match with his art the pathos of Mrs. Browning's lines. That he has succeeded in doing so is a matter for sincere congratulation. The new cantata—or poem, as it is called by its composer—was well given and well received.

LONDON: NOVELLO AND COMPANY, LIMITED.

PRODUCED AT THE CARDIFF MUSICAL FESTIVAL, September 27, 1907.

SIR PATRICK SPENS

BALLAD

FOR

BARITONE SOLO, CHORUS, AND ORCHESTRA

COMPOSED BY

A. HERBERT BREWER.

PRICE ONE SHILLING AND SIXPENCE.
Tonic Sol-fa, 8d.
Full Score and Wind parts, MS. ; String parts, 6s. 6d.

THE TIMES.

It is broad and manly music, the pattern of which is fairly familiar by this time, but it is by no means conventional or wanting in originality. It made a good impression, and is sure to be in great request with competent choral societies.

DAILY TELEGRAPH.

Dr. Brewer has now given it all the advantage of modern resources, and lifted it into a higher sphere. It thus makes a capital piece for choral societies, and, I expect, will run at equal pace with Stanford's "Revenge," the prototype of its order.

STANDARD.

This fine old specimen of a folk-tale is treated by the composer in decidedly dramatic fashion, and his music, just sufficiently Scottish to be characteristic of the place and period, is sincere and spontaneous. Without being too heavily scored, the orchestral part is full of colour, and the chorus have some vivacious and sonorous passages, to which they gave most spirited effect.

MORNING POST.

Mr. Herbert Brewer's setting of the old Scotch ballad is a work of sterling merit. The music is virile and straightforward in character. The composer has something to say, and knows how to express his thoughts clearly and forcibly. His work possesses real interest. It is admirably written, and the success it achieved was fully justified.

TRIBUNE.

The other novelty of the evening was "Sir Patrick Spens," by Dr. Brewer, the accomplished organist of Gloucester Cathedral. This is admirable in its power of vivid descriptive writing. Dr. Brewer tells the tale with wholesome directness, and he may justly be congratulated on his successful treatment of the old song.

DAILY CHRONICLE.

In the evening, the second new cantata, Dr. Herbert Brewer's setting of the Scottish poem, "Sir Patrick Spens," received a cordial welcome. The story of the gallant mariner, "the best sailor that ever sailed the sea," who was sent to Norway to bring home a Royal lady, and whose ill-fated vessel foundered forty miles off Aberdeen, naturally lends itself to stirring descriptive music, and it must be acknowledged that Dr. Brewer has been very successful in catching the spirit of the old poem. There is a go and brightness, a snap about his music which is certain to be appreciated by that large public that enjoys cantatas.

DAILY MAIL.

This is a genuinely inspired piece of work, full of keenly humorous touches.

MORNING LEADER.

It is very sound, healthy music, that goes with a swing from start to finish. It has a very subtle fancy, but is not devoid of picturesqueness and, above all, it shows a good knowledge of the chorus, and choral societies should welcome it.

OBSERVER.

Dr. Herbert Brewer's "Sir Patrick Spens," a choral ballad of a natural and dramatic kind, contains some of the strongest and most individual music of this composer. It has the merit of being short and direct, and the choir sang it with delightful freshness and spirit. Although slight in form, it has a certain spontaneity and feeling for choral writing that will, in all probability keep it alive.

ATHENÆUM.

Dr. Brewer's setting of the old ballad of "Sir Patrick Spens" contains good workmanship, and is effectively written for the voices.

YORKSHIRE POST.

The composer has been very successful in telling the story clearly, and he has managed to give something of the simple ballad quality to his melodies, and to fit them into a picturesque and appropriate background. Local colour is not forgotten, and the storm that wrecks Sir Patrick's ship received a vigorous, but not unmusical, commentary. Altogether it is a work which, without revealing any marked individuality, is exceedingly effective and of well-sustained interest, showing a very considerable descriptive power, and in vigour it may be said to go farther than any of his previous works.

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PRODUCED AT THE LEEDS FESTIVAL, OCTOBER, 1907.

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THE TIMES.

The second part began with a set of four "pastorals" by Dr. A. H. Brewer, set for tenor solo, male chorus, and orchestra. Milton's "Song on May Morning" is the first, and "Orpheus with his lute" the third, while the others may be taken from some book of madrigals. The second, with its merry refrain, "Fa la la," carries a suggestion of the grace of the Elizabethan period, and all are excellently effective and full of original ideas happily carried out. . . . The composer has done nothing better than these pastorals, and he well deserved the applause that greeted each as he conducted it.

DAILY TELEGRAPH.

These, as laid out for tenor and orchestra, were generally successful, and specially so in measure of the simplicity which is their natural atmosphere. . . . In "Welcome, sweet Pleasure" the composer does not forget to show his musicianship; the effect of the piece is wholly in accord with the joyous spirit, all sport and play, which animates the words. This was sympathetically applauded. . . . "Springtime," last of the four songs, is, as it should be with such a theme, the most delicate and beautiful of all. As far as I can judge, there is not a flaw in it, while the orchestral theme which runs almost through the piece is a veritable inspiration. The composer, blemishes notwithstanding, is to be congratulated upon his "Pastorals."

STANDARD.

Beginning with Milton's "Song on May Morning," Dr. Brewer includes a new setting of Shakespeare's "Orpheus with his lute," and continues with two graceful little poems in the nature of madrigals. Melodious, thoroughly well scored, and with a nice feeling for vocal expression, they are a very pleasing example of tasteful, light music, and the composer is to be praised for his directness and simplicity. The last one of the set, a delightfully rhythmical and pleasing shepherds' dance, will, in all probability, be found the most immediately popular, but all of them show polished workmanship.

DAILY NEWS.

The brightness and animation of the music will be sure to win for the songs considerable popularity.

MORNING POST.

In a measure they form a sequence to the previous compositions with the same generic title which were first heard at the Hereford meeting last year, save that in this instance an added chorus for male voices increases the effect. One set of verses is taken from Shakspeare, another from Milton, while the other two are anonymous. In these new compositions Dr. Brewer shows the same happy faculty for catching the spirit of the verse and giving expression to it in terms both charming and fresh, displaying in the process individuality and marked originality. . . . The new pieces greatly charmed the audience.

TRIBUNE.

The second and fourth are bright and have a good deal of character. They are also effectively orchestrated.

DAILY GRAPHIC.

They are graceful and tender settings of four Elizabethan poems, fresh in melody and prettily orchestrated.

MORNING LEADER.

The first is Milton's "Song on May Morning," in which the chorus has but little to do: it is picturesquely scored; and the second, "Welcome, sweet Pleasure," has a catchy, characteristically English melody with a "Fa la la" refrain, and is merry and bustling. A melodious pastoral setting of "Orpheus with his lute" comes next, and "Hark, Jolly Shepherds" completes the set. They all go their way pleasantly.

PALL MALL GAZETTE.

They are settings of words of Milton, Shakspeare, and anonymous writers for tenor solo and male-voice chorus, and are good examples of the composer's ready gift for expressing himself clearly and well.

THE YORKSHIRE POST.

Sequels are admittedly venturesome, but Dr. Brewer has certainly managed to keep up the interest and sustain the freshness which so pleased one in the earlier work. . . . Though the composer has employed a large orchestra, he has treated it with a lightness of touch that prevents it from ever going outside the picture, yet it is full of deft touches that give it piquancy. The first is a quiet, rather gentle exordium to the series, the second is lively and playful, the third, a setting of the well-known words, "Orpheus with his lute," alternates happily between playfulness and a tender emotion, and the fourth is jollity itself. The men's chorus supplies an effective refrain. . . . Dr. Brewer conducted, and the songs gave evident pleasure to the audience.

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6. High Germany.
7. Betty and her ducks.
8. Poor Sally sits a-weeping.
9. Nancy of London.
10. It 's of a sailor bold.
11. The Cuckoo.
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CLAUDE DEBUSSY.

The Musical Times.

FEBRUARY 1, 1908.

CLAUDE DEBUSSY.

Claude Achille Debussy was born at St. Germain-en-Laye, near Paris, on August 22, 1862. As a pupil of the Paris Conservatoire he studied the pianoforte with Marmontel, harmony with Lavignac, counterpoint and composition under Massenet and Guiraud. He obtained prizes in all those courses, and in 1884 was awarded the 'Prix de Rome' for his cantata 'L'Enfant prodigue.' At that time he had composed a few songs and a 'Petite Suite' for pianoforte duet. The works that according to the regulations he sent from Rome to the Paris 'Institut,' were an orchestral suite with pianoforte and incidental chorus, 'Le Printemps,' and a setting for soprano solo and female chorus of the French translation of Rossetti's 'Blessed Damozel.' Both works were judged 'erratic and infected with modernism': accordingly they were refused the customary public performance, thus sharing a similar fate to that of Berlioz's 'Mort de Cléopâtre.'

A certain number of compositions in which the composer showed more freely his independent and daring spirit soon afterwards appeared—the six 'Ariettes oubliées' and 'Fêtes Galantes,' to words by Paul Verlaine, five poems of Charles Baudelaire, and sundry other songs. Little attention, however, seems to have been drawn to Debussy until 1893, when the Société Nationale de Musique gave the first performance of 'La Damoiselle Élue.' The same year Ysaye and his colleagues of the Ysaye Quartet, to whom it is dedicated, played the String quartet in G minor (Op. 10), which remains even now one of Debussy's best works. To that period belongs the 'Prélude à l'après-midi d'un Faune,' an orchestral piece bearing the unmistakable stamp of the composer's personality, and offering typical examples of the bold harmonies, delicate melodic curves, and manifold colour-effects that distinguish his style. Its first performance took place at the Concert of the Société Nationale of December 23, 1894; the second at the Concerts Colonne in the following October.* The work, suggested by the eclogue of Stéphane Mallarmé, on the whole was not unfavourably received: in fact some critics commended it highly, though perhaps more as a pleasant freak of fantasy than as a work opening untrodden paths; and none of them seem immediately to have realized its whole import.

Several years elapsed before Debussy was acknowledged as the promoter of an entirely new method which might be approved or not, but whose significance remained undeniable. Among the works that followed should be named the not unattractive though somewhat nebulous and strange 'Proses lyriques' (1894) — a sacrifice to the symbolic current of the moment; the 'Chansons de Bilitis' (1898), which deserve to be numbered among the most beautiful of French songs; and the three 'Nocturnes for Orchestra' (1899), in which Debussy displays a sense of harmonic and orchestral colour finer even than in the 'Prélude à l'après-midi d'un Faune.'

One may aver that, notwithstanding this activity, Debussy attracted very little public attention until the year 1902, when his lyric drama 'Pelléas et Mélisande' was produced at the Paris Opéra-Comique on April 30, 1902. Two causes can be found for this indifference. The revival of a genuine interest in symphonic and chamber music is comparatively recent in France, and, generally speaking, one can hardly be astonished that the seriousness and import of Debussy's original innovations should at first have escaped recognition, or aroused less sympathy than astonishment. Are not such cases common in the history of art?

But the performance of 'Pelléas et Mélisande' could hardly be ignored. A *première* at the national Opéra-Comique is always an important event; it attracts the public, and is commented upon in all Parisian newspapers, a favour sparingly accorded to concert novelties. Despite many sarcastic criticisms and wholesale depreciations, despite the not unaccountable bewilderment of the public at the first performance, success was not long in coming. Many musicians who at first stood aside feeling perplexed have now admitted the beauty of Debussy's lyric drama.

Debussy's first compositions for the pianoforte are but moderately original, except a delightful 'Marche Ecossaise' (on the Earl of Ross's march) in the form of a duet. But since 1901 he has written many beautiful pieces for the instrument: firstly, 'Pour le piano' (Prélude, Sarabande, Toccata); then 'Masques,' 'L'isle joyeuse,' 'Estampes' (Pagodes, La Soirée dans Grenade, Jardins sous la pluie); and 'Images' (Book I.: Reflets dans l'Eau, Hommage à Rameau, Mouvement; Book II.: Cloches à travers les feuilles, Et la lune descend sur le temple que fut, Poissons d'or). He has now finished some incidental music to Shakespeare's 'King Lear,' and is beginning to write a second musical drama on a book by Gabriel Mourey, after the French form of the legend of Tristan and Isolde.

Debussy has also contributed articles on music to the *Revue Blanche* (1901) and the *Gil Blas*. They afford valuable indications as to his ideals in art, and should certainly be read by all who wish to gain a clear insight into his music. According to Debussy, the art of music should remain free from intellectual strain as well as from merely formal rhetoric: it should be contented with suggesting emotions in the simplest, most straightforward way. 'Music,' he says, 'is a sum of widespread forces: why turn it into a speculative song? I prefer the few notes from an Egyptian shepherd's

* Its first performance in England was at the Promenade Concert, Queen's Hall, August 20, 1904, conducted by Mr. Henry J. Wood. [Ed. *M.T.*]

flute. Such a man is a part of the landscape and hears harmonies that your treatises overlook. Musicians will listen only to music written by clever hands, never to the music contained in Nature.' Again, 'People have enshrined Beethoven's ninth Symphony in a mist of words and of ponderous epithets. But Beethoven's mind was the reverse of literary: a small book containing over two hundred different renderings of the last movement's principal theme proves that a purely musical intention guided him. Therefore, no fixed rule should guide the creative artist: rules are established by works of art, and not for works of art.

'One should seek discipline in freedom, not in the precepts of a philosophy in its decline, and that is good only for those who are weak. I write music only in order to serve Music as best I can, and without any other intention: it is natural that my works should incur the risk of displeasing people who like "certain" music and perseveringly stick to it alone.'

According to the views expressed in Debussy's other articles, the principle of symphonic development should be excluded from the musical drama as out of keeping with the uninterrupted movement and progression that befit the action. The music must not comment upon the drama, but become part of it, the atmosphere through which dramatic emotion radiates. Moreover, all vocal parts should be written in strict accordance with the natural rhythm and accent of the words: thus only can true expression and suitable melody be invented.

In all the works of his maturity, Debussy has strictly adhered to these principles, and the leading characteristics of his art could not be summed up better than in the above extracts from his essays.

No one should attempt to pass final judgment on compositions that have yet to undergo the test of time. But let us not forget that many great artists have been ignored, sometimes even during the greater part of their lifetime; and moreover that all the men of genius whom posterity admires were free creators, and not slaves of pre-established rules.

M. D. Calvocoressi.

THE BRITISH MUSEUM LIBRARY.

I.—Printed Music.

(*Concluded from page* 18.)

In considering musical publications printed in foreign countries, a commencement may be made with the 'Theoricum opus armonice discipline' of Gafurius, a quarto volume printed at Naples in 1480. The British Museum not only possesses a copy of this 15th century treatise, but all the works of this pedantic priest, except the 1496 edition of the 'Angelicum ac divinum Opus Musice,' of which the only known copy is in the Musée Calvet at Avignon. The national collection has nothing to be ashamed of in its Petrucci possessions, especially when the rarity of these books is taken into account. Here is the list of volumes issued from that famous printing-press:

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*	,, IV. -	1519.	,,

* Complete. † Bassus. ‡ Cantus. § Superius, Bassus.

The Museum copy of the Izaac Masses formerly belonged to King Henry VIII. The above list shows that the Museum possesses a Petrucci volume not enumerated in the catalogue of the works in Grove's 'Dictionary of Music and Musicians' (new edn., vol. iii., p. 695). The list there given omits the 1514 reprint of Josquin's Lib. III., and does not credit the British Museum with possessing it or the Agricola Masses. The facsimile given on the opposite page fully testifies to the perfectness of Petrucci's method. It is from one of the earliest books printed by the famous typographer—a Mass composed by Pierre de la Rue, also known as Pierchon, Pierson, Pierzon, and Petrus Platensis. Pierre de la Rue was a fellow pupil of Josquin des Près in the school of Okeghem, and a contrapuntist of almost equal skill to that famous composer. The Museum also possesses a copy of the 'Motteti De passione De cruce De sacramento De beata virgine et huius modi,' printed at Venice in the same year as the Mass (the motets were finished printing May 10, and the De la Rue Masses, October 31, 1503). This treasure is an exceedingly fine specimen of Petrucci's handiwork, printing and paper affording delight to the eye and touch. The precious tome is in its original binding, wood sides and leather back; moreover, it is peculiar in that all the parts of which the music consists are printed on opposite pages, instead of, as was usually done, in separate part-books. The fortunate acquisition, in 1894, of this rare volume—the sixth printed by the famous Venetian typographer—placed the British Museum collection of Petruccis on a par with the Vienna, Berlin, and Munich libraries.

Erhart Oeglin, the music-printer of Reutlingen, is represented by the 'Melopoiæ sive Harmoniæ Tetracenticæ' of Tritonius, a musical setting of some odes of Horace, printed at Augsburg in 1507. This folio book—the ink of which is very black—has a fine illustrated title-page of Apollo surrounded by appropriate accessories. The 'Libro de Musica Pratica' of Francisco Tovar, a Spanish musician, is a work (printed at Barcelona in 1510) in which the staves only are printed, the notes being written in by hand. At Venice, in 1523, was printed the earliest collection of organ or virginal music in modern notation: this volume contains Recerchari,

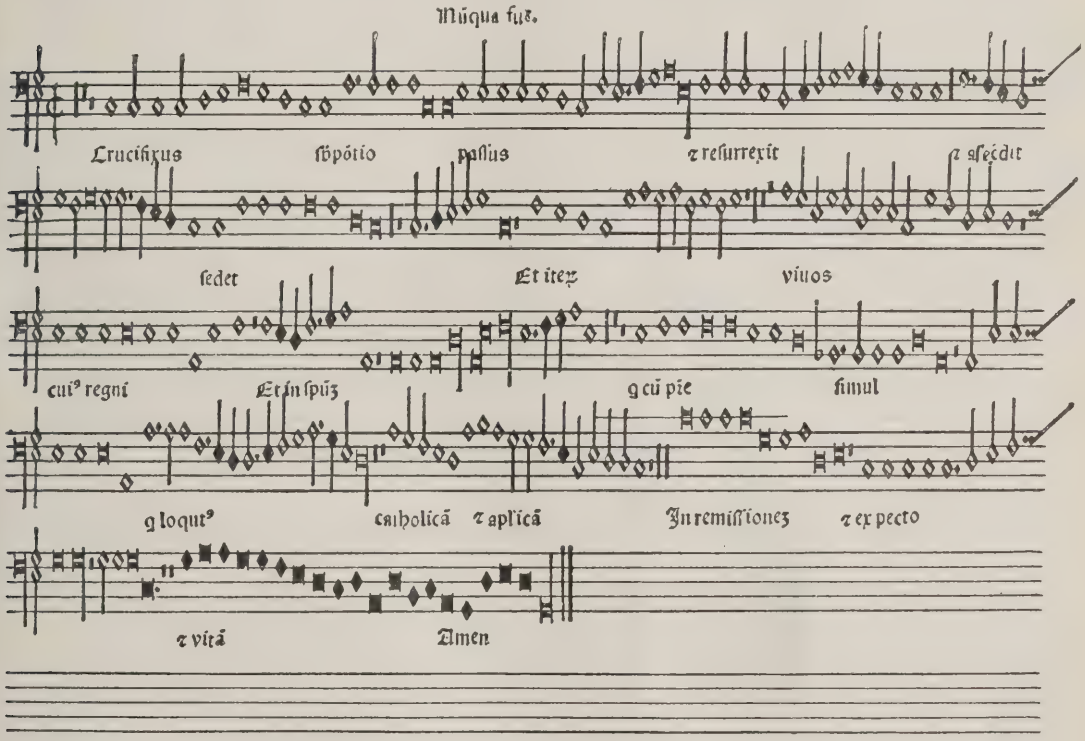
Motteti and Canzoni composed by Marco Antonio de Bologna, and printed on two staves of six lines each. At Lyons was printed, between 1539 and 1541, a collection of vocal part-music entitled :

Le Parangon des Chansons. Contenant plusieurs nouvelles & delectables Chansons que oncques ne furent imprimees au singulier prouffit & delectation des Musiciens. [Oblong quarto.]

Apart from their interest as early specimens of French music-typography, these volumes are so printed that they can be sung from by singers seated at a table, the superius and bassus parts being on one side, and the altus and tenor on the other side of the book. The earliest music printed in America is of the year 1556, and is contained in a volume (printed in Mexico) entitled 'Ordinarium sacri ordinis heremitarum Sancti Augustini,' of which the Museum possesses a copy.

Mexico must again be mentioned in another early work, printed in America and in its original vellum binding, the 'Liber in quo Quatuor Passiones Christi Domini' (1604) of Juan Navarro, a little-known Spanish composer. This folio volume contains a plain-chant setting of the music for Holy-week. The music consists of black square notes printed on red lines ; the title-page unfortunately is mutilated, its centre portion, doubtless an illustration, having been cut out. Rare, indeed, are the works of Jan Sweelinck, the greatest of Dutch organists (1562-1621). The national collection contains, however, the first three books of his 'Pseaumes de David,' of which the earliest is entitled :

Cinqvante Pseavmes de David, mis en Musique à 4, 5, 6, & 7 parties, par Ian Swelinck. Organiste. A Amsterledam M. DC. IIII. [Obl. 4°.]



FACSIMILE OF A SPECIMEN OF PETRUCCI'S MUSIC-PRINTING ; FROM THE MASS BY PIERRE DE LA RUE, VENICE, 1503.

One of Bach's predecessors in the organistship of St. Thomas's Church, Leipzig, was Elias Nikolaus Amerbach. A copy of his 'Orgel oder Instrument Tablatur' (obl. 4°.), printed at Leipzig in 1571, has a twofold interest. It contains directions for the fingering of instruments, explanations of ornaments, &c. At the back of the title-page is an illustration which is reproduced on p. 85. The picture speaks for itself, but it will be observed that the conductor of the orchestra is using a baton of lengthy dimensions, and that copies of the music seem scarce. This volume presumably contains the signature of J. S. Bach, but it is of doubtful authenticity.

In the article 'Sweelinck' in Grove's 'Dictionary of Music and Musicians,' it is stated that 'for a generation Sweelinck was the glory of Amsterdam. When he played the organ there was a wonderful concourse every day, every one was proud to have known, seen, and heard the man. And when he died it was the greatest of Dutch poets, Vondel, who wrote his epitaph and surnamed him "Phœnix of Music." His Psalms—four to eight voices—make an interesting link between the tranquillity of the old polyphonists and the rhythm of modern music. Formally they stand nearest to the earlier style, but the strictness of their counterpoint, the abundance of imitation and fugue in them, does

not hinder a general freedom of effect, very fine and full of melody, to a greater degree than is common in works of the time.'

The British Museum did well at the Borghese sale in 1892. Among the treasures then acquired was the 'Missarum Liber Primus' of Francesco Soriano (Rome, 1609). This superbly bound volume (of which an illustration is given on p. 87) bears on its covers the Arms of Pope Paul V., to whom it formerly belonged. The frontispiece, by Philippe Thomasin, represents the Pontiff seated on his throne and receiving the book from the hands of its author, who, it will be remembered, arranged Palestrina's 'Missa Papæ Marcelli' for eight voices.

Henderick Speuy is a name more or less unfamiliar in musical circles. To this gentleman's credit can be placed

De Psalmen Davidis, gestelt op het tabulatuer van het Orghel ende Clavercymmel, met 2 Partijen door Henderick Speuy, Organist der Stadt Dordrecht. 1610. [Folio.]

This curious publication was dedicated 'A Havt et Pvissant, Iacob Premier, Roy de la Grande Bretaigne, France et Irland, Protectevr de la Foy,' &c. The Museum possesses the King's own copy, bearing the Arms of James I. A specimen of the typography of the famous Gardano house of Venetian music-printers is furnished in the 'Sudori musicali' (1626) of Giovanni Cavaccio, Maestro of Bergamo Cathedral in 1581. This folio volume formerly belonged to Dr. H. J. Gauntlett. An interesting book of the 17th century bears the Arms and monogram of Jean Baptiste Lully. It is a copy, bound in royal red, of his ballet 'Le Triomphe de l'Amour,' produced April 19, 1681. A former possession of Madame Pompadour, having the Arms of her husband on the cover, is the Museum copy of the 'Motets à une, deux, et trois voix, avec Symphonie et sans Symphonie' (Op. 2), composed by Nicolas Bernier, a learned contrapuntist, and published by him at Paris in 1713. Bernier (1664-1734) went to Rome in order to study with greater success than he could in France. While there he desired to make the acquaintance of Caldara, then enjoying a great reputation in the Eternal City. In order to effect this, and finding no other means of gratifying his wish, it is said that Bernier entered Caldara's household as a servant. One day, finding on his master's desk an unfinished manuscript, Bernier took up a pen and completed the composition. This adventure was the means of promoting an intimate friendship between 'master' and 'servant.'

A beautifully illustrated folio volume bears the title 'Neue und Curieuse Theatrialische Tantz-Schul,' by Gregorio Lambranzi, a ballet-master and teacher of dancing at Venice early in the 18th century. Above each of the fine plates that give distinction to this book is the music to the 'curious' dances, some of them comic in the dancers' attitudes, which form the collection. Who was Conrad Peysel? Deferring for the moment the answer to this question, except that he assumed the pen-name of Friedsamer, he is represented in the national collection by a curious volume bearing the following exhaustive title:

Paradisches Wunder-Spiel, Welches sich In diesen letzten Zeiten und Tagen In denen Abend-Ländischen Welt-Theilen als ein Vorspiel der neuen Welt hervor gethan. Bestehende In einer gantz neuen und ungemeinen Sing-Art auf Weise der Englischen und himmlischen Chören eingerichtet.

Da dann das Lied Mosis und des Lamms, wie auch das hohe Lied Salomonis samt noch mehrern Zeugnüssen aus der Bibel und andern Heiligen in lieblich Melodyen gebracht. Wobey nicht weniger der Zuruf der Braut des Lamms, sammt der Zubereitung auf den herzlichen Hochzeit-Tag trefflich Præfigurirt wird.

Alles nach Englischen Chören Gesangs-Weise mit viel Mühe, und grossem Fleiss ausgefertiget von einem Friedsamen (*sic*), Der sonst in dieser Welt weder Namen noch Titul suchet.

Ephratæ Sumptibus Societatis: 1754.

This folio volume — published at Ephrata, Pennsylvania, in 1754—consists of a collection of hymns sung by the 'Seventh-Day Dunkers' (or Tunkers). The words of the hymns and the music staves are printed, but the clefs and notes are written in by hand throughout the 213 pages of this interesting tune-book. These Dunkers (or Tunkers) were members of a Baptist community, hence the name of their sect, Tunkers, from the German *Tunker*, a dipper. Further information in regard to them, and Conrad Peysel, the compiler of the above book, is furnished in Blunt's 'Dictionary of Sects, Heresies, &c.,' in the subjoined quotation:

The Tunkers of America were an offshoot of a Baptist community at Schwartzenau, on the bank of the river Eder, in Germany, some members of whom emigrated to America under the leadership of Conrad Peysel and others about the year 1719. Peysel afterwards separated from the rest and formed a peculiar settlement at Ephrata, in Lancaster county, about fifty miles from Philadelphia. Here he and his companions built a town in the form of a triangle, having a large orchard in the midst, and being surrounded by a belt of mulberry and apple trees. There they dwelt in wooden houses of three storeys height, which were each a kind of monastery. They dressed very much in the style of monks and nuns, men and women lived under different roofs, used a vegetable diet, and practised considerable mortification.

Many other rare volumes might be mentioned, *e.g.*, the very scarce Spanish treatises and musical works purchased at the Heredia sale in 1891, and the early Italian operas bought at the Borghese sale in 1892. Space must, however, be reserved for mention of three works associated with three great masters of music — Bach, Haydn, and Beethoven. The first is of supreme interest, as it is Part II. of Bach's 'Clavier Uebung' (Nürnberg, 1735), a set of proof-sheets containing many corrections in the great cantor's own hand. Another work which has passed through the hands of its composer is

Dr. Haydn's, VI Original Canzonettas, for the Voice with an Accompaniment for the Piano-Forte Dedicated to Mrs. John Hunter.

Printed for the Author, & Sold by him at No. 1, Bury Street, St James's, at Messrs Corri, Dussek & Co, Music sellers to her Majesty, No. 67, Dean Street, Soho, & Bridge Street, Edinburgh. Pr. 7s. 6d. [Folio.]

This copy has the composer's autograph on the title-page. The earliest published work of

Beethoven has found a place on the shelves at Great Russell Street. It is entitled :

Drei Sonaten fürs Klavier dem Hochwürdigsten Erzbischofe und Kurfürsten zu Köln Maximilian Friedrich meinem gnädigsten Herrn gewidmet und verfertiget von Ludwig van Beethoven, alt eilf Jahr.
In Rath Bossler's Verlage : Speier [1780]. [Folio.]

Beethoven refers to these Sonatas and his Dressler Variations as 'my first works.' The Sonatas contain a dedicatory preface, to the Elector Maximilian Friedrich, written in the most fulsome terms, unlike the real Beethoven and in a style quite foreign to a boy aged eleven years.

In strong contrast to the works above enumerated and those mentioned in the second instalment of this article, is some of the rubbish that is received in the way of comic songs, largely from America. The mere titles of these songs, though often amusing, speak for their worthlessness. Here are a few of the more recent specimens, picked out at random :

St. Patrick's Day is a bad day for coons.
Sausages in the pan.
She cost me seven-and-sixpence.
The smile that wouldn't come off.
Pickaninny, it 's time you were in bed.
Your necktie 's up behind.
It 's better to love a short man than never to love a tall.

Musical literature is not catalogued separately, the titles of the books being included in the general catalogue, but treatises, such as Morley's 'A Plaine and Easie Introduction to Practicall Musicke,' are duplicated in the Music Catalogue. The Subject Catalogue compiled by Dr. G. K. Fortescue and dating from 1880, is invaluable in tracing all books on the literature of music received during the last twenty-seven years. In this department mention should be made of a copy of the extremely rare original word-book of Handel's 'Messiah' (Dublin, 1742), sold at a 'British sixpence,' and Sir John Hawkins's own annotated and amplified copy of his 'History of Music.'

WOOD-CUT IN AMERBACH'S 'ORGEL ODER INSTRUMENT TABLATURE.' LEIPZIG : 1571.

'The British Museum Library is the best managed and the best catalogued in the world.' This is the opinion of so well qualified an expert as Mr. James E. Matthew, and the present writer, with a working experience of its music section covering a period of nearly thirty years, fully endorses that statement. In the course of conversation Mr. Barclay Squire modestly but unconvincingly disclaims his important share in obtaining so gratifying a result. He says : 'If, as I hope, the Museum music is better looked after and arranged now than it was in former days, much of the credit is due to my chiefs, Sir Edward Bond and Sir Edward Maunde Thompson, the past and

present Directors, and to Dr. Garnett and Dr. G. K. Fortescue, the late and present Keepers of the Printed Books. Though none of them were especially interested in music, they have always agreed to anything I have suggested without the slightest demur, and to Sir Edward Thompson I especially owe the reform by which it is no longer necessary to catalogue the terrible piles of band-parts which we receive under the copyright law.

'In regard to music we buy, here again I have been left with almost a free hand. From abroad we get some rare works, from booksellers like Reeves we make good all kinds of gaps in the collection; but I always have tried to bear in mind that the Museum is not a mere antiquarian storehouse, and that we must keep thoroughly in touch with modern tendencies. The Musical Times and other journals which I receive are a great help, and from them I am able to order whatever seems most important in Foreign music. I have tried especially to increase our collection of full-scores as much as possible, as they are beyond the means of the average student, and though we cannot afford to buy them very largely, I think we keep fairly abreast of the times.

'It has been to me a very encouraging sign to find that the Museum music is more and more widely recognized abroad. Eitner spent several weeks here and wrote a most kindly notice of his visit, and hardly a day passes without my receiving some inquiry from foreign musicians about our collection. We even get young students sent from Germany to study here for their academical exercises. Only to-day I have received an official notice of my election on the committee of the Austrian Denkmäler, and within the last month my name has been placed on the committee of the Haydn edition and on the International committee for drawing up a catalogue of old music. But I do not in the least feel that these are *personal* matters, but merely the recognition of the importance of the British Museum in European music, and I hope that this is the view you will take. Anything that brings the Museum musical library more into touch with Continental music does good to English music and to English musicians, and this, after all, is the main object for which we are all working.

'I may mention that we sometimes receive some extraordinary applications. Once a missionary inquired if I could find him any Abyssinian native music that could be adapted to the English Church Service so that it could be sung by Kaffirs'!

The British Museum Music Catalogue consists of 320 large folio volumes. Of these the letter B absorbs 30, and the letters M and S closely follow with 29 each. In addition to the ordinary catalogue slips there are five boxes containing 'index slips' of titles which are not included in the catalogue but which are always available for reference. The system of cataloguing is as follows. Each publication as it is received at the copyright office is stamped with the British Museum mark of possession. Three different colours of ink are used in the stamping process—blue for copyright, red for purchase, and yellow indicates that the work has been presented. The various publications then find their way to the music-room, where they are sorted into two sections, vocal and instrumental. Mr. Barclay Squire then decides which shall be catalogued, and puts aside those pieces—band-parts, comic songs, &c.—that are to be recorded on the 'index slips' referred to above, the titles of the instrumental pieces being written on green paper and the vocal pieces on white paper. These 'index slips' are entered alphabetically under their titles (not composers' names), and although they do not appear in the catalogue volumes, the pieces they represent can always be obtained upon application. Mr. Squire has also to decide upon the question of binding—a difficult matter, as the sizes are often so eccentric.

Since the year 1884 the titles for the catalogue have been printed. Each part of the accessions contains from 15,000 to 16,000 entries, all of which have to be inserted in their proper places in the catalogue. The publishers' names and other particulars are given in each entry. A special catalogue of music published previous to 1800 and acquired since 1885 was issued in 1899, and Mr. Squire has in a forward state of preparation a catalogue of *all* the music on the Museum shelves that was issued prior to 1800; the value and utility of this catalogue cannot be overestimated, and its appearance will be heartily welcomed. In regard to the press marks, vocal music is indicated by capital letters and instrumental by small letters; thus:

g	705	c (1)	. . .	Mozart's Claviersonaten.
I	232	a	. . .	Greene's Forty select anthems.

Mr. William Barclay Squire, the officer in charge of the printed music at the British Museum, was born in London on October 16, 1855. Though a native of the metropolis, he is north country on both sides, as his father came of a Yorkshire and his mother of a Lancashire family. The only son of the late Mr. William Squire, of Feltham Hill, Middlesex, he studied in Germany before entering, in 1875, Pembroke College, Cambridge. He took honours in the History Tripos in 1878 and obtained his B.A. degree, the M.A. degree following in 1902. During his Cambridge period Mr. Squire took an active part in the musical life of the University, especially in the work of the Cambridge University Musical Society, then in the hey-dey of its existence under Mr. (now Sir) C. V. Stanford. Among the well-known musical undergraduates at that time were Mr. Abdy Williams, the Hon. Alfred Lyttelton, and Mr. J. A. Fuller Maitland.

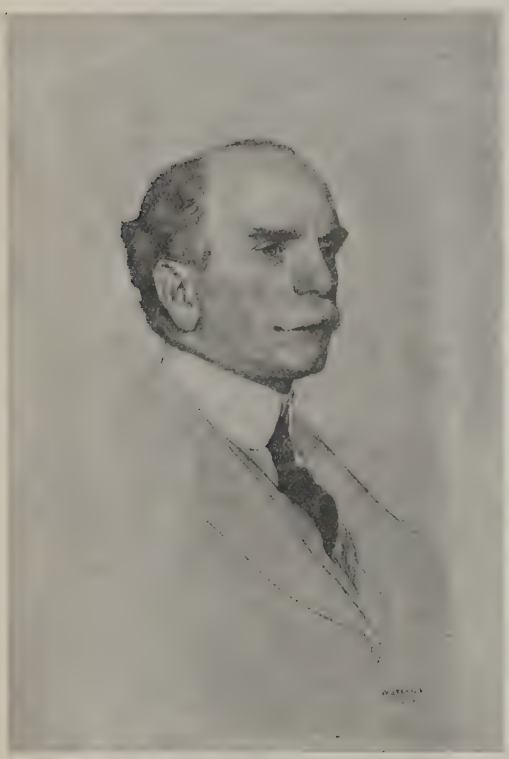
After leaving Cambridge, Mr. Squire was admitted a solicitor in 1883, but he has not practised since 1885. In that year he was awarded a silver medal for the valuable services he rendered at the Loan Exhibition of music and musical instruments held in the Royal Albert Hall in connection with the Inventions Exhibition.

Later in the same year (1885) he was appointed an Assistant in the Department of Printed Books at the British Museum, his special work being in connection with the musical library, in which he has rendered splendid service. For some years he has been engaged in arranging and cataloguing the library of the Royal College of Music. It is satisfactory to learn that the catalogue of the printed music at the College will be printed this year.

Mr. Squire is honorary secretary of the Purcell Society. For several years he discharged the duties of musical critic on the following journals: *Saturday Review*, 1888-94; *Westminster Gazette*, 1893; *Globe*, 1894-1901; and the *Pilot*, 1900-1904. His literary activities have included articles in the 'Dictionary of National Biography,' Grove's 'Dictionary of Music and Musicians,' *Archæologia*, 'Encyclopædia Britannica,' the International Musical Society's publications The Musical Times, &c. He wrote the librettos of Sir Charles Stanford's opera 'The veiled prophet of Khorassan' (1881) and Sir Frederick Bridge's cantata 'Callirhoë' (1888). His editing erudition has found an outlet in Palestrina's 'Stabat Mater,' Purcell's Harpsichord Music, Byrd's Masses, the Fitzwilliam Virginal Book (with his brother-in-law, Mr. J. A. Fuller Maitland), Robert Jones's 'Muses' Garden for Delights' (1901), and many old madrigals and motets. He compiled, in 1903, a catalogue of the music in the library of Westminster Abbey. In 1888 he was elected a Fellow of the Society of Antiquaries, and in 1894 he became a Fellow of the Royal Geographical Society. For the last few years his evening relaxation has been devoted to work connected with pictures.

PHOTOGRAPH OF THE BINDING OF THE SORIANO MASS (ROME, 1609).
ORIGINAL SIZE 21½ × 16 INCHES (SEE P. 84).

Mr. Squire says that complaints have been made that he does so little himself in regard to the literature of music—that he does not read papers before the Musical Association, and seldom writes anything for publication. To this charge—of which he is certainly not guilty—he says 'I have several excuses. First, I think that a librarian should not produce himself, but be the means of producing in others. Like Kundry, his motto should be *Dienen!* This was the ideal of the greatest of modern librarians, Henry Bradshaw, and I have always thought it is the right one to follow as well as one can. Secondly, apart from this, seven hours' hard work at the Museum and as much as I can afterwards put in at the Royal College of Music, are as much as the most enthusiastic musical grubber can do.'



MR. WILLIAM BARCLAY SQUIRE.

(*From a drawing by William Strang, A.R.A.*)

In concluding this chit-chat on the printed music in the British Museum Library, the writer gratefully acknowledges the unfailing courtesy and valued help of Mr. George F. Barwick, Superintendent of the Reading Room, and especially that of Mr. W. Barclay Squire, to whose kindness, spreading over many years, he takes this opportunity of bearing the fullest testimony, not for himself only but also for the readers of The Musical Times.

F. G. E.

A COLLECTION OF LIBRETTI.

In the whole range of musical literature there are few things which seem to link us so completely with the past as a collection of old libretti. Such relics can never be common. Printed in sufficient numbers to serve the immediate purpose in days when audiences were smaller than in our own, they served their purpose and went the way of all such ephemeral publications.

It was to the early attempts at opera that these little works owed their first appearance. The famous 'Balet comique de la Royne,' 1582, was rather a publication of the work, with music and illustrations of the decorations, than really a libretto. The earliest publication of the words alone of a musical work, for the use of the audience, I believe to be that of the opera 'Dafne,' the words of which were by Rinuccini. He was one of the coterie which met at the palace of Giovanni Bardi in Florence, consisting of the poet, Pietro Strozzi and Jacopo Corsi, noblemen of that city, Vincenzo Galilei, the father of the astronomer, and Giulio Caccini, Emilio del Cavaliere and Jacopo Peri, all three musicians. 'Dafne' was set to music by Peri, but the work has entirely disappeared. The poem was published by Marescotti in Florence in 1600, of which a copy is before me. It is a thin quarto of 22 pages, and the title informs us that it was performed before the Grand Duchess of Tuscany by Signor Jacopo Corsi, in his palace and at his expense. The poem is printed in italics throughout. The 'Interlocutori' are Ovid, Venus, Amor, Apollo, Dafne, a Messenger, with a chorus of Nymphs and Shepherds. The work can scarcely be called dramatic. The name of the composer is nowhere mentioned.

In addition to 'Dafne' I have before me a copy of the libretto of Rinuccini's better known 'Euridice,' as well as its very rare musical setting by Jacopo Peri (Frienze, 1600). Both words and music bear this date on the title, with a statement that the work was performed at the marriage of the 'Christianissima Maria Medici, Regina di Francia e di Navarre.' The libretto consists of fifteen numbered leaves, *i.e.*, thirty pages, and strange to say, while the music is printed by Marescotti, the libretto is printed by Cosimo Giunti. The poem of Rinuccini seems to have been so greatly appreciated that it was set again to music by Caccini in the same year. It will thus be seen that 1600 was a year of great musical activity and the actual date of the origin of operatic performances. One other work Rinuccini produced, 'L'Arianna,' and this was set to music by Monteverde in the year 1607, the first attempt at dramatic composition of that great innovator. Rinuccini was so highly esteemed as a poet that his collected works were published at Leghorn as late as 1802.

The industry of a former collector succeeded in bringing together a long series of libretti. They are contained in fourteen volumes, varying in size from quarto to duodecimo, and are in the Italian, French and English languages, bound together quite regardless of any definite order, probably as

they were acquired, while the collection contains several works having no connection with music.

As may be expected, the larger proportion is Italian. Verse and music in that country have always been the natural expression of national as well as of private emotions. It is to Florence, in all the Arts the centre of intellectual energy, that we are principally indebted. A collection of works of this kind is not without great historical value, for one often comes across the name of a musician now completely forgotten. In many cases, no doubt, the music did not attain to the honours of print—possibly did not deserve them—and was written to serve the purpose of a special occasion only. Although the date and place of performance are frequently given, the name of the composer of the music is omitted, he being probably well known at the time as the organist or choirmaster of the church where the celebration was held. But if from time to time one is baffled by such omissions—as, for example, in the case of a further festivity in honour of the royal marriage in 1600—'Rime cantate nel giardino del Signor Riccardo Riccardi con l'occasione d'una festa fatta per la Reina'—it is refreshing to come across a 'Canzone delle lodi d'Austria Cantata al Sereniss-Arciduca Carlo, alla Villa Imperiale della Arciduchessa Granduchessa di Toscana, 1624,' and to find on the last page 'La Musica del Sig. Jacopo Peri,' for the existence of such a work appears to be entirely unknown to the biographers of the musician. In 1623 we get a glimpse of a composer who at that time enjoyed great reputation, Marco da Gagliano, whose 'Il Medoro' was performed at the Palace of the Grand Duke of Tuscany to celebrate the election of Ferdinand II. as Emperor. It was no doubt this event which called forth the work of Peri. It is worthy of note that the title-page of 'Il Medoro' gives to the City of Flowers its beautiful old name of Fiorenza.

Unfortunately in the collection of works performed at Florence there now occurs a gap of more than a century, and the succeeding works greatly fall off in interest, consisting mainly of words of oratorios performed in churches in that city, sometimes by the Brothers of the order of St. Philipp Neri, who founded the order with the special object of using the attractions of music to draw the young to the services of the church. The composers, where their names are given, seldom find a place in the various books of reference, and would call up no associations in the mind of the well-read musician. Their presence is mainly interesting as evidence of musical activity. The well-known 'Passione' of Jomelli—of which our own publisher Bremner may claim the honour of issuing the only printed edition—was performed in 1766, while Trajetta, a composer of great but forgotten reputation, is represented by a finely printed libretto of the opera 'Olimpiade,' the work of Metastasio which it seemed the ambition of every composer of the period to set to music. Both Fétis, and Clément in the 'Dictionnaire Lyrique,' state that Trajetta's setting was produced in St. Petersburg in 1770. This must be an error, as the present copy is dated 1767. Eitner gives the date as 1758. Trajetta is also represented by an oratorio, 'S. Ifigenia in Etiopia,' arranged, with apologies, from the composer's opera 'Ifigenia in Tauride'! One work of great interest is 'La Felicità Pubblica, componimento drammatico da Signor Luigi Cherubini, 1774.' The composer was born in 1760, and therefore of the mature age of fourteen at this performance, which, strange to say, took place in a chapel of the Cathedral, for the characters taking part are Jupiter, Pallas, Apollo and Mercury. The work appears in the catalogue drawn up by himself, and published after his death by Bottée de Toulmon. It is interesting to note that Cherubini was born in the year following the death of Handel, that he died in 1842, while his widow survived him twenty years, dying in 1862, 102 years after the birth of her husband! Sarti is represented by the oratorios 'S. Teodora' and 'S. Elena,' and a cantata, 'Medonte' (1782). Eitner mentions an opera with that title as produced in 1783, which may possibly have been this work arranged for the stage. The most recent contents of the collection are four of Lord Burghersh's operas: 'L'Eroe di Lancastro,' 'Lo Scompiglio' (both stated to have been performed in his Palace at Florence), 'Il Torneo' and 'La Fedra.' Lord Burghersh was our representative at the Court of Tuscany, and as Lord Westmorland was well-known for the interest he took in the Royal Academy of Music and in the Antient Concerts.

The libretti issued in other Italian cities need not detain us long. Lesser places such as Alessandria, Arezzo, Cremona, Rimini, Lucca, Pistoja (by an unrecorded oratorio 'Esther' by Clari) are all represented. From Parma we have 'Le Feste d'Apollo,' performed at the Court Theatre to celebrate the marriage of the Infante Don Ferdinando and the Archduchess Maria Amalia. It is beautifully illustrated by a native artist named Martini, who afterwards settled in London as an engraver; the music is a pasticcio from the works of Gluck. 'Il Diletto,' by Bartolomeo Guerra, 1634, is interesting from certain notes on the orchestration. The Introduction is a 'Sinfonia di viole, violini, tiorbe and clavicembale,' while a vocal solo is accompanied by a pandora and clavicembalo, and a ritornello by 'due violini e tiorbo.' Rome is but poorly represented, and by no works worthy of remark. Of operas performed at Venice is one of great interest, 'I Guiocchi d'Agrigenti' by Paisiello, composed for the opening of the famous theatre, La Fenice, a picture of the façade of which is given. It must have been a great occasion, as Banti, Sessi and Pacchierotti are all included in the caste, while the ballet was under the direction of the famous Vigano, who afterwards was brought into relations with Beethoven over the 'Prometheus' ballet. In addition there is a stumpy little duodecimo volume containing the words of a number of operas performed in that pleasure-loving city between the years 1673 and 1716, each with a quaint engraved frontispiece. The composer's

name is in most cases given, Legrenzi being the best known; but when this is omitted, it is easily traced in the excellent catalogue by Antonio Groppo, of musical dramas produced there from 1637 to 1745.

The French books, although numerous, are not particularly interesting, as they run very much to vaudevilles. The practice was to print at the end the music of the songs introduced, unless sung to familiar tunes. Among the operas of Gluck is a book of 'Alceste,' for the resumption of the work in 1786. The part of Alceste was taken by Mlle. Saint-Huberti, who was afterwards so mysteriously murdered, with her husband, at Barnes. A duodecimo volume contains seven of Lully's operas, each with a well-executed frontispiece. In no case is the printer's name given; probably it was a pirated edition.

The English libretti are few but interesting. The first in order of time is Purcell's 'The Prophetess, or the History of Dioclesian, written by F. Beaumont and J. Fletcher, with Alterations and Additions After the manner of an Opera.' London: Jacob Tonson, 1690. The 'alterations,' it is well known, were made by Betterton, and Purcell's music was only incidental. It is pleasant to compare this with the music as printed in the same year by Heptinstall. Curiously enough, the word-book makes no mention of the composer's name. Another work of interest is 'Comus, a Mask (Now adapted to the Stage) as altered from Milton's Mask at Ludlow Castle . . . The Musick was composed by Mr. Henry Lawes.' This was published by Dodsley in 1738, and I suppose was the first *public* performance of the work. Mrs. Cibber, Mrs. Arne, and Mr. Beard took musical parts.

But I must bring these notes to a close, pausing to point out that the words of Winter's 'Trionfo dell' Amor Fraterno,' 1804, were by Mozart's favourite and most successful librettist, Lorenzo da Ponte, the cosmopolitan adventurer who at that time was 'poet' to the opera, and who also carried on business as a librarian in London in partnership with a certain Nardini at whose shop the book was to be obtained. In the following year 'La Clemenza di Scipione' by J. C. Bach, performed for the benefit of Mr. Billington, is stated to be sold by P. da Ponte, who was probably a brother of Lorenzo. In 1811 the libretto of 'Zauberflöte,' for the benefit of Signor Naldi, the bass vocalist and violoncellist, was published by a printer whose name is still to the fore, Brettell. The title-page states that the price is *two shillings and no more!* Probably some imposition had been going on. And now I must stop.

James E. Matthew.

Every lovely fancy, every moment of delight, every thought and thrill of pleasure which music calls forth, or which, already existing, is beautified and hallowed by music, does not die.—J. H. Shorthouse.

Occasional Notes.

Oh, Clara, I have been in paradise to-day! They played at the rehearsal a symphony [in C major] of Franz Schubert's. How I wish you had been there, for I cannot describe it to you. The instruments all sing like remarkably intelligent human voices, and the scoring is worthy of Beethoven. Then the length, the divine length, of it! It is a whole four-volume novel, longer than the Choral Symphony. I was supremely happy, and had nothing left to wish for, except that you were my wife and that I could write such symphonies myself.

Robert Schumann to his fiancée, Leipzig, December 11, 1839.

The Kyrle Society has now been established more than thirty years, and yet there are many who know little of its ramifications and still less of the origin of its name. When Miss Octavia Hill and her sisters started a Society having for its object the brightening of the lives of the poor in London, they called it after the 'Man of Ross,' of whom Pope wrote:

> All our praises, why should lords engross?
> Rise, honest Muse, and sing the 'Man of Ross';
> Pleased Vaga echoes through her winning bounds,
> And rapid Severn hoarse resounds.

This 'Man of Ross' was John Kyrle (1637-1724), a country squire and an ideal philanthropist, whose memory the good people of the little market town on the banks of the Wye love to keep green. Three branches of work are carried on by the Society—the Decorative, the Open Spaces, and the Musical. The first of these has considerably developed, and decoration work for schools, &c., is carried on by many ladies enrolled in this Branch. The Open Spaces Branch is devoted to efforts helping towards the opening of small gardens in London and gifts of plants and seeds to such. The Society has also rendered good service in promoting the preservation of open spaces in and around London, Parliament Hill being one of these 'lungs' which the Society had a share in obtaining for the public for ever.

The Musical Branch of the Kyrle Society was, from the first, perhaps, the most frequently in demand and most warmly appreciated. It modestly began with gatherings of friends, who met at Miss Octavia Hill's house and who practised, under her direction, part-songs which were sung at small concerts given to the blind and the very poor in London. This led to the study of oratorio music—the choral masterpieces of Bach, Handel, Haydn, Beethoven, and Mendelssohn, which have frequently been performed in different parts of the metropolis.

Mr. Malcolm Lawson was the first conductor of the Society. On his resignation in 1885 the committee were fortunate in securing the services of Mr. F. A. W. Docker, who still holds that responsible office. Until 1903 the late Dr. E. H. Turpin was the organist, an important post now efficiently held by Mr. E. G. Croager. The Society's performances take place in churches situated in various parts of London, and the rehearsals are held weekly (on Tuesday evenings) at

the Church of England School for Girls, 6, Upper Baker Street. The membership of the Society is entirely voluntary, no fees being required. Mr. Docker asks us to state that he specially needs sopranos and tenors to augment his choral forces. Applications for membership may be made to the hon. secretary, Miss Borrodaile, 63, Gordon Mansions, Francis Street, W.C., or to Mr. F. A. W. Docker, 68, Gordon Mansions, from whom all particulars can be obtained.

Dr. F. H. Torrington conducted Handel's oratorio the 'Messiah' for the twenty-fifth time in the city of Toronto on December 30, with the customary success. In celebration of this event an address was presented to the conductor by the Mayor of Toronto couched in the following terms :

To F. H. Torrington, Mus. Doc. (Tor.), Conductor of the Philharmonic Society of Toronto, and Toronto Festival Chorus and Orchestra.

Dear Sir,—Advantage is taken of this notable occasion, the twenty-fifth performance of the oratorio of the 'Messiah' under your conductorship, to convey to you, in obedience to a unanimous resolution of the City Council, the thanks of the citizens of Toronto for your valuable services to the cause of musical art in this community. No more pleasant duty has fallen to my lot as Mayor, than that which I am thus called upon to discharge. Your advent amongst us as organist of the Metropolitan Church in the year 1873, was hailed as a significant event in the musical history of our city, and to the energy and ability which you immediately began to display, and which you have displayed without abatement down to the present day, are due, in a great degree, the proud position which our city now holds as a centre of musical culture. You have, indeed, a legitimate claim to the title which has been fondly bestowed upon you, 'The Father of Good Music in Toronto.' It was a great achievement to have performed such a work as the 'Messiah' under any conditions in this city twenty-five years ago, but to have given it a worthy rendition, and this with purely local talent both vocal and instrumental, was a triumph of which you have a right to be proud. That triumph you have repeated year by year with this and other classic compositions, and thus you have accomplished great things, not only in the cultivation of the public taste, but in the training of hundreds of singers and instrumentalists, some of whom have meanwhile risen to high distinction. Your work has been in this respect essentially a work of civic patriotism, and the congratulations now tendered you by the official authorities of the city are, I am assured, heartily seconded by the leaders of the several musical organizations which now flourish in Toronto. That you may be spared for many years to continue your noble work, and to witness the steady growth of pure and elevated taste in the art of which you are so distinguished a master, is the earnest prayer of your fellow citizens.

Signed on behalf of the Corporation of the city of Toronto this 30th day of December, A.D. 1907.

E. Coatsworth, Mayor.
W. A. Littlejohn, City Clerk.
R. T. Coady, City Treasurer.

After Dr. Torrington had made a suitable reply to this gratifying appreciation of his services to music in Toronto, Mr. E. W. Schuch, on behalf of the musicians of the city, presented him with 'a large and commodious easy chair.' Accompanying the gift was an address which referred to Dr. Torrington's unwearying and enthusiastic efforts in the cause of music, to the growth of local interest in the art, and testified to his self-denying energy. He ranked among them as 'the creator and builder of an education which to-day contributes nearly two thousand trained voices organized in various choral efforts.' May Dr. Torrington thus feel encouraged to continue the good work he is doing for the art of music in Britain beyond the Seas.

On more than one occasion we have referred, and always with pleasure, to the good work carried on by the Oxford House Musical and Dramatic Association at Bethnal Green. The last annual report and balance sheet (1906-7) reports gratifying progress in every particular, the popularity of the concerts and the enthusiasm of the audiences being well maintained. To quote from this document :

During the season there has been a large addition to the members of the Choral Society, who now number about 180. Especially gratifying is the increase to the ranks of the tenors and basses, always the Society's weak point, and it is hoped that during the coming season the numbers may be still further increased to a choir of 200 well-balanced voices.

The works performed at Excelsior Hall [Bethnal Green] were Elijah (Mendelssohn), Golden Legend (Sullivan), Song of Destiny (Brahms) and John Gilpin (Cowen).

The orchestra, in addition to these choral concerts, appeared at the two orchestral concerts given during the season. During the coming season it is intended to hold the orchestral rehearsals weekly in a hall in the West-End, and the committee hope to gain a large increase in the number of really good amateur players.

The Bethnal Green L.C.C. Schools again sent a goodly muster of boys for instruction in connection with the Excelsior Boys' Choir, and some very good work was done during the season.

A recent performance of Haydn's 'Creation' given by the Society is noticed on p. 112. Mr. Cuthbert Kelly, the director of the music, and Mr. A. P. Charles, the zealous honorary secretary and treasurer, and those associated with them, are to be warmly congratulated on the success which attends their efforts in brightening the lives of the dwellers in Bethnal Green through the medium of good music. The cost of these performances is of course considerable, and although the people pay what they can afford for admission (3*d.* and 6*d.* for the majority of the seats), the receipts cannot meet the heavy expenditure involved. All well-wishers to such a laudable enterprise are therefore invited to become Associates of the Society, at an annual subscription of one guinea and upwards, a subscription which carries with it two free seats for the Association's annual West-End concert given at Queen's Hall. The financial help which is thus asked for should be ungrudgingly given for so deserving an object.

Bristol is to hold its twelfth musical festival in the month of October. The outline programme consists of the following works : A church cantata, or motet, *Bach ;* Choral Symphony, *Beethoven ;* Requiem, *Berlioz ;* Elijah, *Mendelssohn ;* Die Walküre, *Wagner ;* King Olaf, *Elgar ;* and, for the first time in England, the Passion Oratorio, *Felix Woyrsch.* The actual novelties will consist of a setting of Tennyson's 'Ode to Wellington,' by Sir Charles Stanford, and a cantata on the subject of Andromeda, by Mr. Cyril B. Rootham. It is probable that two unaccompanied pieces will find their way into the scheme, in compositions by Samuel Wesley and Robert Lucas de Pearsall, both natives of Bristol : this would certainly be a welcome feature and a further tribute to local composers. The instrumental works will include one of Tchaikovsky's symphonies, Brahms's Violin concerto, and Grieg's Pianoforte concerto. Mr. George Riseley retains his place as conductor—this being his fourth festival, while the onerous duties of secretary and manager will again, for the ninth time, be in the experienced hands of Mr. Walter J. Kidner, to whom special reference is made on p. 94.

It is gratifying to learn that the Hallé Orchestra Pension Fund is making steady progress. The capital has been increased during the past year by £522 3s. 10d., bringing the total amount up to £4,344 1s. 11d. As this is the jubilee year of the foundation of the Hallé Concerts at Manchester—the first performance having been given on January 30, 1858—a special effort is being made to raise the Fund to £10,000, this amount, according to actuarial advice, being necessary before any substantial pensions can be granted. Donations may be sent to the hon. treasurer, Mr. Henry Smith, 134, Deansgate, Manchester, or to Messrs. Forsyth Brothers, Manchester.

It may not be without interest to reprint the programme of the first concert conducted by Sir (then Mr.) Charles Hallé at Manchester, given in the Free Trade Hall, Manchester, Saturday, January 30, 1858:

PART I.

Overture - - - Der Freyschütz - - - *Weber.*
Andante in A flat (Symphony in E flat) - - *Mozart.*
Concertstück - - (Pianoforte) - - - *Weber.*
Solo—Mr. Charles Hallé.
First Symphony - - - - - - - *Beethoven.*

PART II.

Overture - - - La Sirène - - - *Auber.*
Ballet des Sylphes - Faust - - - *Berlioz.*
Selection, Il Trovatore (arranged by M. Baetens) - *Verdi.*
Pianoforte Solos, Three songs without words - *Mendelssohn.*
Mr. Charles Hallé.
Overture - - Le Siège de Corinthe - - *Rossini.*

The orchestra on that occasion numbered fifty-nine performers (including Lockwood, the harpist). Of these, thirty-six were players on stringed instruments—1st and 2nd violins, ten each; tenors (violas), six; violoncellos and double-basses, five each. Nineteen players were imported—nine from London, five (including M. Jacoby, one of the 1st violins) from Paris, two each from Liverpool and Leicester, and one (Signor Raspi, a bassoonist) from Turin; the remaining forty—two full scores—were designated on the programme 'Local artists.'

Newcastle-on-Tyne is making preparations for a musical festival. In furtherance of this object an inaugural and influential meeting was held on January 13 in the Council Chamber of the Town Hall, the Lord Mayor (Councillor W. J. Sanderson) in the chair. In an interesting address Mr. C. Francis Lloyd, one of Newcastle's most cultured amateur musicians, set forth the desirability of a festival. Thereupon—on the motion of the Lord Mayor, seconded by Mr. John Pattinson (President of the Newcastle and Gateshead Choral Union)—it was unanimously agreed to hold a triennial musical festival in the city, provided that a satisfactory guarantee fund is established. In so wealthy and prosperous a district as Tyneside there should surely be no difficulty in meeting the requirements of the guarantee condition. The result of this successful meeting was the appointment of the Duke of Northumberland as president of the proposed festival, the Duke of Portland, the Marquis of Londonderry, the Earl of Durham, Viscount Ridley, Lord Barnard, and other noblemen as vice-presidents; while the Lord Mayor is chairman and Mr. C. Francis Lloyd is the honorary treasurer. Last, but not least, the committee are to be warmly congratulated upon having secured so capable a secretary as Mr. J. B. Clark, the genial and indefatigable secretary of the Newcastle and Gateshead Choral Union. In recording the seed-sowing of this Newcastle festival, we heartily wish it all success, with the hope that it may arrive at a full fruition.

Leeds musicians are at present much concerned about the Municipal School of Music which the Corporation is now launching. It is really an old institution, one of the many educational undertakings of the local Mechanics' Institute, but promises to be strengthened and amplified under the new conditions. Local musicians form the teaching staff, but though a considerable number are included, those who are left in the cold are, not unnaturally, complaining of unfair competition from an institution which has the rates behind it. If, however, it gives the people at large a better kind of musical education, it will do a good to the community that will outweigh any possible loss to individuals, much as this is to be regretted.

The music of Mr. Delius's orchestral 'Rhapsody' on the old Lincolnshire folk-song 'Brigg Fair'—heard for the first time in England at Liverpool last month (see p. 115), with the composer as an interested listener, is not, as might be imagined, descriptive of the hurly-burly of a country fair. The composer idealises love-scenes, thoughts, and moods, in music of tender and melancholy beauty. The old tune is a central text round which is woven and interwoven some remarkable polyphony, and if indefinite in plan, as the title infers, the movement is continuous and ever-varied in tone-colour. By degrees the music leaves its reverie mood and becomes passionate and intense. A peal of bells is added to the surging tones of the orchestra, and a climax of constructive mastery is reached, before the scene begins gradually to fade away. There is no apparent striving for effect in this beautiful tone-picture, whose naturalness and sincerity of style are evident. The orchestration is as fanciful as Debussy's and as masterly as that of Strauss, although it differs from the methods of both composers.

Thirty-two composers have set to music the prize cantata for the Norwich musical festival, which, like Hereford, Sheffield and Bristol, will be held in the autumn. These compositions are now in the hands of the trio of adjudicators, Mr. Frederick Delius, Mr. Granville Bantock, and Mr. Coleridge-Taylor, whose verdict will be awaited with interest. The festival committee state that they 'are glad so many composers have sent in works, especially as it is the first occasion on which any festival committee has instituted such a competitive scheme confined to British composers.'

The Florence Choral Union had an enthusiastic start-off on January 6 with upwards of forty members. Parry's 'Blest pair of Sirens' was put in rehearsal, together with some madrigals, and it is hoped that the first concert will take place soon after Easter. Rehearsals are held on Mondays from 4.30 to 6 p.m., the meetings taking place in the Sala Grande of the Circolo Filologico, Palazzo Ferroni, Via Tornabuoni. The musical director and conductor of the Florence Choral Union is Miss Jessie B. Handley, organist of Holy Trinity Church, and the accompanist is Miss C. R. Valintine. The prospectus states: 'It is hoped that a large number of English-speaking ladies and gentlemen will join the Choral Union and help forward its success.' May that success be fully realised!

During a recent performance in the north of England of Mendelssohn's 'Elijah,' part of the platform gave way, with the result that some of the sopranos and tenors of the choir were precipitated 'down below.' Happily no one was hurt; in fact, the accident caused some little amusement by reason of its realism, for it occurred during the earthquake chorus!

The following is a specimen of musical criticism in a provincial journal, the occasion being one of a series of Chamber Concerts :

These concerts particularly appeal to the more cultured amongst lovers of music. Fragmentary blossoms of harmonic melody culled with wisdom and discrimination from the garden of the world's greatest composers, they constitute at once an intellectual relaxation and exercise. The concert opened with a really splendid rendering of Mozart's Quartet in G minor (1756-1791). . . . . The characteristics of the three principal movements, which subscribe to the constitution of what is truly an amazing composition, were indicated with masterly clarity and precision. . . . .

Miss —— is a violinist of considerable promise. Her technique is sound, at times standing on the threshold of the brilliant, but of infinitely greater remark is the power possessed by this clever artiste of interpreting the inmost poetry of sound. Consciously or unconsciously we cannot tell, but the fact remains, she has achieved a limited understanding of the psychology of tone. . . . .

It is indeed a pleasure to listen to such conscientious and able handling of the unfortunately much malingered (*sic*) instrument, the pianoforte, as was accorded a profoundly attentive audience by Miss ——. The innate beauty and delicacy of her items, 'Wiegenlied' and 'Si oisean Jetais' (*sic*), Henselt, were rendered with remarkable artistic finesse. The concluding item of this programme was certainly one of the finest, and consisted of a genuinely beautiful interpretation of rich, mellow, and bounteous melodies of Haydn's unforgettable string Quartet in D major (Op. 64, No. 5), which is, perhaps, the most haunting of any of the seventy odd produced by that great musician.

DR. E. W. NAYLOR.

The Prize-winner of the Opera Competition.

The prize of £500 offered by Messrs. Ricordi & Co. for an original opera from the pen of a British-born composer, has been awarded to Dr. E. W. Naylor for a work entitled 'The Angelus,' the libretto of which is by Mr. Wilfrid Thornely, of Trinity Hall, Cambridge. Out of the fifty-two approved librettos sent in, twenty-nine were set to music, with the above result, upon which Dr. Naylor is to be warmly congratulated. The adjudicators were Mr. Joseph Bennett, Mr. Percy Pitt, Mr. Tito Ricordi and Sir Charles Stanford, M. Massenet and Dr. Richter having retired from the list of judges as originally announced.

Dr. Edward Woodall Naylor was born at Scarborough, February 9, 1867. He is the eldest son of the late Dr. John Naylor, organist successively of St. Mary's and All Saints' Churches, Scarborough, and of York Minster. In regard to his early training in music, he says: 'My father taught me the pianoforte and gave me a few lessons on the organ when he had time, but I learned most from watching him. My two brothers and I were boys in his choir, and every Sunday morning before we went to church he used to play to us boys selections from great works, *e.g.*, Bach's B minor Mass, Beethoven's Mass in D, Cherubini's in D minor, the Choral Symphony, Tannhäuser, the Ring, and Parsifal, while we learned a good deal of Schubert, Schumann and others through overhearing the pianoforte lessons given by my father. And yet he was a man who perhaps never had the chance of hearing a good performance of *anything* except once every few years, when he went to Leeds or London. Besides these modern things, he played to us 16th century music, *e.g.*, Byrd, Weelkes, Palestrina, &c., and the pieces in Hawkins' History. My father introduced us to Widor and Saint-Saëns thirty years ago or more. Our vicar, the Rev. Robert Brown-Borthwick, who had lived much abroad, used to sing French songs, by Massenet and Faure; and he introduced French music into our church—Dubois and Adam—so we had a cosmopolite training.

'My father never taught us harmony or counterpoint. He said we must be musicians first, and then we should find the books on theory rather below our mark. I remember well his almost declining to explain the figures in the bass of the Corelli sonatas. He was anxious to keep our attention on the *music* itself; not its mechanical adjuncts. In the same way, though he was a most ingenious contrapuntist, he never asked us to write such things, being, I think, afraid lest we should find it pretty easy and so mistake queer enigmas for music.

'It worked well with us, for my second brother, Charles (late of the Harrogate Kursaal), and myself found we wanted very little formal work at such things in order to pass counterpoint papers for the Mus. Bac. degree, as it then was, at Cambridge.'

For a short time Dr. Naylor was a student at the Royal College of Music. After his pupilage (1888) he composed a scena, 'Merlin and the Gleam.' This was performed at the College concert of July 11, 1892. On the same occasion Miss Clara Butt 'came out.' The Musical Times thus criticised the scena :

DR. E. W. NAYLOR.
(*Photograph by the Cambridge Studio.*)

Mr. John Sandbrook was the soloist in a MS. scena for baritone and orchestra, a setting of Lord Tennyson's poem 'Merlin and the Gleam,' by Mr. E. W. Naylor, an ex-student. It cannot be said that the young composer has succeeded, and it would, of course, have been unreasonable to expect him to succeed in doing for Lord Tennyson's poem what Schumann has been said to have done for the second part of Goethe's 'Faust'—viz., elucidated, by the magic of his music, the poet's meaning; but we cannot but admire Mr. Naylor's courage in attacking a poem which, to an average reader, may seem to stand in need of elucidation. The scena, which is of considerable length, is more remarkable for the fanciful, and often melodious and appropriate music given to the orchestra, than for any interesting phrases the voice part may contain; and Mr. Naylor may be urged to try his strength on a work which will give him more scope for exercising his undoubted talent for orchestral writing.

From 1884 to 1888 Dr. Naylor was a choral scholar at Emmanuel College, Cambridge, and took his B.A. degree in 1887. To complete his degree record, he took the Mus. B. and M.A. in 1891, and the Mus. D. in 1899, for composition only, being the first successful candidate under the new regulations. For eight years he was organist of two London churches—St. Michael's, Chester Square, 1889-96 (a post once held by Sir Arthur Sullivan) and St. Mary's, Kilburn, till 1897. In the latter year he returned to Cambridge as an assistant-master at the Leys School, and took up work again at Emmanuel College as organist, an office he still holds. Since his appointment he has entirely changed the character of the services, which are sung exclusively by tenors and basses, and he has composed nearly all the music—canticles, anthems, hymns, &c.—used in the Chapel during the past ten years.

In 1902 he was appointed Lecturer in Music of his College, a lectureship which, he thinks, is unique. In that capacity he has discoursed upon:

'Text-books of music from A.D. 1000 to 1600'; 'Early 17th century masque music'; '18th century composers'; 'Chamber music of 16th and 17th centuries'; 'The Fitzwilliam Virginal Book'; 'Heinrich Schütz'; '19th century violin sonatas, from Mozart to Strauss'; 'Shakespeare and music'; '18th century opera'; 'Browning and music'; 'Romanticism in modern music,' tracing it back without break to the 16th century.

His course for this term is 'Ten great harmonists: from Jacobus Handl to Verdi.' His contributions to musical literature include 'Shakespeare and Music' (1896), a volume on the Fitzwilliam Virginal Book (1905), and he was one of the English translators of Oscar Bie's 'History of the pianoforte' (1899). He has read two papers before the Musical Association—on 'Verdi and Wagner,' November, 1893, and 'Some characteristics of Heinrich Schütz,' December, 1905.

In addition to the work above referred to, Dr. Naylor's compositions for the church include an Evening Service in A for double choir, in constant use at King's College, Cambridge; Services for boys' voices, sung at Corpus Christi College; *Te Deum* and *Benedictus* in E flat for men's voices, written for St. Paul's Cathedral (all the foregoing being in MS.); services, anthems, &c. There can also be placed to his credit a Pianoforte trio in D (MS.), the part-songs 'Merry bells of Yule' (which goes into nine parts at the end) and 'Charge of the Light Brigade' (men's voices).

His cantata 'Arthur the King' was produced at Harrogate on December 14, 1902. Concerning this work he says: 'It was originally meant for a sort of opera. There was no overture, and the Lady of the Lake was made up afterwards to provide a good soprano part. But it was probably my first idea of opera, and I still hope to hear it in a theatre, with scenery and acting: perhaps with tableaux instead of acting.'

'With regard to my prize opera, "The Angelus" is a full-sized work, occupying the whole evening. The plot depends on *Elixir Vitæ*. Abbot Tunstall, just before his death, gives the secret to Francis, who finds the herb in a secluded part of Thessaly, where the Old Gods still live. The catastrophe is a strong expression of the necessary failure of man to turn aside the will of God. The music is, generally speaking, continuous through the acts. The *voices* are "at the top," not the band. There are not any leitmotives in the later Wagnerian sense; but there are associated melodies which appear often in the work. The opera is to be performed at Covent Garden in June, and I understand that an Italian version is being prepared to go with the English text. Let me add that my excellent librettist (Mr. Wilfrid Thornely) and I have already made some progress with a genuine comic opera.'

MR. WALTER J. KIDNER.

The business side of a great musical festival is considerably more obscured from the public view than its musical side. And yet what an amount of work is involved in arranging the manifold details of these recurring events! It is true that committees are appointed to decide this or that point and to make more or less relevant suggestions, but the burden and heat of the day are borne by the hardworking festival secretary, who, as in the present instance, is often the general manager of the whole concern. The near approach of the Bristol musical festival therefore affords an opportunity of calling attention to the splendid administrative services that have long been rendered to this Western music-making by the subject of this biographical sketch.

Walter James Kidner, the son of a musical father, was born at Weston-super-Mare (not at Bristol, as has been stated) on July 12, 1851. The family soon afterwards removed to Bristol, in which city Mr. Kidner has lived and moved and had his being for half-a-century. He began his musical career by learning Tonic sol-fa in a class taught by Mr. H. T. White. With this exception, and that of attending for three years in succession the summer course of the Tonic sol-fa College, he has been entirely self-taught in music. As a boy he came under the gracious influence of the late Alfred Stone, that lovable man and excellent musician whose premature death in 1878 caused a thrill of regret to pass through Bristol. As a youth of nineteen Kidner sang the tenor solos of the 'Messiah' at a performance conducted by Stone. Between the ages of fourteen and twenty-four he was in the office of Messrs. W. D. & H. O. Wills, the world-famed firm of tobacco manufacturers; in the year 1875, however, he forsook a business career to become a professional musician.

Alfred Stone was secretary and manager, as well as chorus-master, of the first Bristol musical festival, held in the year 1873. Three years later Walter Kidner, being free from his business engagement, helped his friend Stone in the management of the festival of 1876; in other words, he served his secretarial-managerial apprenticeship under an excellent master. On the death of Alfred Stone—on January 3, 1878, at the age of thirty-seven—Mr. Kidner took up the reins of management for the festival of 1879. This office of secretary and manager he has ever since held with conspicuous success. Therefore, now that Mr. Fred R. Spark, of Leeds, has retired, Mr. Kidner is the oldest festival secretary in regard to length of service—thirty years.

One of the first things he did on assuming office was to induce the festival committee to start and finance elementary singing-classes in different parts of the city, as nurseries to the festival choir. These classes, continued for nineteen years, were taught by Mr. Edward C. Cook, Mr. F. C. Maker, and the energetic secretary himself. Mr. Kidner has had a wide and long experience in class-teaching and choral conducting. For some time he had charge of a large choir of 500 voices consisting of the employees of Messrs. Wills, the rehearsals being held at the factory. He conducted for two years the Bristol Choirs Association, formed of the Free Church choirs of the city; the Bristol and Clifton Philharmonic Society; the Midsomer Norton Choral Society; and the Knowle District Choral Society. He also taught class-singing at the Bath High School for Girls, and at various boys and girls' schools in Bristol; and he still teaches at the Training College for Men. As a self-taught organist he formerly held appointments at St. George's Church, and Christ Church, Pill, near

Bristol. His services as a private teacher of singing have been in great and constant request. An excellent tenor himself, this festival secretary has had the rare distinction of taking the place of a soloist at a festival performance. This was at the first Bristol meeting (in 1873), when he took the tenor parts in the quartets in the 'Messiah,' as the solo tenor refused to sing other than the *solos!*

One of the pleasantest features of Mr. Kidner's professional work is his conductorship of the Society of Bristol Gleemen, founded by him in 1886. This vigorous and flourishing organization — of which Sir Frederick Wills, Bart., is the President—consists of about ninety male voices. The members meet fortnightly throughout the winter, for the pure love of vocal music, from 8 to 10 p.m., half-an-hour (9 to 9.30) being set apart for tea and conversation. Once a year a 'Ladies' night' concert is given at the Victoria Rooms, Clifton, when the refined and pure-toned singing of the Gleemen affords great enjoyment to large and appreciative audiences. Last year the

MR. WALTER J. KIDNER.
(*Photograph by Mr. William Lawrence, Dublin.*)

Society came of age, when they gave a special concert to commemorate the occasion.

To return to the festival. Mr. Kidner has reduced the business part of this great organization to a science. A master of method, he has devised wonderful tables of figures which, elaborate though they be, are perfectly clear and understandable. By just glancing at these elaborate analyses he can tell in a moment the profit or loss of any of the eleven festivals that have been held, the expenses and the receipts and the attendances not only of each festival but of each separate concert, and so on. Moreover, so minute are the figures—even to fractions!—that he can tell the average price of each ticket sold. In 1902, this worked out at 7*s.* 11½*d.*, and in 1905 at 8*s.* 9½*d.* per ticket. Mr. Kidner seems to have a remarkable gift for estimating the expenses of a festival. For instance, he forecast that the cost in 1905 would be £5,695; the actual expenses were £5,701 17*s.* 7*d.*, thus showing that he was only £6 17*s.* 7*d.* out in his calculations. Although the Bristol musical festival is not 'run' in the interest of any charity, yet charity in one of its best forms, the relief of the sick, has greatly benefited by this Western music-making. At the morning performances a sum of no less than £2,097 2*s.* 4*d.* has been collected at the doors as the audiences have retired, with the result that one bed in each of the two hospitals in the city has been supported through these voluntary contributions. Mr. Kidner's business acumen is evidenced even in this matter. He arranges for a detachment of nurses to hold collection plates at the doors of Colston Hall, and thus a direct appeal is made which naturally has a better result than if the plates were entirely in the hands of mere men.

As he sits by his cosy fireside at Clifton, Mr. Kidner chats most pleasantly about his festival experiences. His duties as general manager are very arduous and exacting, but he has obtained such a grasp of every detail that the whole thing works smoothly under his experienced and guiding hand. We ventured to express to him a hope that he would write a history of the festival with which he has been so long and intimately acquainted. No one could discharge this task with greater zeal or accuracy, for not only does he know everything about the subject, but he has kept all the documents — word-books, circulars, newspaper-cuttings, &c.—relating thereto from the commencement. By carrying out this suggestion he would set his seal on an undertaking to which he has unwearingly devoted much willing toil during the past thirty years of his busy and useful life. His many friends regret that he is not so active physically as he used to be; but they rejoice in his mental vigour, and the hope will not be confined to Bristol that he may be permitted to engineer the festival of 1908 and those that follow it as successfully as he has those of the past.

The outline programme of the Bristol festival of 1908 is given on p. 91.

TWO MUSICAL KNIGHTS:

SIR GEORGE SMART AND SIR STERNDALE BENNETT.*

The lives of these two musical knights cover the period of a century. When, in 1776, Smart was born, Mozart, Haydn, and Beethoven were living. The two masters last named he personally knew, while Bennett, born in 1816, was on terms of intimate friendship with Mendelssohn and Schumann. Smart was an excellent man of business, and Bennett was an artist of a most refined and sensitive type. Forty years have elapsed since Sir George Smart drew his last breath at the great age of ninety-one years. It appears that he objected to having his biography written, therefore, except the dictionary articles and the newspaper obituary notices, no complete record of his life has been written. He, however, kept a diary during a part, though apparently not the whole of his long and eventful career; this diary has now been published under the editorship of Mr. and Miss Cox. The volume contains an excellent reproduction of the portrait of Smart in the National Portrait Gallery, and a characteristic canon specially written for the worthy knight by Beethoven.

Haydn is introduced very early in the book. When, in 1791, he paid his first visit to this country, Smart was one of the Children of the Chapel Royal,

* *Leaves from the journals of Sir George Smart.* By H. Bertram Cox and C. L. E. Cox. With portrait and facsimile canon. Longmans, Green & Co. 1907. 10*s.* 6*d.* net.

The Life of William Sterndale Bennett. By his son, J. R. Sterndale Bennett. Cambridge: at the University Press. 1907. 12*s.* 6*d.* net.

and Haydn found his way to that royal sanctuary. 'He was so pleased,' records Smart, 'with Dr. Dupuis's extempore fugues, that meeting the doctor as he came downstairs from the organ-loft after the service, he gave him two kisses in the Ambassadors' Court. This I saw him do, and I was very much surprised at that time at the operation.' In 1794 Smart was a youth of eighteen summers when Haydn visited England for the second time, and gave the young musician a lesson in playing the drums. Although the incident has already been related, it may be repeated in Smart's own words, merely adding that he played the violin (or viola) in Salomon's orchestra at half-a-guinea per concert, the concerts being given at the Hanover Square Rooms, with Haydn as the chief attraction.

At a rehearsal for one of these concerts the kettle drummer was not in attendance. Haydn asked, 'Can no one in the orchestra play the drums?' I replied immediately, 'I can.' 'Do so,' said he. I, foolishly, thought it was only necessary to beat in strict time, and that I could do so. Haydn came to me at the top of the orchestra, praised my beating in time, but observed upon my bringing the drumstick straight down, instead of giving an oblique stroke, and keeping it too long upon the drum, consequently stopping its vibration. 'The drummers in Germany,' he said, 'have a way of using the drumsticks so as not to stop the vibration'—at the same time showing me how this was done. 'Oh, very well,' I replied, 'we can do so in England, if you prefer it.' It was Haydn, therefore, who first taught me to play the drums, a thing I had never attempted before that day, and have not done often since.

The methods of provincial chorus-singing a hundred years ago are amusingly recorded in connection with a visit Smart paid to Bristol (or Bath) in 1801. He says:

Not having an admission ticket to one of the concerts, I went up into the orchestra and placed myself among the bass chorus singers. Not being known there, one of the men asked me whether I was a 'counter' or a 'starter.' Not understanding the meaning of his question, my reply was, 'I am not a counter-tenor.' 'I am aware of that,' he said, 'or you would not be sitting among the basses.' He then went on to explain that when two men sang from the same book, in order to save the trouble of both counting the rests only one of them counted the time, who was therefore called the 'counter.' When he had completed the proper number of bars' rest he gave his companion a push, and this man took up the point immediately and was therefore called the 'starter.'

These entertaining 'journals' consist of 340 pages, of which 223 are devoted to detailed accounts of three foreign journeys undertaken by Smart. Herein lies the most interesting feature of the book, especially his intercourse with Beethoven. In the year 1825 Smart enjoyed an eventful Continental holiday. He visited Weber, Beethoven, and Mendelssohn (then a boy of sixteen) in their own homes. Who does not envy him? It was on Friday, September 9, 1825, that Smart first met Beethoven. In simple, chatty language he thus describes the scene:

At twelve I took Ries to the Hotel Wildemann, the lodgings of Mr. Schlesinger, the music-seller of Paris, as I understood from Mr. Holz that Beethoven would be there, and there I found him. He received me in the most flattering manner. There was a numerous assembly of professors to hear Beethoven's second new manuscript quartette, bought by Mr. Schlesinger. This quartette is three-quarters of an hour long. They played it twice. The four performers were Schuppanzigh, Holz, Weiss, and Lincke. It is most chromatic, and there is a slow movement entitled 'Praise for the recovery of an invalid.' Beethoven intended to allude to himself, I suppose, for he was very ill during the early part of this year. He directed the performers, and took off his coat, the room being warm and crowded. A staccato passage not being expressed to the satisfaction of his eye, for alas, he could not hear, he seized Holz's violin and played the passage a quarter of a tone too flat.

No less naïvely does Smart record a visit he paid to Beethoven on September 16, 1825. The master was then living at Baden, near Vienna, and one of the Ries family was the English knight's companion on that interesting occasion.

After walking in the little park and looking at the baths we went to Beethoven's lodgings according to his invitation. These are curiously situated, a wooden circus for horse-manship has been erected in a large court before his house. He has four large-sized rooms opening into each other, furnished *à la genius*, in one is the grand pianoforte, much out of tune, given him by Broadwood, in which is written, besides the Latin line, the names of J. Cramer, Ferrari, and C. Knyvett. Beethoven gave me the time, by playing the subjects on the pianoforte, of many movements of his symphonies, including the Choral Symphony, which according to his account took three-quarters of an hour only in performance. The party present, namely Holz, the amateur violin; Carl Beethoven, the nephew; besides young Ries, agreed that the performance at Vienna only took that time; this I deem to be totally impossible. It seems at Vienna the Recit was played only with four 'celli and two contra bassi, which certainly is better than having the tutti bassi. . . . He told me of a mass, not yet published, which he had composed. We had a long conversation on musical subjects conducted on my part in writing. He is very desirous to come to England.

After ordering his dinner with his funny old cook and telling his nephew to see to the wine, we all five took a walk. Beethoven was generally in advance humming some passage. He usually sketches his subjects in the open air; it was on one of these occasions, Schuppanzigh told me, that he caught his deafness. He was writing in a garden and was so absorbed that he was not sensible of a pouring rain, till his music paper was so wet that he could no longer write. From that day his deafness commenced, which neither art nor time has cured.

On our return we had dinner at two o'clock. It was a most curious one and so plentiful that dishes came in as we came out, for, unfortunately, we were rather in a hurry to get to the stage coach by four, it being the only one going to Vienna that evening. I overheard Beethoven say, 'We will try how much the Englishman can drink.' *He* had the worst of the trial.

The victorious knight gave Beethoven his diamond pin 'as a remembrance of the high gratification I received by the honour of his invitation and kind reception.'

Sir George Smart's visit to the Mendelssohn family at Berlin, his intercourse with Weber, who died at his (Smart's) house in Great Portland Street—which has been recently demolished, by the way—and other incidents furnish much quotable matter; but enough has been said to attract readers to an interesting contribution to musical literature. The editors have done their work well, though the subject-matter might have been compressed with advantage, and the date of Mendelssohn's first appearance at the Philharmonic Society is mixed up on pages 64 and 271. An excellent index increases the value of the volume as a book of reference.

One of the best of Sir George Smart's anecdotes relates to King William IV. At the grand Musical Festival of the year 1834, held in Westminster Abbey, his Majesty dozed off during one of the performances. While the duet for bass voices from 'Israel in Egypt' was being sung, the Queen suddenly aroused her royal Consort with the remark, 'What a fine duet—The Lord is a man of war.' The sailor King, not being thoroughly awake, said, 'How many guns does she carry?'

Thirty-three years have come and gone since, on that sad February day, the mortal remains of Sir William Sterndale Bennett were laid to rest in Westminster Abbey. No undue haste, therefore, has been made in presenting the biography of one who upheld the doctrine of true art in music. That a son should not write the life-story of his father is a natural objection which most certainly does not apply in the present instance. With filial affection yet unswerving fidelity, Mr. J. R. Sterndale Bennett has set forth the strenuous and high-principled life of his father in a series of attractive pictures that are never overdrawn nor tinged with *couleur de rose*. The master-musician is presented to us successively as the orphan-chorister at King's College, Cambridge, the clever boy-student at the Royal Academy of Music, the gifted composer, the friend of Mendelssohn and Schumann, and the hard-worked teacher. Also as a beautiful pianoforte player having a lovely touch, a conscientious conductor, a Cambridge Professor of Music, a Principal of the Royal Academy of Music, a lover and true disciple of Bach, and, above all, as an artist-minded man of a very lovable disposition. Such a life is not lived by every musician, and therefore we warmly welcome this admirably compiled biography, not only for its own sake but for the lessons it teaches.

Not by any means the least interesting feature of this attractive volume is the correspondence between Bennett and his friends Mendelssohn and Schumann. One of the many letters written by the former reads thus:

> My dear Bennett, Shall I dine to-morrow with you and drink 10 pints of porter? Or rather not?
>
> Yours ergebenstly,
>
> FELIX MENDELSSOHN BARTHOLDY.
>
> London, May 17, 1844.

This amusing note written in English and Bennett's felicitous reply, are given in facsimile in the book. In his letters written to Bennett from Germany, Mendelssohn does not forget his English friends: 'If you see Mr. Attwood,' he says, 'pray remember me *very* kindly to him, and also my best compliments to Mr. Davison (has he received my Psalm, which I gave to Mr. Novello for him?).'

The correspondence with Schumann is no less interesting. Bennett, in December, 1850, strongly urged Schumann and his wife to visit England during the Great Exhibition year. That Schumann entertained the idea is shown in the following extract from his letter to Bennett, dated 'Düsseldorf, January 2, 1851':

> We would arrive in London in the beginning of May, and could be back again by the 1st of June. . . . The question now is, Could we in so short a time earn enough to cover the cost of journey and living, which we estimate at £100 at least? If you think so, we would wish for nothing further.

Compare this modest amount with the fee now asked by a prima-donna for one performance! Schumann continues:

> Another thing I should like to mention. You will think it natural, and you also touch upon it in your letter, that I should not like to remain idle at my wife's side, but should also like to show myself as a musician, namely as a Conductor, which is my greatest desire. Now could you negotiate this, as for instance with the Philharmonic Society, so that there might be some chance of bringing it about? I have many works which I believe might find favour in England: 'Paradise and the Peri,' an Overture and incidental music to Byron's 'Manfred,' a new Symphony lately completed, and much besides, which to you above all I should have such great pleasure in showing.

The proposal, however, never came to fruition, and it was not until five years later—when Schumann was laid aside by his terrible malady—that his gifted wife came alone to England for the first time. It was then that she sang in the chorus in her husband's 'Paradise and the Peri,' at the performance of the work given at the Philharmonic concert of June 23, 1856. Five weeks later her beloved Robert died in her arms. In a letter written thirty-three years later to the author of this book, Madame Schumann said: 'I shall never forget how kind your parents both were to me when I first came to England.'

We had marked several passages to which attention should be called did space permit, were it not unfair to quote further from a book which is full of interest from cover to cover and therefore is sure to attract many readers to its pleasant pages.

There seems to be a little confusion as to the date and circumstance of the composition of the well-known Barcarolle in the Pianoforte concerto in F minor (pp. 42 and 70): and on p. 18 the year of Bennett's stage appearance as Cherubino, in Mozart's 'Figaro,' should be 1830, not 1831. But these are trifles in a biography that otherwise is spotless in the purity of its sincerity.

DARWIN AND LORD KELVIN AND MUSIC.

That music can go hand in hand with science is proved in the lives of two of the most eminent scientists of modern times—Charles Darwin, the centenary of whose birth will fall next year, and Lord Kelvin, better known as William Thomson. It is true that there was a considerable difference in the musicianship of the two men, but they both loved the art in their own particular way. Moreover, they both found scope for their love of music as undergraduates at Cambridge. In his autobiography Darwin says:

> I got into a musical set [at Cambridge]. . . . From associating with these men and hearing them play, I acquired a strong taste for music, and used very often to time my walks so as to hear on week-days the anthem in King's College Chapel. This gave me intense pleasure, so that my backbone would sometimes shiver. I am sure that there was no affectation or mere imitation in this taste, for I used generally to go by myself to King's College, and I sometimes hired the chorister boys to sing in my rooms. Nevertheless I am so utterly destitute of an ear, that I cannot perceive a discord, or keep time and hum a tune correctly; and it is a mystery how I could possibly have derived pleasure from music.

He goes on to say:

> My musical friends soon perceived my state, and sometimes amused themselves by making me pass an examination, which consisted in ascertaining how many tunes I could recognise when they were played rather more quickly or slowly than usual. 'God save the King,' when thus played, was a sore puzzle. There was another man with almost as bad an ear as I had, and strange to say he played a little on the flute. Once I had the triumph of beating him in one of our musical examinations.

A fellow undergraduate at Cambridge, the late Judge Herbert, says of Darwin, 'What gave him the greatest delight was some grand symphony or overture of Mozart's or Beethoven's, with their full harmonies.' On one occasion Herbert remembers 'accompanying him to the afternoon service at King's, when we heard a very beautiful anthem. At the end of one of the

parts, which was exceedingly impressive, he turned round to me and said, with a deep sigh, "How's your backbone?"' He often spoke in later years of a feeling of coldness or shivering in his back on hearing beautiful music.

Some interesting sidelights on the every-day life at Down during the scientist's later years, are supplied by Dr. Francis Darwin in the biography of his eminent father. Music is thus referred to:

In the evening—that is, after he had read as much as his strength would allow, and before the reading aloud began—he would often lie on the sofa and listen to my mother playing the piano. He had not a good ear, yet in spite of this he had a true love of fine music. He used to lament that his enjoyment of music had become dulled with age, yet within my recollection his love of a good tune was strong. I never heard him hum more than one tune, the Welsh song 'Ar hyd y nos,' which he went through correctly; he used also, I believe, to hum a little Otaheitan song. From his want of ear he was unable to recognise a tune when he heard it again, but he remained constant to what he liked, and would often say, when an old favourite was played' 'That's a fine thing; what is it?' He liked especially parts of Beethoven's symphonies and bits of Handel. He was sensitive to differences in style, and enjoyed the late Mrs. Vernon Lushington's playing intensely, and in June, 1881, when Hans Richter paid a visit to Down, he was roused to strong enthusiasm by his magnificent performance on the piano. He enjoyed good singing, and was moved almost to tears by grand or pathetic songs. His niece Lady Farrer's singing of Sullivan's 'Will he come' was a never-failing enjoyment to him. He was humble in the extreme about his own taste, and correspondingly pleased when he found that others agreed with him.

In the month of April, 1844, John B. Dykes, then an undergraduate at Cambridge, wrote to his sister Lucy in the following terms:

I am bringing home a friend who plays the cornet in our band, and rejoices in the very *un*common name of Thomson. He is a great friend of mine and a very nice fellow, and, what is more, a most gentlemanly man.

This cornet-playing and 'most gentlemanly man' is now known the world over as William Thomson, Lord Kelvin. We learn from Canon Fowler's 'Life and letters of John Bacchus Dykes' that 'The friend came and delighted his hosts with his simple, good-natured kindliness. They have a lively recollection of how he made a flying-machine with umbrella whalebones, persuaded an egg to stand alone, and performed wonderful experiments, besides joining in the family concerts.'

A few months earlier Dykes had become a member of the Peterhouse Musical Society, in Peterhouse (now modernized into St. Peter's College). This modest Society, founded in Michaelmas Term, 1843, had as one of its original members William Thomson, and in all probability J. B. Dykes as another. The latter records in his diary, November 9, 1843, 'Went to a private meeting of the Peterhouse Musical Society. They fixed that I was to take the piano.' The first public (or semi-public) concert given by the Society took place at the Red Lion, in Petty Curry, on Friday, December 8, 1843, when the following was the programme:

PART I.

Symphony, No. 1		*Haydn*
Glee	Ye breezes softly blowing	*Mozart*
Solo Flute	Portuguese air with variations	*Nicholson*
Song	In native worth (Creation)	*Haydn*
Overture	Masaniello	*Auber*

PART II.

Overture	Semiramide	*Rossini*
Ballad	As down the sunless retreats	*Dikes*
Walzer	Elisabethen	*Strauss*
Song	Fra poco a me	*Donizetti*
Quadrille	Royal Irish	*Jullien*

The composer named 'Dikes' in the above programme was the young undergraduate whose hymn-tunes are so well-known. The concert is thus recorded in the *Cambridge Chronicle* of December 16, 1843:

Peterhouse Musical Society.—The members of the Peterhouse Musical Society met on the evening of yesterday at the large room in the Red Lion, and gave a Concert of vocal and instrumental music to their friends. The audience and performers consisted almost exclusively of gownsmen, of whom there were between two and three hundred present. The band, eleven in number, was led by Mr. Sippel, and performed in good style Haydn's 1st Symphony, the overture to Masaniello, Strauss's Elizabethan Waltzes, and the Royal Irish Quadrilles. In addition to this there was a glee, a flute solo by S. W. King, Esq., of Catherine Hall, and two or three songs. On the whole the performance did credit to the musical taste of the University. One thing we cannot forbear mentioning, which reflects somewhat on the gallantry of the Society: not a single lady was present! Next term, however, we hope to see these festivals of Euterpe graced with the presence of the fair.

Two extracts from letters written by Dykes to one of his sisters in the year 1844 are of special interest. They speak for themselves; but it should be stated that in the spring of 1844 the name of the Peterhouse Musical Society was changed to the Cambridge University Musical Society, which still exists. Dykes writes:

I had a deputation almost as soon as I got up, to ask me to take the Presidentship of the University Musical Society, now vacant by the departure of Blow. I asked for time to think about it, and then sent and declined it, in consequence of the reading, etc. (was not this good of me!). I am very glad, however, that I did, for we have prevailed on that splendid fellow Thomson [Lord Kelvin] of Peterhouse to take it. It will be no end of a feather in our caps, to have such a man as our representative in the University.

Again:

Our Musical Society is getting on famously. Walmisley is going to join us. He says it is the most splendid affair since he came to the University.

At the first concert—May 1, Cambridge Town Hall—of the re-named Society, Mr. Dykes sang two comic songs, John Parry's 'Nice young man' and 'Berlin wool,' the latter as an encore. To think that these ditties were sung at a concert of the Cambridge University Musical Society!

In a letter written to Mrs. Cheape, the Rev. Dr. Dykes's sister, and printed in the 'Life of Dr. Dykes,' Lord Kelvin gave some interesting information concerning his musical life at Cambridge. The letter is dated 'The University, Glasgow, February 23, 1896, and reads as follows:

'The first President of the Peterhouse Musical Society was G. E. Smith, who remained President until his death in 1844, when it had become the C.U.M.S. He came up to Peterhouse as an undergraduate, at the same time with myself, October, 1841.

Blow, an undergraduate of a year later, succeeded him, and retired in 1845, when I became President.

Blow was a splendid violin-player, and he continued as first violin in the C.U.M.S. till 1846. He became a clergyman, and lived to about 1874.

When I left Cambridge in 1846 to enter on my professorship here, your brother John succeeded me as President.

I still came up from Glasgow in the May term, and continued my part (as 2nd Horn) in the orchestra, till (as far as I can recollect) your brother retired in 1847 on leaving Cambridge. He was succeeded by E. W. Whinfield, of Trinity, an excellent violoncello player, of whom your brother thought very highly.

A Jubilee Commemoration of the first fifty years of the C.U.M.S. was held at Cambridge in 1893, and

I find a menu card of a dinner given on the occasion in King's College Hall on June 12th, with some pencilled notes on the back of it for a reply to the toast Prosperity to the C.U.M.S.

Founded 22 years after the birth of *Der Freischütz*.

17 years after the birth of *Oberon* and death of Weber.

16 years after the death of Beethoven. Mendelssohn still alive.

These were our gods.

1843 : G. E. Smith, Cornet, Founder, and first President.

1844-45 : Blow, Violin and President.

1845-46 : Thomson, 2nd Horn and President.

" Macdonnell, of Magdalene, 1st Horn and Secretary.

1846-47 : Incomparable John Dykes, Musician and President.

1847 : Whinfield, 'Cello and President.'

At one of the social functions which in 1893 celebrated the jubilee, Mr. Sedley Taylor said that Lord Kelvin was practically the founder of the Cambridge University Musical Society.

Continuing his letter to Mrs. Cheape, Dr. Dykes's sister, Lord Kelvin said :

'I well remember my first visit to your father's hospitable house in Wakefield, with your brother, in the Easter Vacation, 1844. I can never forget the kindness I received from all your family, including the extreme good nature of your father in giving me some instructions in the French Horn, and allowing me to play on it in his study when he was out at the Bank, and the, if possible, more extreme good nature of the rest of the family, in tolerating the noises that came from that room during many hours of each day of my visit.'

Mr. Edward O. Dykes, brother of the Rev. Dr. J. B. Dykes and one of the youngest members of the family, recalls that visit of 'Mr. Thomson,' in a recent letter to the present writer. He says : 'I was the thirteenth of fourteen children ; but, although it is so long ago as sixty-three years, I remember it quite well and the awful noises made when my father gave him lessons on the French horn. Also how we had to hunt through the house for old umbrellas to extract the whalebone, of which the ribs were made in those days, for the purpose of Mr. Thomson's model flying-machine ; and that he succeeded in making it fly across the drawing-room, and that he was still not satisfied with it!'

Church and Organ Music.

ABIDE WITH ME.

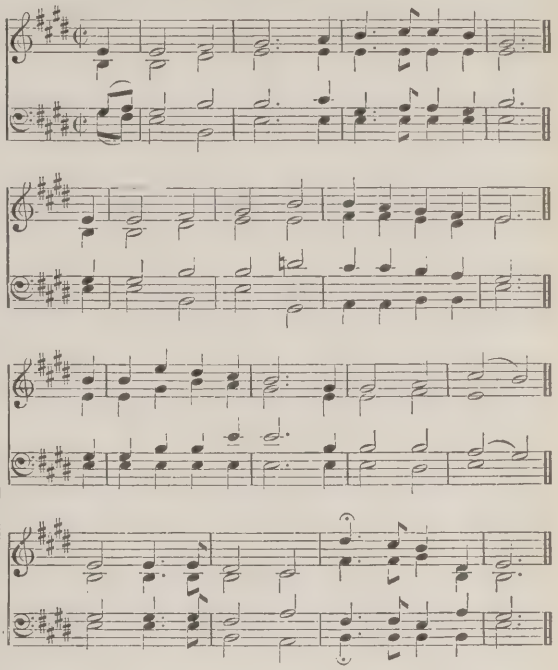
Through the kindness of Miss Hogg, grand-daughter of the author, we are enabled to give the music composed by the Rev. H. F. Lyte to his famous evening hymn. It is printed on a four-page octavo leaflet, and entitled :

ABIDE WITH ME! Words and music by the Rev. H. F. LYTE, Late Incumbent of Lower Brixham.

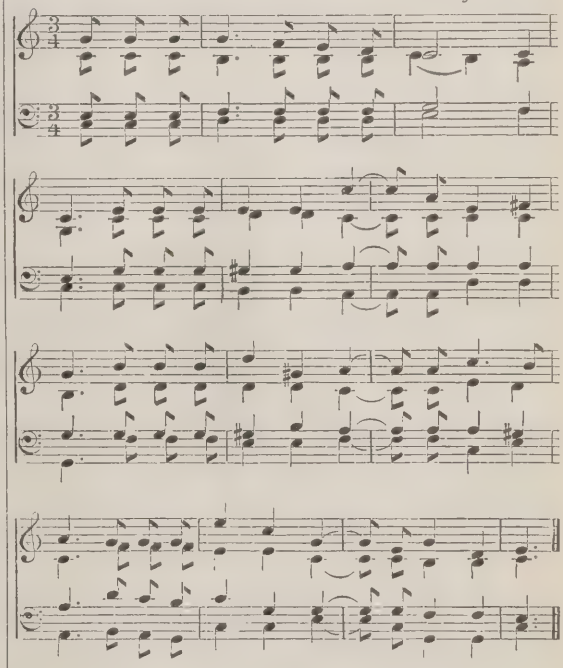
Any profit from the sale of this Hymn is to be given to the Brixham Sunday Schools.

Bristol : John Wright & Co., Steam Press, Thomas Street. 1863.

The music, printed with an extra stave for the melody and first verse, appears on page 2 and the remaining verses, 2 to 8, of the hymn occupy page 3. At the word 'shadows' (in verse 8) there is a foot-note reference to 'Cant. ii., 17,' which is 'Until the day break, and the shadows flee away.' Here is the Rev. H. F. Lyte's own setting of his well-known lyric.



Sir John Goss attempted to solve the difficulty of accentuation in Lyte's hymn by the following setting, which he composed specially for the 'Hymnary' :

Sir JOHN GOSS.

Troyte's chant, which appeared in the earlier editions of 'Hymns Ancient and Modern' as an alternative to Monk's tune, is an unsatisfactory setting. Many composers have been attracted to Lyte's words. In two instances the tunes composed by Mr. James Langran and the late Thomas Hewlett have become associated with other hymns, the latter with 'Weary of earth.' The words have been set, in semi-anthem form, by Sterndale Bennett in his 'Woman of Samaria.'

IN MEMORIAM: QUEEN VICTORIA.

The anniversary, on January 22, of the lamented death of Queen Victoria was commemorated at the Royal Mausoleum, Frogmore, by a special service at which the King and Queen, with other members of the Royal Family, were present. The following music was sung, unaccompanied, by the choir of St. George's Chapel, Windsor, under the direction of Sir Walter Parratt, M.V.O., Master of the Musick to the King: Hymn, 'They whose course on earth is o'er,' words by the Rev. Dr. J. M. Neale, to the tune Culbach; anthems, 'Tears, for the good and true,' words by the Bishop of Ripon, music by Sir Walter Parratt; and 'Blessed angel spirits offer praise undying,' Tchaikovsky's 'Hymn to the Trinity,' the English words adapted by Mr. W. G. Rothery, which appeared in The Musical Times of June, 1906.

THE ABBEY 'ORGAN-BLOWER.'

Mr. Charles Groves, 'organ-blower' of Westminster Abbey, has recently retired, at the age of seventy-four, from the duties which he has worthily discharged for twenty-four years. These duties have consisted in attending to the nine-horse-power gas-engine which supplies wind to the Abbey organ. This engine is placed below ground in the centre of the cloister, from the precincts of which the familiar and venerable figure of Mr. Groves will be missed during service-time. In former days the organ-blower of the Abbey occupied an important place in Coronation processions. On those occasions he was clad in a short scarlet coat, and on his left breast he wore a badge, consisting of a silver-gilt nightingale perched on a twig. At the coronation of George II.—for which Handel wrote his famous coronation anthems—a King's Scholar of Westminster School, Kingsman by name, paid tribute to the organ-blower in the following poetry:

Behold the Man in solemn state,
Whose scarlet mantle shows him great!
Of what new order can he be?
The King's first organ-blower he!
Oh! could I but thy praises sing,
First organ-blower to the King!
The masters of the tuneful trade
Must own thy necessary aid.
Thou in their harmony may'st claim
At least an equal share of fame.
Mute without thee the organ's found;
Theirs are the notes, but thine the sound.

SIR HERBERT OAKELEY.

A memorial brass to Sir Herbert Oakeley has been placed in the north-east transept of Canterbury Cathedral bearing the following inscription:

In Memory of
SIR HERBERT STANLEY OAKELEY,
Knight, Mus. Doc., Born 1830, Died 1903.
Pupil of Archbishop Tait at Rugby
Ward of Dean Lyall at Canterbury.
He early felt the 'sweet influences' of Church Music
Many of his Compositions were first sung
in this Cathedral.

'It is not night if Thou be near.'
'Comes, at last, a voice of thrilling gladness.'

One of the above compositions referred to was Oakeley's well-known quadruple chant, specially composed for the choir of Canterbury Cathedral and for Psalm 78, sung on the 15th evening of the month.

A PASTORAL ORGAN RECITAL AND CAROL CONCERT AT HEREFORD.

Dr. Sinclair gave a Pastoral organ recital, interspersed with appropriate vocal music, in Hereford Cathedral, on January 11. The following were the organ solos played on that occasion:

First Offertoire on two Christmas Themes	*Guilmant.*
Pastoral symphony ('Christmas' oratorio)	*Bach.*
Pastorale in F	*Kullak.*
Pastoral symphony ('Messiah')	*Handel.*
Fantasia on Christmas carols	*Best.*
Pastorale from Symphony No. 2	*Widor.*
Pastorale in C	*Lefébure-Wély.*
Christmas march	*Merkel.*

The chief interest in the carol concert given by the Hereford choristers at the Town Hall on New Year's Day, was a new work composed specially for the occasion and dedicated to the choristers by Sir Edward Elgar. This is cast in the form of a two-part chorus (with parts for men's voices), the accompaniment being for pianoforte and two violins. The words are by Lady Elgar—who, with Sir Edward, is spending the winter in Rome—and constitute a greeting between the Tiber and the Wye. Here is the quartet of stanzas:

I.

Bowered on sloping hillsides rise
In sunny glow, the purpling vine;
Beneath the greyer English skies,
In fair array, the red-gold apples shine.
To us in sun,
Love is but one;
Hearts beat and glow
By oak or vine,
Friends, always mine.

II.

On and on old Tiber speeds
Dark with its weight of ancient crime:
Far north, through green and quiet meads,
Flows on the Wye midst mist and silvering rime.

III.

The pifferari come from far,
They seek the shrines, and hymn the peace
Which herald angels, 'neath the star,
Foretold to shepherds bidding strife to cease.

IV.

Our England sleeps in shroud of snow,
Bells, sadly sweet, recall life's flight,
And tears, unbid, are wont to flow,
As 'Noël! Noël!' sounds across the night.
To you in snow,
To us in sun,
Love is but one;
Hearts beat and glow
By oak or vine,
Friends, always mine.

A hearty welcome is accorded to 'No. 2' of the *Old Choir Boys' Magazine* (York Minster), under the editorship of Mr. G. Arthur Scaife, head-master of the York Minster Choir School. The articles include 'The privileges of a Minster choir boy,' by the Rev. W. Bernard East; 'Something about organs,' by Mr. James I. Wedgwood; while Canon Julian writes on 'Sacred carols: ancient and modern,' and Mr. Arthur H. Brown continues his interesting notes on 'Monuments and monumental inscriptions.' Two of the latter may be quoted. The first, at Streatham, Surrey, and of the year 1746, reads:

Elizabeth, wife of Major-General Hamilton, who was married forty-seven years, and never did *one* thing to disoblige her husband.

A more recent epitaph—at Wenhaston, Suffolk, 1814—is contained in this couplet:

Life is only a pain below,
When Christ appears—then up we go.

ST. PAUL'S CATHEDRAL.

The Festival of the Conversion of St. Paul was celebrated with its customary impressiveness. At Mattins the music included Dr. Basil Harwood's *Te Deum* and *Benedictus* in A flat. The Communion Service was Dvorák in D, accompanied by a full orchestra, while Mozart's 'Jesu, Word of God Incarnate' was sung during Communion.

At Evensong the Canticles were sung to Dr. Eaton Faning's festival setting in C—jubilant strains eminently befitting the occasion. The anthem consisted of a selection from Mendelssohn's oratorio 'St. Paul,' which, as in previous years, since 1873, was sung with full orchestral accompaniment, the Service also receiving the benefit of this efficient instrumental force. Sir George Martin conducted with complete insight into the spiritual potentialities of the music; and the organ was in the competent hands of Mr. Charles Macpherson. Large congregations were present at both services.

The death of the Rev. Edward Husband—on January 3, aged sixty-four—has removed a very remarkable clergyman from the scene of his earthly labours. For more than thirty years Mr. Husband had been vicar of St. Michael and All Angels' church, Folkestone, and moreover he was his own organist. A genial man of varied gifts, he instituted at his church monthly 'Sunday afternoons for the people,' of which the 250th was held last year. On those occasions he gave an organ recital and an address. The music at his church attracted many people, and he devoted much thought and energy to its rendering. Not satisfied with the orthodox type of organ, he had an instrument fitted with drums, cymbals and bells, which he himself played *con amore*. One of his most popular pieces was from his own pen, entitled 'The Storm,' in which he was a rival to Neukomm and Lemmens.

The death is recorded with regret of Mr. Henry Cotter Nixon, which took place at Bromley on Christmas Day. The fourth son of Henry George Nixon—well known in his day as a composer—he was born on May 17, 1842, and was a grandson, on his mother's side, of John Danby, the glee composer. Mr. Nixon held various organistships, especially at Roman Catholic Churches, the last being St. Patrick's, Soho Square. In 1876 he obtained the degree of Bachelor of Music at Cambridge, and as long ago as 1867 he obtained the Fellowship of the Royal College of Organists. During a residence at Hastings he did much to promote the cause of music at that watering-place, as conductor of the Hastings and St. Leonards Orchestral Society, and in other directions. His compositions include four concert overtures and other orchestral works, a Concertstück for pianoforte, chamber and pianoforte music, cantatas, church music, &c.

At the fifth annual choir festival of St. John's Church, Lower Weston, Bath, on January 6, Sullivan's 'Festival Te Deum,' preceded by the *In Memoriam* overture, was performed under the direction of the organist, Mr. H. F. Weight, with Mr. A. Salter at the organ and Mr. J. W. Duys as leader of the orchestra. Earlier in the day an organ recital was given by Mr. H. J. Davis, organist of Christ Church, Bath. The chief feature of the fourteenth annual entertainment given by the church choir was Dr. Arthur Somervell's operetta 'The enchanted palace,' performed on four successive days last month during the 'choir festival week,' under Mr. H. F. Weight's careful direction.

The following is the description of a new organ, as recorded in a local newspaper, in a chapel in the West of England: 'Quartered oak case, finished front and back, its dimensions are: height, 42 inches; width, 25 inches; length, 52 inches; with 285 orchestral multitone reeds. The instrument, which cost £22, is entirely controlled by 14 stops and two knee swells.'

Sir Hubert Parry's Magnificat in D has recently been sung by choir and congregation on Sunday evenings at St. Paul's Church, Princes Park, Liverpool, with encouraging success. The vicar, Rev. J. Gough McCormick, is responsible for the experiment, which is intended to stimulate and improve the congregational interest in and singing of Church music of the best type, and the vicar's initiative and enthusiasm have been attended with good results. Several congregational rehearsals of the Magnificat, which is on broad, dignified lines, have been personally conducted by Mr. McCormick, who provided 1,000 copies of the service for the use of the adult members of the evening congregation.

At the dedication festival service in connection with the thirty-seventh anniversary of All Saints' Church, Petersham, the music included Mr. John E. West's festival setting (in A) of the evening canticles and two anthems—'I was glad' (Elvey) and 'The Lord is in His holy temple' (Gordon Saunders). These compositions and the whole of the service music were excellently rendered by an augmented choir of 100 voices, which had been admirably trained by Mr. William T. Wood, choirmaster of the church. Mr. C. R. Evans, organist of the church, ably presided at the organ.

Mr. E. Stanley Jones, of Cardiff, has issued a second edition of his useful pamphlet 'Hints to candidates for the examinations of the Royal College of Organists.'

ORGAN RECITALS.

Dr. Roland Rogers, Bangor Cathedral—Bridal March, *Hollins*.

Mr. G. Bernard Gilbert, Town Hall, Stratford—Two sketches (in G major and minor), *Chipp*.

Mr. Arthur R. W. Scott, St. Bartholomew's, Battersea—Menuetto, *Berthold Tours*.

Mr. Frederick C. Thomas, Methodist Church, St. Mary's, Ontario—Scherzo, *Dethier*.

Mr. W. Paget Gale, Knox Church, Dunedin—Duet-sonata (with Mr. J. K. Hartley), *Merkel*.

Mr. H. Mozart Sheaves, Parish Church, Timperley—Marche des rois mages, *Dubois*.

Mr. F. W. Brinkworth, Tabernacle Congregational Church, Chippenham—Pastoral sonata, *Rheinberger*.

Mr. Chastey Hector, Parish Church, Brighton—Chaconne in F, *Purcell*.

Mr. Arthur S. James, St. Peter's, Mill End, Rickmansworth—Fanfare, *Lemmens*.

Mr. John H. Earnshaw, Trinity Wesleyan Church, Kimberley, S. Africa—Fantasia on the Vesper Hymn, *Turpin*.

Dr. A. H. Edwards, Thornton Parish Church, Bradford—Variations in A minor, *Faulkes*.

Mr. W. A. Roberts, St. Paul's, Prince's Park, Liverpool—Andante (Sonata in D minor), *Battison Haynes*.

Mr. L. H. Fletcher, Ebenezer Baptist Church, Coseley—The Storm, *Lemmens*.

Mr. E. H. Thorne, St. Anne's, Soho—Variations on an Original Theme, *E. H. Thorne*.

Dr. A. B. Plant, Town Hall, Burton-on-Trent—Festival Toccata in B flat, *Wolstenholme*.

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. Fred. W. Brock, St. James's Church, Bermondsey.

Mr. William J. Comley, St. Margaret's Church, Upper Norwood, S.E.

Mr. Bernard Crook, St. Patrick's Roman Catholic Church, Soho.

Mr. J. A. Ingham, St. Mary Magdalene's Church, Ashton-upon-Mersey.

Mr. James Niccol, Brandon Street United Free Church, Motherwell.

Mr. T. Percival Powell, St. John the Baptist and St. Felix Church, Felixstowe.

Mr. T. W. Redworth, Ealing Congregational Church.

Reviews.

The Letters of Robert Schumann. Selected and edited by Dr. Karl Storck. Translated by Hannah Bryant.

[John Murray.]

Nothing is more biographically valuable about a really great man than the letters he wrote, especially if they be interesting, and if the writer, as in the case of Robert Schumann, be gifted with literary grace. The letters which Dr. Storck has so admirably selected cover a period of a quarter of a century, the first having been penned when the writer was seventeen years of age, the last (to Brahms) when he was forty-four. These communications are as windows through which we can look into the life of this poetic-minded musician at the different stages of its development, and in looking we can appreciate its joys and sorrows, its aspirations and disappointments. Breathing the spirit of exquisite tenderness are the letters addressed to his beloved Clara, first as his true-hearted fiancée, and afterwards as his devoted and heroic wife. No less beautiful are the letters from Clara to her much loved Robert. Mendelssohn, Joachim, and Brahms are a distinguished trio who find a place in this fascinating correspondence. To Mendelssohn, Schumann wrote :

> Clara told me with genuine pleasure how good and kind you had been. You know she is an old admirer of yours, and is happy at your least sign of approval. For her untiring zeal and energy in her art she really deserves everyone's love and encouragement ; then, as a woman, she is indeed a gift from heaven.

He then goes on to refer to Mendelssohn's Organ sonatas, and says :

> Each Sonata is rounded off to a complete picture. Bach's music gives me the impression of himself seated at the organ, but yours brings me a vision of a Cecilia fingering the keys. How charming that that should be your wife's name, too ! . . . One thing is certain, dear Mendelssohn, no one but you writes harmonies so pure, harmonies ever-increasing in purity and spiritual beauty.

To Joachim he writes :

> The cigars suit me admirably. They have a Brahmsian flavour, which is strong, as usual, but agreeable. I can see a smile steal over his face !

And to Brahms, not so very long before his (Schumann's) death, under date ' Endenich, November 27, 1854 ' :

> How I long to see you, dear friend, and hear your lovely *Variations* [Op. 9] played either by you or by Clara, of whose beautiful rendering Joachim told me in his letter. There is an exquisite coherence about the whole work, a wealth of fantastic glamour peculiarly your own, and, moreover, evidence of what is to me a new development on your part. I mean the profound skill with which you introduce the theme at odd moments, mysteriously, passionately, and again let it disappear completely. Then the wonderful close to the 14th variation, with its ingenious imitation in the second above ; the 15th, in G flat, with its glorious second part ; and the last !

These extracts suffice to sample the contents of this readable and valuable book that should find its way into the hands and minds of true lovers of music, young and old alike ; it is a well-spring of delight from which all may draw to the advantage of their artistic well-being and pleasure. This well-got up volume is enriched with beautifully reproduced portraits of Robert and Clara Schumann, the latter at the age of twenty-three.

PART-SONGS FOR MEN'S VOICES.

My heart's dearest. Oh, proud and haughty maiden. The merry frogs. The handy man. Words by W. G. Rothery. Music by Wilhelm Speiser.

A spring shower. The Linden blossom. Words by W. G. Rothery, music by Willy von Moellendorff.

It is the miller's daughter. Words by Tennyson. Music by Frederick A. J. Hervey.

The midnight guard. Words by W. G. Rothery. Music by A. E. M. Grétry. [Novello & Co., Ltd.]

Mr. Speiser writes genially for the voice and avoids what are commonly called ' crabbed ' passages. ' My heart's dearest ' is a lively love lyric of folk-song character, one that pleases by its unaffected sincerity. ' Oh, proud and haughty maiden ' is an amusing ditty, the text suggesting a modern version of the fable of the fox and the grapes. ' The merry frogs ' is of a more broadly comic nature, and is a satire on incompetent teachers of voice-production. ' The handy man ' will be found less easy to sing than the preceding part-songs, but it is a merry strain that will repay the extra careful rehearsal demanded for its effective interpretation.

In Mr. von Moellendorff's ' A spring shower ' an attempt is made to suggest rainfall by the second tenors and first and second basses repeating rapidly, to a musical figure, the words ' pit patter,' until one is reminded of the piper who picked a peck of pepper. Above this accompaniment the first tenors sing the text to melodious phrases. The close, *Molto più lento*, in six parts, forms an effective contrast to the preceding vivacity. The part-song will require diligent practice to secure the necessary lightness and crispness of attack, but if it is well rendered it will delight its audience. ' The Linden blossom ' might be called a song of consolation, for the text bids a saddened spirit ' to greet with rapture Sweet Mary's enchanting night.' The music is appropriately smooth and tender in character, and richly harmonised.

Canon Hervey has written unpretentious music to Lord Tennyson's familiar lines, but the strains admirably echo the sentiment of the words.

' The midnight guard ' is a vocal march which, beginning *pianissimo*, works up to a *forte* climax followed by a *diminuendo* as the patrol passes into the distance—always an effective form.

Fifty years' experience of Pianoforte teaching and playing. By Oscar Beringer. [Bosworth & Co.]

There is a jubilant ring about these jubilee reminiscences which causes Mr. Oscar Beringer's pages to be anything but dull. From the time he gave his first pianoforte lesson for the fee of 1*s.* 3*d.* (the mother of the pupil had beaten him down to that sum from the eighteen-pence he, in the good opinion of himself, had ventured to ask) down to the present time, he chats most pleasantly of men and things that have come under his ken during his long and successful professional life. The book can be heartily recommended as one that will afford both amusement and profit as a pleasant fireside companion.

In view of a second edition, we venture to point out one or two slips of the pen. It was Alexander Billet, not Madame Arabella Goddard, who first played Beethoven's Pianoforte sonata in B flat (Op. 106), in England (p. 17) ; Joachim made his first appearance in England in 1844, not 1842 ; Mendelssohn died in 1847, not 1846 (both these slips are on p. 62) ; while in several places Davison is spelt Davidson, a common error. Portraits of Mr. Beringer and other musical notabilities add to the attractiveness of an acceptable brochure.

CHURCH MUSIC.

Te Deum and Benedictus, in E flat. By Charles Macpherson.

Te Deum, Jubilate, Magnificat and Nunc dimittis, in E flat. By H. Elliot Button.

Te Deum, Magnificat, Nunc dimittis, Jubilate, and Sanctus, in D. By T. S. Dupuis. Edited by John E. West.

[Novello & Co., Ltd.]

A well-trained and numerous choir is necessary in order to do justice to Mr. Charles Macpherson's Morning Service. Given these conditions, however, and an artistic organist, the effects will justify the means employed. The Te Deum contains passages in unison for the sopranos, tenors and

basses, and variety and contrast have been secured by this disposition of the voices no less than by harmonic means. The same style is maintained in the Benedictus, but in this there are two short solos for a soprano voice.

Mr. Elliot Button makes considerable use of voices in unison in his settings of the Canticles, but he intersperses passages in diatonic harmony with excellent results. A bright spirit animates the music allied to the Te Deum and Jubilate. The vocal writing is in four parts throughout, so, too, is the music for the Magnificat, but the Nunc dimittis opens with a passage for tenors or baritones in unison. While the organ accompaniment possesses some independence, it effectively supports the voices.

Of the service by Dr. Dupuis the Te Deum in particular is strong and typical English sacred music. So, too, is the Jubilate, conceived in the same bold but essentially reverent vein. The vocal part-writing is throughout for the usual four voices, which the organ accompaniment doubles. In this edition Mr. West has corrected several errors in the original parts.

NEW PART-SONGS.

Love. Words by Arthur Maquarie. Music by Edward Elgar (Op. 18, No. 2).
Fain would I change that note. Words anonymous. Music by Ralph Vaughan Williams.
We must not part as others do. Words Early 17th century. Music by Healey Willan.
A Lament. Words by Shelley. Music by John E. West.

[Novello & Co., Ltd.]

It is sometimes said that modern composers have lost the art of writing simply, but Sir Edward Elgar's setting of Mr. Maquarie's dainty little poem controverts that statement, for the music flows on in as clear and melodious a course as do the lines. Although easy to read and to sing, the part-song requires refined and finished treatment and, given these requisites, 'Love' will be found wholly charming.

Love is also the burden of the song by Dr. Vaughan Williams. The anonymous poet says 'O Love, they wrong thee much, that say thy sweet is bitter,' and the composer has evidently sought to make amends for the libel, with a result that will assuredly be declared satisfactory by those who sing this dainty ditty.

'We must not part as others do' presents another view of the tender passion, that of constancy. Faithfulness implies a good deal, and Mr. Healey Willan seems to have recognized this when writing his part-song. It commences *Lento con molto espressione* with a simple diatonic tune in the key of E major, the music soon changes to E minor and becomes chromatic, while the part-writing grows more independent and, be it added, interesting. The declaration that 'True love has wings' is set in the key of C, *Andante maestoso*, and when the first theme returns, it is accompanied by flowing counterpoint which prevails until an effective climax is reached *ff* in a false cadence, which is immediately followed by a most impressive *Coda* of three bars, sung *pianissimo* and *adagio*.

Shelley's pessimistic lines commencing 'O World! O Life! O Time!' are allied to music of genuine pathos by Mr. John E. West. A well-trained choir could easily make this part-song impressive, and it would certainly interest the singers.

BOOKS RECEIVED.

The Opera. A sketch of the development of opera. With full descriptions of all the works in the modern repertory. By R. A. Streatfeild. With an introduction by J. A. Fuller Maitland. Third edition, revised and enlarged. Pp. xix. + 363; 6*s*. (George Routledge & Sons.)

The Wagnerian Romances. By Gertrude Hall. Pp. 414; 5*s*. net. (John Lane.)

Great Musicians. By Ernest Oldmeadow. With thirty-two full-page illustrations. Pp. 304; 3*s*. 6*d*. net. (E. Grant Richards.)

Ludwig the Second, King of Bavaria. By Clara Tschudi, translated from the Norwegian by Ethel Harriet Hearn. With coloured portrait. Pp. vii. + 275; 7*s*. 6*d*. (Swan Sonnenschein & Co., Ltd.)

BOOKS RECEIVED (*continued*).

The threshold of music: an enquiry into the development of the musical sense. By William Wallace. Pp. xii. + 267; 5*s*. net. (Macmillan & Co., Ltd.)

Die Lehre von der vokalen Ornamentik. Erster Band: Das 17. und 18. Jahrhundert bis in die Zeit Glucks. Von Hugo Goldschmidt. Pp. 92. (Charlottenburg: Paul Lehsten.)

Journal of the Folk-Song Society. No. 11, being the second part of vol. iii. (The Hon. Secretary, 84, Carlisle Mansions, Victoria Street, S.W.)

Correspondence.

HANDEL'S MESSIAH.

SIR,—You quoted last month some wild remarks of Dr. Walker's concerning Handel's oratorios being 'in some danger of being relegated to the rubbish-heap.' The assertion is completely false; for Handel's works, secular and sacred, are more performed in Germany than ever, apart from their established position in England. It may be worth while to give the judgment concerning Handel and Bach, pronounced by no less an authority than Spitta. In his 'Life of Bach' (English edition III. 63), Spitta writes:

'Though all of Bach's compositions might be lost, still the B minor Mass, even to the remotest future, would bear witness to the artist's greatness with the weight of a divine revelation. There is only one other work that can really be set by the side of it. Handel's "Messiah" has often been compared to Bach's St. Matthew Passion, but this must inevitably lead to an unfair judgment of both these works, which, in reality, have hardly anything in common. The real companion work to the "Messiah" can only be the B minor Mass. The aim fulfilled by both works is the artistic presentment of the essence of Christianity. But the two men apprehended the subject differently; Handel viewed it from the independent and historical standpoint, Bach from the more limited doctrinal side. Though the latter was beyond a doubt the most suggestive as regards the depth of the world of feeling to be expressed, still the former afforded an opening for a more intelligible dramatic treatment, *which is no less pure in art.* As all the musical inspiration of that period was embodied in these two equally sound and gifted artists, and consequently each can only be perfectly understood through the other, *in any honest historical review we must refrain from elevating one at the expense of the other.* But the German nation may rejoice in boasting that both these incomparable geniuses were her sons.' (The italics are mine.)

Dr. Walker may profitably meditate on this passage, which may serve to comfort any Handel-lovers who may have been daunted by his attacks on the old master. We have indeed progressed far since Hullah wrote, in his two histories of music, concerning Handel and Bach, but there is still no danger of Handel's works being neglected.

Yours, &c.,
A LOVER OF ALL GOOD MUSIC.

The sad and distressing illness from which Dr. Edward MacDowell had suffered for some months past was mercifully relieved by death at New York on January 24. A biographical sketch, with special portrait, of Dr. MacDowell, one of the most distinguished of American composers, appeared in THE MUSICAL TIMES of April, 1904.

Mr. Thomas Dunhill announces a second series of Chamber Concerts, to be held at Steinway Hall on the first three Friday evenings in February. The special feature of these concerts will be the performance of works by British composers which have been previously given with success; at the same time each programme will contain certain standard compositions of acknowledged excellence. Two lady composers will be represented in the scheme in a Quartet-fantasie for pianoforte and strings by Miss Alice Bredt-Verne and a Pianoforte quintet by Miss Katharine Eggar.

THE LIMITS OF ARTISTIC EXPRESSION IN MUSIC.

Dr. Ralph H. Bellairs read an interesting and thoughtful paper on the above subject before the Musical Association on January 21; Mr. Clifford B. Edgar, honorary treasurer of the Association, in the chair, it is not easy to convey the import of such a discourse in a brief report, but the following summary has been kindly furnished by the lecturer.

The question of such limits is the most important in musical æsthetics; particularly so to-day, when the air is alive with unbridled freedom of experiment. The outstanding feature in contemporary music is the effort to make it what it cannot be, a means of explicit delineation of the concrete in daily life. The tangible result of such misconception is the 'tone-poem' of Richard Strauss and his disciples, which attempts the impossible task of dispensing with actors and text, and fails accordingly.

An examination of the musical creed of Richard Strauss as given in Professor Niecks's 'Programme Music': its numerous fallacies—the problem of 'extension of content' in recent music—influence of destructive criticism on the artist's outlook on life. Is music subject to the law of *Αὔξησις καὶ φθίσις* formulated by the old Greek philosophers? Undoubtedly so, if it is only to be the reflection of mere vital processes. The conditions to limit of artistic expression. In the highest 'plane' of musical expression there is perfect restraint of both idea and idiom. Self-abnegation is the true self-realization, as illustrated in only the greatest music. The analysis of 'sentimentality' in relation to music, including much religious music, as exemplified in its actual technique, slow appoggiatura, stagnant basses, and indolent rhythms: it is the perfect expression of that 'hedonism' which history reveals to be the ultimate fate of civilized nations. In regard to the painful question of neurosis in relation to music and reaction, the latter is often more akin to anarchy than to genuine progress. Finally, the more obvious limits to artistic expression relate to realistic imitation (which is ridiculous), untrammelled emotion and 'freakishness,' or deliberate eccentricity.

From all such phases the true artist for ever holds aloof absolutely. When one surveys much contemporary music so-called, even from the broadest point of view one is forced to say with Horace:

> Nil admirari prope res est una, Numici,
> Solaque quae possit facere et servare beatum.

THE INCORPORATED SOCIETY OF MUSICIANS.

The twenty-third annual Conference was held at Harrogate from December 31 to January 3, with the customary success. As on previous occasions the social element contributed not a little to the enjoyment of the meeting, and the various amusements, excursions, &c., formed a pleasant relief to the more serious part of the proceedings.

The Conference opened with a special service held at St. Peter's Church, at which was sung a Festival Te Deum, composed specially for the occasion by Dr. E. J. Crow, who died immediately after he had completed the work. A sermon was preached by the Bishop of Knaresborough, and Mr. J. Pullein, organist of the church, presided at the organ.

Four papers were read on the following subjects: 'The training of music teachers,' by Dr. Walter Carroll: 'Hugo Wolf and his songs' (musically illustrated), by Mr. T. J. Hoggett; 'A stocktaking of English music,' by Dr. F. J. Sawyer; and 'Municipal music and its possibilities,' by Mr. H. A. Fricker. A mere resumé of this quartet of discourses would do scant justice to their merits, and would be unfair to their authors. The papers and the discussions they evoked are printed verbatim in the special Conference number of the *Journal* of the Society, which also contains a full and graphic account of the entire proceedings.

A special feature of the Conference was an orchestral concert held at the Kursaal, Harrogate, on January 2. This enjoyable music-making had been specially arranged for the production of original orchestral works composed by members of the Society. The programme was as follows:

God Save the King.

Symphonic Poem	Alastor	*J. Weston Nicholl.*
Tone-poem	The dying swan (founded on Tennyson's poem)	*J. Carlowitz Ames.*
Songs	(*a*) Grablied; (*b*) Far in the Southern night	*Lilian Robinson.*
	Miss Lillie Wormald.	
Meditation	A woodland idyll	*W. Wolstenholme.*
Two Movements from 'Neath Tuscan skies		*H. F. Geehl.*
Dance Suite	(1) Sarabande; (2) Valse lente; (3) Gavotte; (4) Minuet	*H. A. Keyser.*
Variations on a Sarabande by G. F. Handel (Op. 40)		*J. Lyon.*

The above selection was excellently performed by the Bradford Permanent Orchestra, under the inspiring direction of their conductor, Mr. Allen Gill, and the two songs were well rendered by Miss Lillie Wormald. At a concert of chamber music, held in the great hall of the Hotel Majestic (the rendezvous of the Conference), the programme included a String quartet in D minor (Op. 11), by Mr. A. E. Grimshaw, and a Sonata for violin and pianoforte in E minor (Op. 49), composed by Dr. Esposito, which gained the prize offered by the Société Musicale, Paris, in 1907. In the performance of the sonata the composer (at the pianoforte) was associated with M. Sigmund Beel.

A specially interesting feature of the Conference was the presentation to Mr. Edward Chadfield, the late secretary, of his portrait, painted by Mr. E. Bent Walker. Unfortunately Mr. Chadfield was too ill to be present, but a letter of thanks from him was read by Dr. Sawyer. In this the veteran musician recounted some of the incidents of his secretaryship, the duties of which he had so efficiently and faithfully discharged for twenty-two years. Mr. Edward Chadfield is succeeded in the office of secretary to the Society by his son, Mr. Hugo Chadfield.

The Conference of 1909 will be held in London, where the first meeting took place in 1886.

HANDEL'S MESSIAH ON NEW YEAR'S DAY.

The 'superior person' who thinks that Handel 'is in some danger of being relegated to the rubbish-heap' should have been at the Royal Albert Hall on the evening of New Year's Day. He would have beheld the huge building crowded with an audience, gathered from near and far, who listened to the familiar strains of the 'sacred oratorio' with the keenest enjoyment. If a vote could have been taken of those present on that occasion as to the reasonableness of the 'rubbish-heap' opinion, the result could have been summarised in one word, 'rubbish!'

For many years the hall has been sold out at this New Year's performance of Handel's masterpiece, and January 1, 1908, fully maintained the tradition. The work was performed by the Royal Choral Society without Mozart's additional accompaniments, to the great advantage of the music. Miss Agnes Nicholls, Miss Ada Crossley, Mr. Lloyd Chandos and Mr. Watkin Mills were the soloists, and the choruses were sung with evident enjoyment under Sir Frederick Bridge's enthusiastic conductorship. Age cannot wither, nor custom stale this time-honoured oratorio, for it is far too deeply rooted in the affections of the people.

We regret to record, as we go to press, the death of Herr August Wilhelmj, which occurred at his residence, 54, Priory Road, West Hampstead, on January 22, in his sixty-third year. A biographical sketch of him, with special supplement portrait, appeared in The Musical Times of June, 1901. It is satisfactory to learn that the Violin School, with which Herr Wilhelmj was associated with Mr. James Brown, had been completed before the death of the eminent violonist and skilful teacher of the instrument.

Upon the first day of the week.

EASTER ANTHEM.

St. Luke xxiv. 1—7;
and verse of Hymn by T. KELLY.

Composed by MYLES B. FOSTER.

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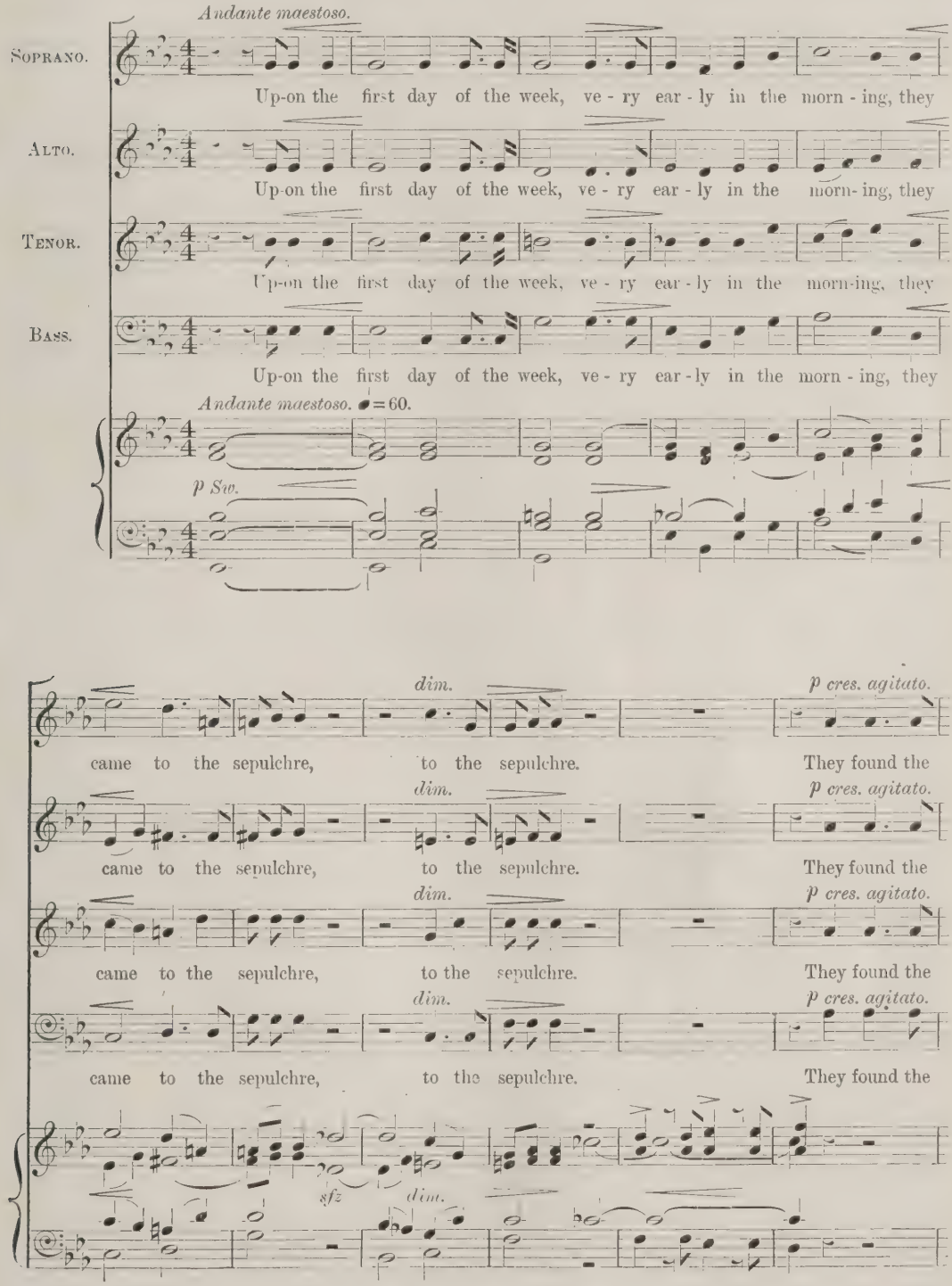
Andante maestoso.
SOPRANO.
Up-on the first day of the week, ve - ry ear - ly in the morn - ing, they
ALTO.
Up-on the first day of the week, ve - ry ear - ly in the morn - ing, they
TENOR.
Up-on the first day of the week, ve - ry ear - ly in the morn - ing, they
BASS.
Up-on the first day of the week, ve - ry ear - ly in the morn - ing, they
Andante maestoso. ♩ = 60.
p Sw.
dim.
p cres. agitato.
came to the sepulchre, to the sepulchre. They found the
sfz
dim.

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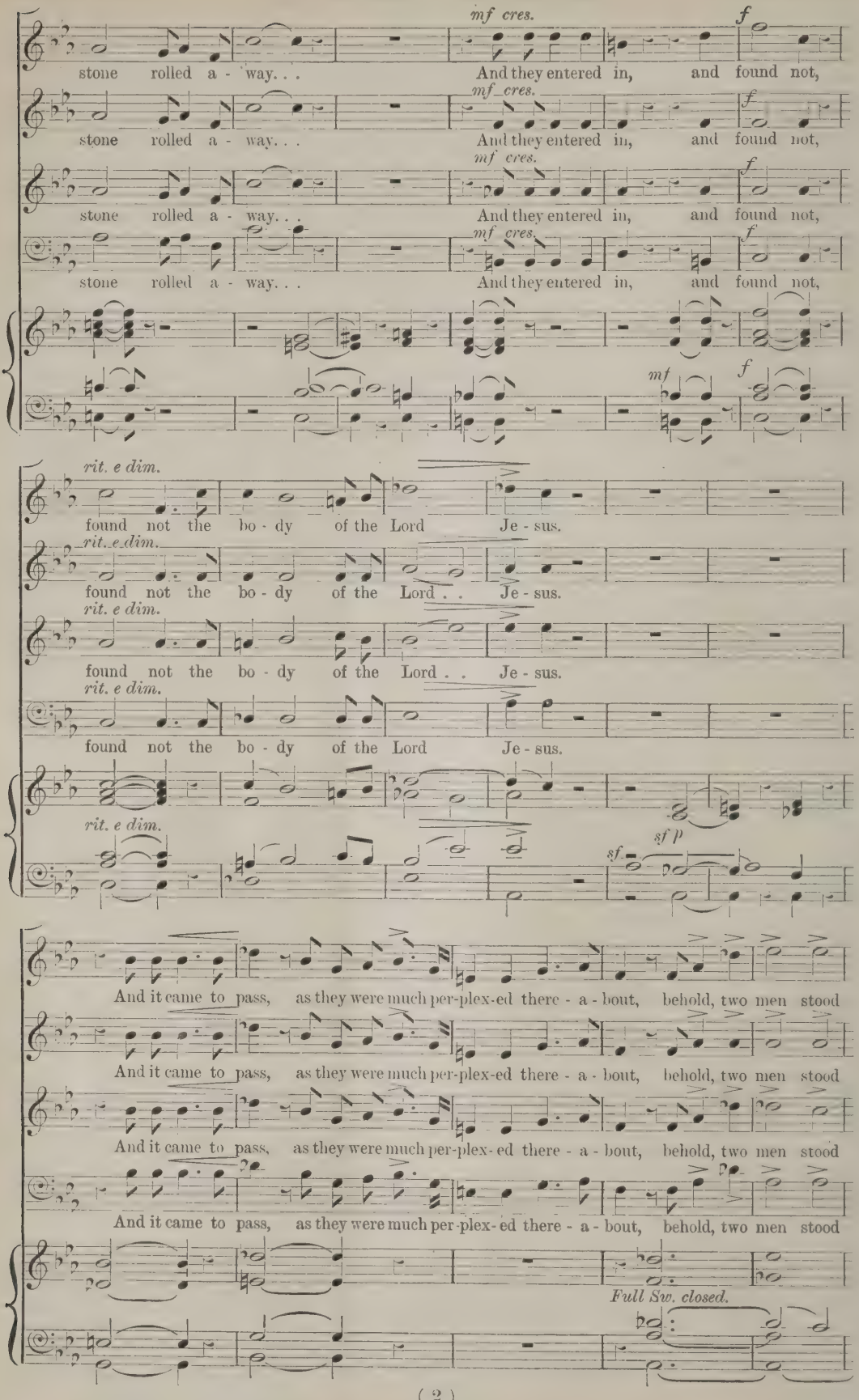
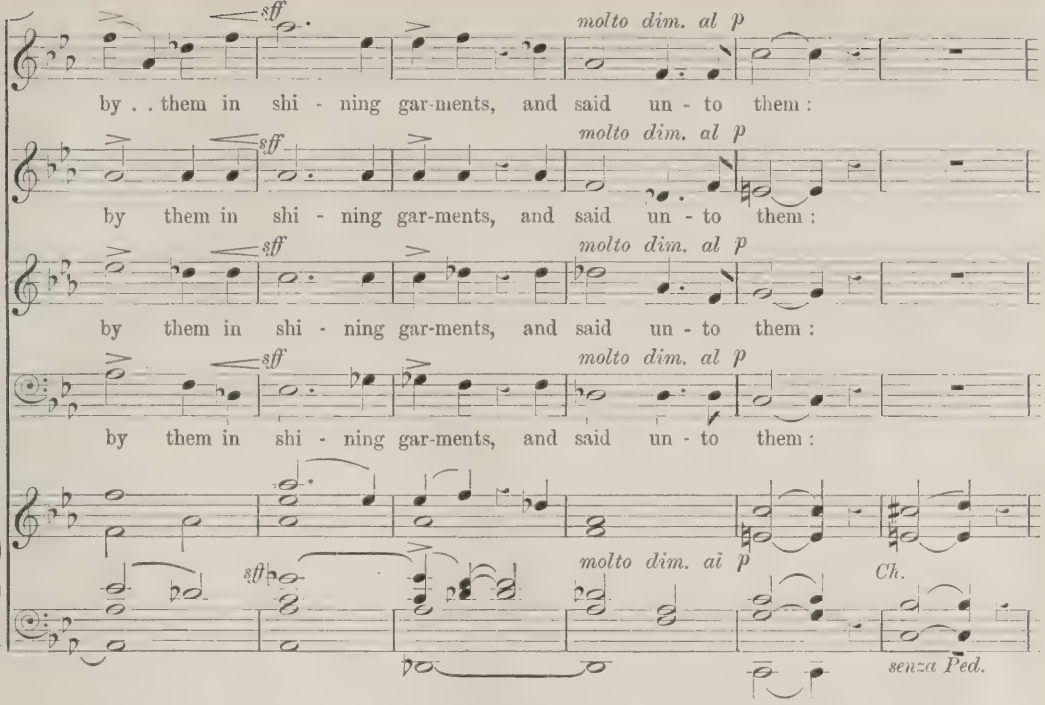
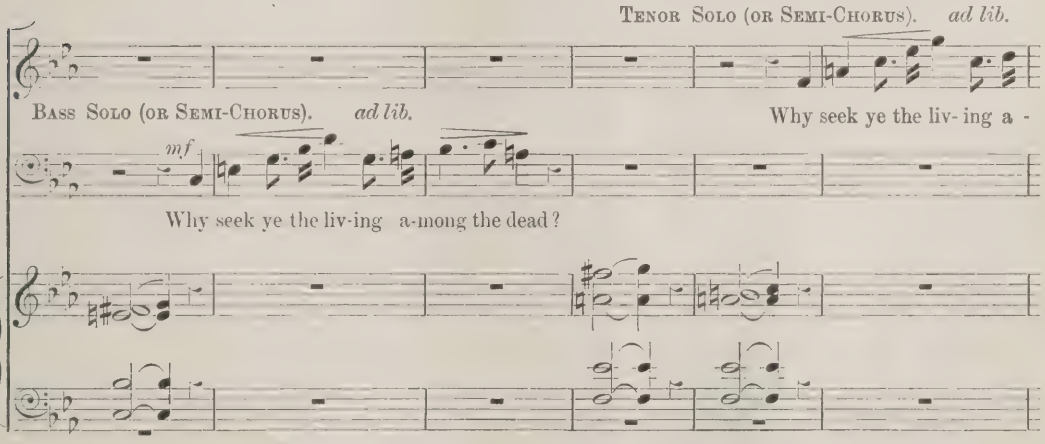
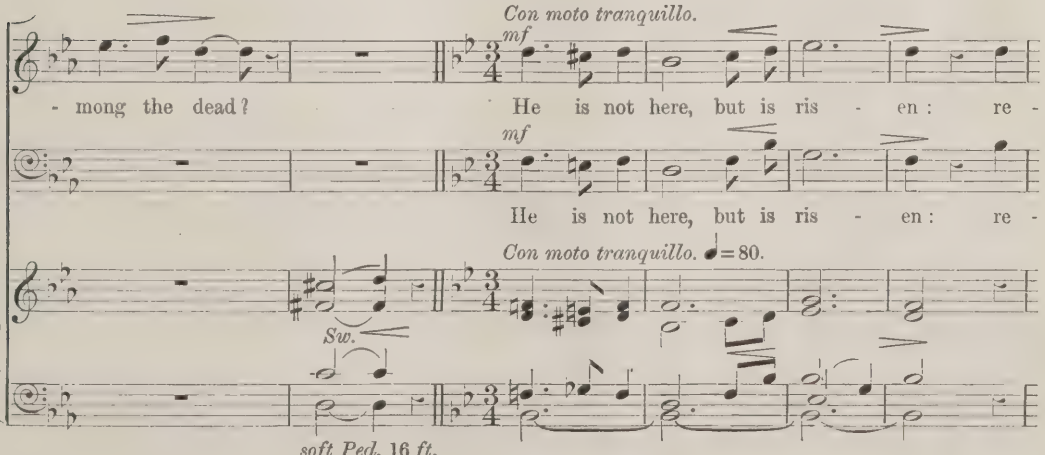
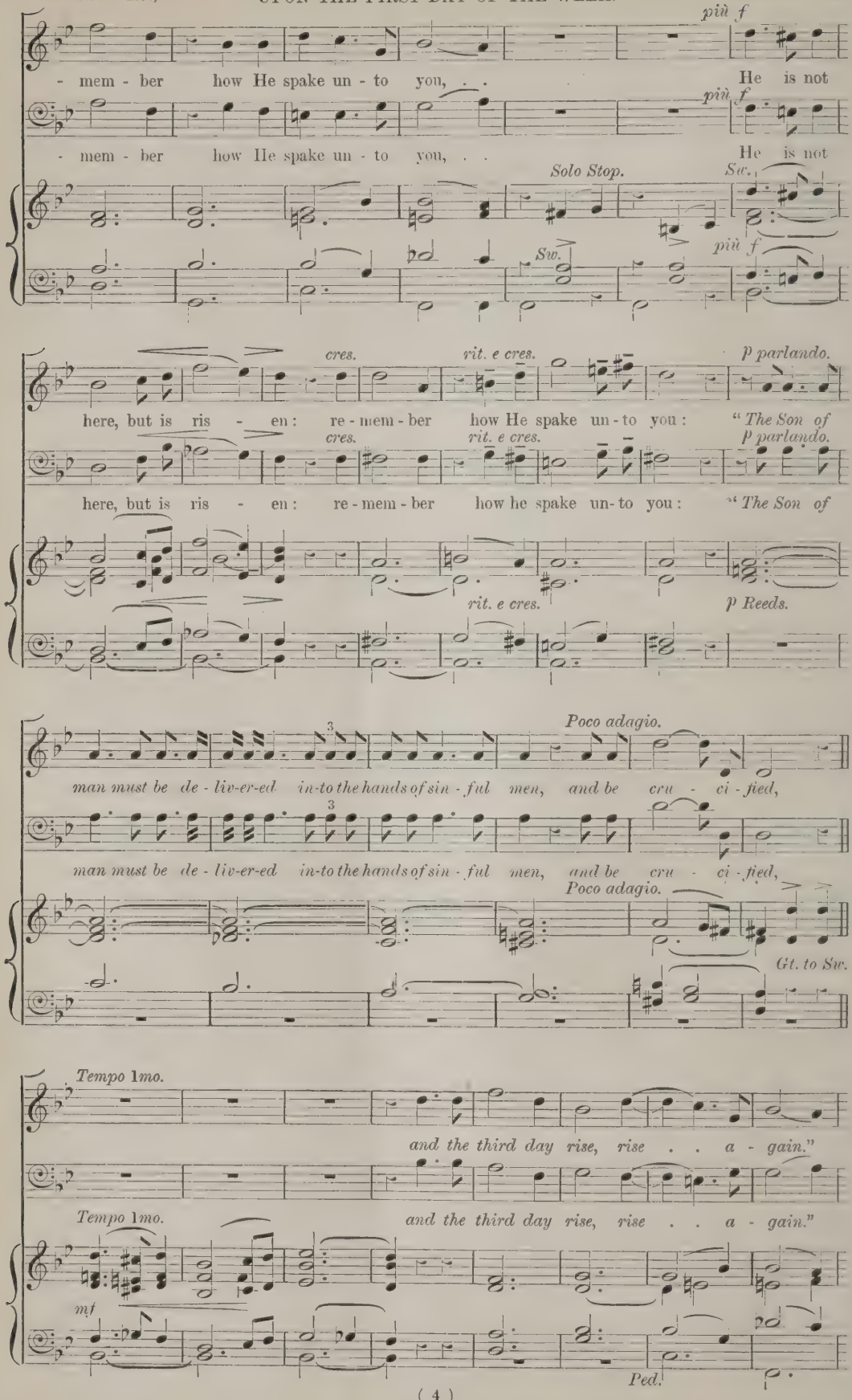
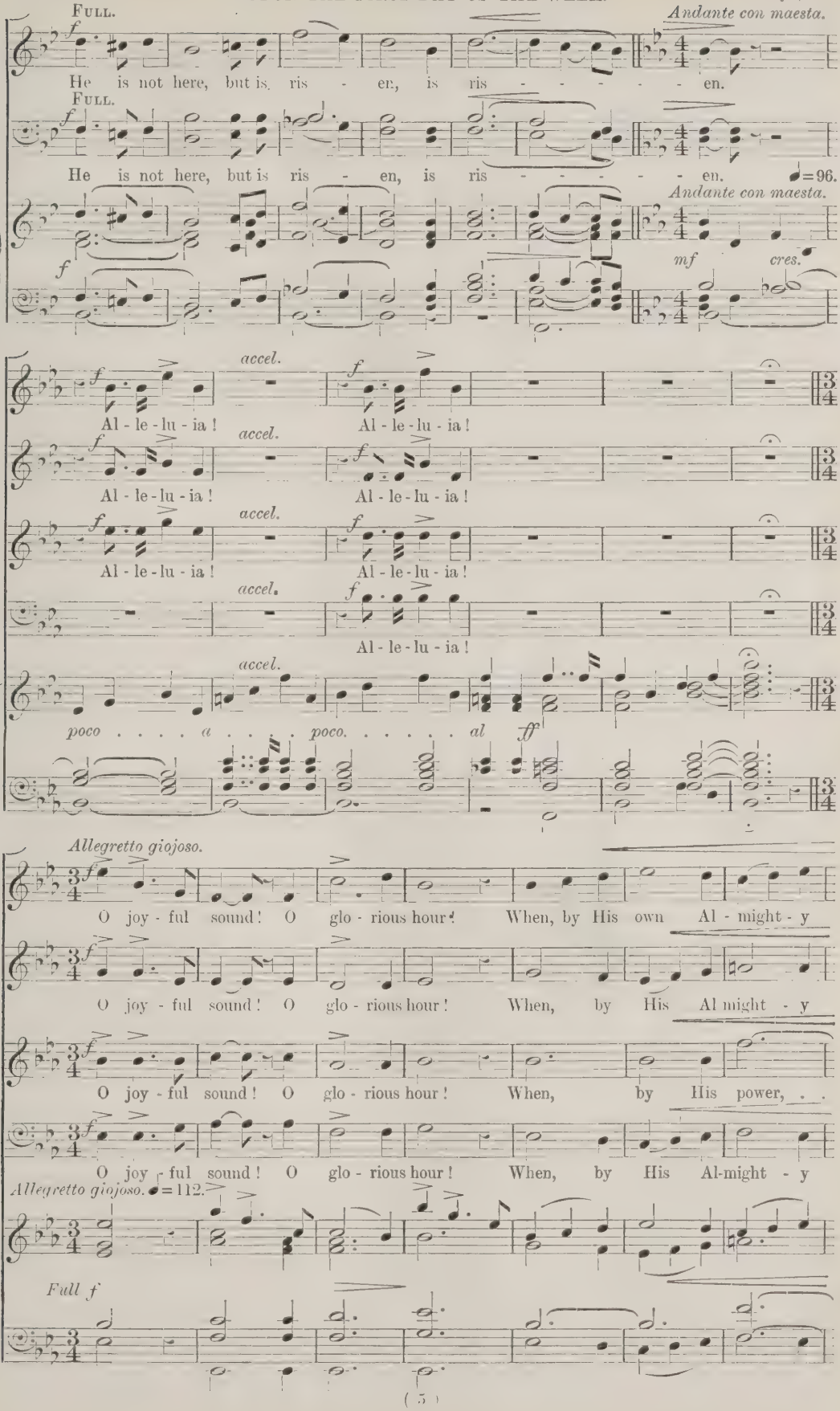
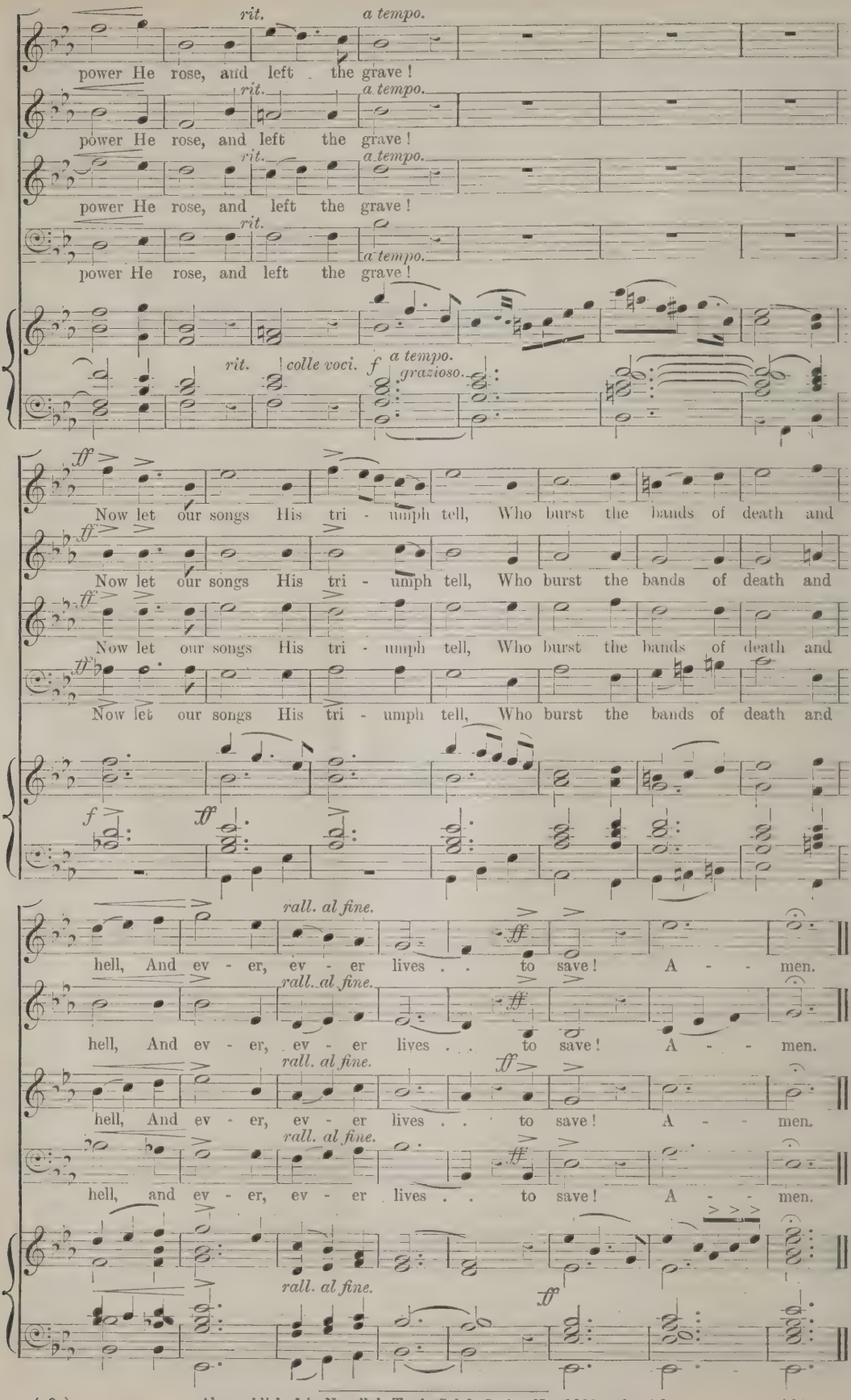

mf cres.
f
stone rolled a - way. . .
And they entered in, and found not,
mf
rit. e dim.
found not the bo - dy of the Lord Je - sus.
sf
sf p
And it came to pass, as they were much per-plex-ed there - a - bout, behold, two men stood
Full Sw. closed.


sff
molto dim. al p
by . . them in shi - ning gar-ments, and said un - to them :
sff
molto dim. al p
by them in shi - ning gar-ments, and said un - to them :
sff
molto dim. al p
by them in shi - ning gar-ments, and said un - to them :
sff
molto dim. al p
by them in shi - ning gar-ments, and said un - to them :
sff
molto dim. al p
Ch.
senza Ped.


Tenor Solo (or Semi-Chorus). ad lib.
Bass Solo (or Semi-Chorus). ad lib.
Why seek ye the liv- ing a -
mf
Why seek ye the liv-ing a-mong the dead?


Con moto tranquillo.
mf
- mong the dead? He is not here, but is ris - en : re -
mf
He is not here, but is ris - en : re -
Con moto tranquillo. ♩= 80.
Sw.
soft Ped. 16 ft.


più f
- mem - ber how He spake un - to you, . . He is not
più f
- mem - ber how He spake un - to you, . . He is not
Solo Stop.
Sw.
Sw.
più f
cres.
rit. e cres.
p parlando.
here, but is ris - en: re - mem - ber how He spake un - to you: "The Son of
cres.
rit. e cres.
p parlando.
here, but is ris - en: re - mem - ber how he spake un - to you: "The Son of
rit. e cres.
p Reeds.
Poco adagio.
man must be de - liv-er-ed in-to the hands of sin - ful men, and be cru - ci - fied,
man must be de - liv-er-ed in-to the hands of sin - ful men, and be cru - ci - fied,
Poco adagio.
Gt. to Sw.
Tempo 1mo.
and the third day rise, rise . . a - gain."
Tempo 1mo.
and the third day rise, rise . . a - gain."
mf
Ped.

Full.
Andante con maesta.
He is not here, but is ris - en, is ris - - - - - - en.
Full.
He is not here, but is ris - en, is ris - - - - - - en.
♩=96.
Andante con maesta.
mf cres.
accel.
Al - le - lu - ia!
Al - le - lu - ia!
poco . . . . a . . . . poco. . . . . al
ff
Allegretto giojoso.
O joy - ful sound! O glo - rious hour! When, by His own Al - might - y
O joy - ful sound! O glo - rious hour! When, by His Al might - y
O joy - ful sound! O glo - rious hour! When, by His power, . .
O joy - ful sound! O glo - rious hour! When, by His Al-might - y
Allegretto giojoso. ♩=112.
Full f

rit.
a tempo.
power He rose, and left the grave!
power He rose, and left the grave!
power He rose, and left the grave!
power He rose, and left the grave!
rit.
colle voci.
f
a tempo.
grazioso.
ff
Now let our songs His tri - umph tell, Who burst the bands of death and
Now let our songs His tri - umph tell, Who burst the bands of death and
Now let our songs His tri - umph tell, Who burst the bands of death and
Now let our songs His tri - umph tell, Who burst the bands of death and
f
ff
rall. al fine.
hell, And ev - er, ev - er lives . . to save! A - - men.
hell, And ev - er, ev - er lives . . to save! A - - men.
hell, And ev - er, ev - er lives . . to save! A - - men.
hell, and ev - er, ev - er lives . . to save! A - - men.
rall. al fine.

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ROYAL COLLEGE OF MUSIC.

A performance of Verdi's opera 'Falstaff' was given at His Majesty's Theatre on January 21. It is regrettable that the operatic public of this country has never taken to this work, although connoisseurs consider it to be one of the masterpieces of its composer. It has been left for the Royal Academy and the Royal College to provide musicians with a chance of hearing the opera. The performance on this occasion was an artistic success that bore witness to our national executive capacity. The chief honours were carried off by Miss Alice Moffat, who sang and acted vivaciously as Mistress Ford. We may hope for a brilliant future for this young artist. Mr. Arthur Wynn was a humorous Falstaff, Mr. Robert Chignell worked hard as Ford, Miss Frances Ireland was a roguish Dame Quickly, and Miss Gladys M. Honey was an agreeable Anne. The difficult ensemble sections were given with great effect.

The orchestra was excellent both in constitution and ability. Sir Charles Stanford conducted, and the stage management was under the capable charge of Mr. Richard Temple. For many reasons it is a matter for regret that all this skill and trouble should be expended over only one performance.

'APOLLO AND THE SEAMAN.'

What was variously described as 'an illuminated symphony' and as 'a dramatic symphony with choral epilogue' was performed at the Queen's Hall on January 20. The event was anticipated with great interest, because of the novel conditions under which the joint work of poet and musician was to be performed. The poem with which the music is associated is by Mr. Herbert Trench, and is entitled 'Apollo and the Seaman.' It is a work of great merit, albeit by no means easy to follow without much brooding. Its subject-matter deals in parables with the loss of the ship Immortality, and its philosophy affords cold comfort as to the destiny of the individual man and the race. But there is a ray of hope in the thought that after all what has been once may be again. If Apollo could destroy that which he had designed and built, he may yet again create. The ideas of the poem, many of which are of undoubted beauty, are unfolded in the form of an interview between Apollo and a Seaman.

The novelty of the mode of presentation was that the hall was darkened—save for the brilliant exit notices and some stray light from the orchestra. A large screen, festooned at the sides, hid the performers partially and the conductor completely. Then in instalments the words of the poem were thrown in dazzling white letters on a black ground. Meanwhile for an hour or more a stream of music flowed from the partly-visible orchestra. The music was by Mr. Joseph Holbrooke, and it aptly displayed the characteristics of his style—independence, remarkable fluency, occasional striking power and dubious congruity. The unquestioned implication of the idea of placing the poem stanza by stanza before the audience simultaneously with the music, was that the music would enforce the varying underlying moods of the poem. That Mr. Holbrooke sometimes succeeded in thus welding idea and sound is gratefully conceded, but in other passages the divorce seemed so singularly complete as to induce a belief that the lantern-slides had gone astray. No doubt it is a gain to the symphonist to escape from the fetters of the rhythms forged by syllabic accents, and to be free to employ every conception and colour that the called-for expression induces. This being so, it does not seem clear why it was decided to set the words of the epilogue to actual vocal music; the result was rather an anti-climax. In this connection it is only fair at once to say that the male-voice choir of about 150 singers had been gathered together only four days before the performance, the previous arrangements for a choir having regrettably fallen through. Honour is due to Mr. Allen Gill and the members of his Alexandra Palace Choir for the generous aid they afforded at the last moment.

On the whole, it may be said that the experiment, with all its deficient results, favoured a belief that, with greater experience, combined poetry and music may be impressively produced in a darkened auditorium. But the poem must be either easy to comprehend or be well known, and the music must be always deepening the meaning of the text.

Besides the above work a setting by Mr. W. H. Bell of another poem, 'The Shepherd,' also by Mr. Trench, was performed, but without the words being displayed. We were left therefore to judge the composition as abstract music, and as such it is gratifying to be able to say that many beautiful ideas, charmingly orchestrated, were revealed. Mr. Bell conducted his own work and was heartily recalled.

Another item was a song, again written by Mr. Trench and composed by Mr. Holbrooke, sung by Miss Ada Forrest.

Mr. Holbrooke's complex symphony was conducted with much skill by Mr. Thomas Beecham. The New Symphony Orchestra, which is one of the latest and best of Metropolitan musical organizations, showed its first-rate capacity on this occasion. A repetition of the performance was announced to take place on January 27.

MR. DELIUS'S 'DANCE OF LIFE.'

At the concert of the London Symphony Orchestra given at the Royal Albert Hall on January 19, was performed a symphonic poem by Mr. Frederick Delius entitled 'A dance of Life.' The title 'Life's dance,' written on the autograph score, more truly suggests, however, the true character of the piece, the aim of the composer evidently being to depict some of the vicissitudes common to earthly existence. The work would appear to be a revised version of a symphonic poem called 'The dance goes on,' which was performed at a concert of Mr. Delius's works at the old St. James's Hall on May 30, 1899. Whether this be so or not, the composition heard at the Albert Hall is strong and significant music that attests to exceptional talent. It is laid out for a very large orchestra, and the part-writing is most complex. The two principal subjects are a dance motive, and a love theme which exerts great influence. The episodical matter is rationally introduced, and although the dissonances are at times extreme, a masterful purpose is always felt. The work was remarkably well rendered under the skilful direction of Mr. Arbos.

ENGLISH OPERA.

A brief season of opera in English was given by the Carl Rosa Company, in conjunction with Mr. Frank Rendle, at Covent Garden, from December 26 to January 11. The performances were remarkable for an excellence of ensemble that gave them artistic distinction, but the attendances in point of numbers were disappointing.

One of the most interesting events of the season was the revival, on January 3, of Goring Thomas's 'Esmeralda,' originally produced by the late Carl Rosa at Drury Lane Theatre on Easter Monday (March 26), 1883. The melodic charm and grace of the music, combined with the interest of the libretto,—based on Victor Hugo's well-known novel—must have caused some of the audience to wonder why the opera has been so long neglected. The name-part was vivaciously played by Miss Elizabeth Burgess; Mr. W. Wheatley sang pleasingly as the amorous and faithful Captain of the Guard, Mr. Arthur Winckworth avoided excess of melodramatic wickedness as the infatuated Priest, and Mr. Charles Victor sang well as the Hunchback. The other parts were adequately sustained, and the freshness of tone and intelligence of the choristers went far to secure the success achieved. Mr. Eugene Goossens conducted.

Two other performances are worthy of notice—Mozart's 'Marriage of Figaro' and Nicolai's 'Merry Wives of Windsor,' given respectively on January 1 and 2. In the former work Madame Lucile Hill appeared as the Duchess, Miss Burgess as Suzanna, and Miss Doris Woodall gave a particularly captivating embodiment of Cherubino. The important Figaro was vivaciously personated by Mr. Charles Victor, and other parts were efficiently sustained by Messrs. Winckworth, Clendon and Felton. Equally praiseworthy was the interpretation on the succeeding evening of Nicolai's 'Merry Wives of Windsor,' in which Mr. Winckworth gave a humorous reading of Sir John Falstaff, the Misses Burgess, Woodall and Ina Hill severally provided captivating presentations of Mistress Ford, Mistress Page and 'Sweet Anne Page,' and Messrs. Clendon, Victor, Arthur Hyde and

Alec Richard respectively appeared as Page, Ford, Slender and Dr. Caius. Miss Ina Hill, a student of the Royal College, was particularly successful as Marguerite in 'Faust,' and Miss Woodall gave an admirable reading of Carmen, the hero in both these operas being pleasingly impersonated by Mr. Edward Davies. The other works mounted were 'Tannhäuser,' 'Lohengrin,' 'Cavalleria Rusticana' and 'Pagliacci.' An excellent orchestra was provided, and the duties of conductorship were shared by Mr. Eugene Goossens and Mr. Walter van Noorden.

MUSIC IN BETHNAL GREEN.

The Oxford House Musical and Dramatic Association gave an excellent performance of Haydn's 'Creation' at Excelsior Hall, Bethnal Green, on Saturday evening, January 18. This Association was formed in 1898 with the object of providing really good concerts for the people of East London. During the intervening ten years that the work has been carried on, many of the best-known oratorios and other works have been performed by the Association's excellent choir and orchestra. The choir, which numbers about 200 voices and is composed entirely of residents in the neighbourhood, is trained by the Association's conductor, Mr. Cuthbert Kelly, and the performance furnished every proof of the really admirable results that can be accomplished by such a capable body of vocalists. As an instance of this, the beautiful opening chorus 'And the Spirit of God' was sung with rare delicacy of feeling and expression, and in all the choruses the crispness of attack and clear enunciation of the words were among the chief features of a noteworthy performance. The orchestra also ably seconded the efforts of the choir in promoting the success of the evening, and the solos were well sung by Miss Mabel Manson, Mr. Harold Wilde and Mr. Frederick Ranalow. For several seasons the Society has performed the incidental music to Mr. Charles Fry's Shakespearean costume recitals, including Mendelssohn's 'Midsummer Night's Dream,' and Sullivan's 'Henry VIII.' and 'Merchant of Venice.' Further reference to the Society's work is made on p. 91.

London Concerts.

QUEEN'S HALL ORCHESTRA.

No novelties were presented at either of the concerts given on January 1 and 18, at Queen's Hall, by the orchestra over which Mr. Henry J. Wood presides. On the former occasion Mr. Hollman was heard in Saint-Saëns's Violoncello concerto in A minor. At the latter concert Miss Marie Hall made her re-appearance in London after her recent trans-atlantic tour. She selected Joachim's little-known Violin concerto in G major. Written soon after the death of this composer's friend, Madame Gisela von Grimm, the work has for its principal theme of the slow movement the melody of a song composed by the lady's mother, Madame Brentano. Miss Hall played with great facility and refinement, and was recalled several times to the platform. The orchestral selection consisted of Mozart's 'Haffner' symphony in D (Köchel 385), Tchaikovsky's fifth Symphony, and the 'Ride of the Valkyries.'

The Kruse Quartet opened its fourth chamber concert at Bechstein Hall on January 11 with Mr. Donald F. Tovey's 'Aria con variazioni.' The programme included Schubert's Quintet in C (Op. 163) and Dvorák's Pianoforte quintet in A (Op. 81), the pianist in the last-named being Mr. Sobrino. Pleasing variety was given by the tasteful singing of Madame Sobrino. Mr. Johann Kruse gave a violin recital in the same Hall on January 15, when he afforded proof of his musicianship in a classical selection that included Tartini's Sonata in G minor, Bach's Chaconne, and Vieuxtemps's fourth Concerto.

Mr. Theodore Spiering, at his recital at Æolian Hall on January 15, played a melodious and admirably written Sonata by Mr. Theodore Holland for violin and pianoforte. Of the three movements, severally headed *Allegro vigoroso*, *Andante cantabile* and *Allegro con brio*, the first is the strongest, but the second is an expressive meditation, and the third is manly music. Subsequently the first performance in this country was given of a 'Fantasiestück' by Mr. Hugo Kaun, which seemed to be designed principally to show advantageously the technical skill of its exponent. Mr. Spiering's interpretations were distinguished by musicianly instinct and executive command. The pianist was Mr. Charlton Keith.

The concertina is not regarded with absolute favour by the majority of musicians, but if any such went to scoff, on January 16, at Steinway Hall, it may confidently be said that they remained to admire, for the playing by Miss Christine Hawkes on this instrument is of the most charming nature. This lady of course uses the English form of the instrument—that invented by Sir Charles Wheatstone and made famous by Regondi, Case and Richard Blagrove, and written for by Molique, Sir George Macfarren and other composers. In the hands of Miss Hawkes the instrument gives a mellow tone of considerable variety of timbre and subtle gradation of force that comprises a *pianissimo* of fascinating purity and ethereal delicacy. All violin music can be played on it without special adaptation, and the tone-quality assimilates well with the strings. The charm of Miss Hawkes's interpretations lies in her clearness of phrasing, subtleties of accentuation and varieties of tone-colour that reveal the artist. Her rendering of a number of familiar pieces, which were sympathetically accompanied by Mr. Charlton Keith, was listened to with rapt attention.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

On December 29, the Midland Gleemen, formerly known as Mr. William Sewell's Male-voice Choir, gave a concert in the Town Hall, the programme including several unaccompanied part-songs in which the gleemen excelled, especially in the refined singing of Mendelssohn's 'The Foundation Day,' Dudley Buck's 'In Absence,' Laurent de Rillé's 'Destruction of Gaza,' and Maunder's 'Song of the Northmen.' Mr. William Sewell, who conducted, had shown careful preparation in the training of the choir which is admirably constituted and balanced. The Oratory Quartet, members of the choir, gave an artistic rendering of 'Sweet and low,' and songs were given by Miss Chatterley Ingram, Mr. John Moore, Mr. F. Thompson and Mr. James Round.

The Birmingham Philharmonic Choir's annual concert took place in the Town Hall on January 4, under Mr. H. W. Graham's conductorship. It is strictly an amateur organization composed of about seventy mixed voices of sonorous timbre, who achieved success in Beale's part-song 'Come, let us join the roundelay,' Callcott's 'In the lonely vale of streams,' and the same composer's 'Message.' Only a fair rendering was given of Dudley Buck's choral ode 'A hymn to music,' and the extraordinary medley a 'Choral fantasia' on 'Tannhäuser' proved a poor effort indeed. A London soprano, Miss Radburn, gifted with a light but sweet voice, sang with much brilliance, and Mr. Frank Mullings, our local popular tenor, gave a most expressive and truly artistic rendering of Coleridge-Taylor's 'Onaway, awake' and a dramatic interpretation of Weber's 'Oh 'tis a glorious sight.' The talented English pianist Mr. Arthur Cooke, was the recipient of quite an ovation after his magnificent performance of Liszt's sixth Hungarian Rhapsody and pieces for the left-hand only.

Some years ago we had in Birmingham an important Madrigal Society of something like a hundred and more voices, conducted by Mr. Stockley, afterwards by Mr. George Halford, but gradually it fell into decay, until Mr. Fred W. Beard came forward and established a select madrigal choir which promised to become an important organization, but on leaving the city for Australia two years ago it again threatened to become extinct. Fortunately Mr. E. Stephenson, organist and choirmaster of Birmingham Cathedral, came to the rescue and undertook the training and conductorship of the choir, which now figures as the 'Birmingham Madrigal Society.' He gave his first concert

with the newly organized choir a year ago, and on January 7 the second concert was given in the Town Hall before a fairly large audience. The voices have been carefully selected, but numerically the choir still needs strengthening. The soprani and contralti blend wonderfully well and are of an excellent timbre, but the tenori and bassi somewhat overweigh the female voices, especially in the *forte* passages. In ensemble, clear articulation and gradation of light and shade remarkable advance was shown from the previous concert. The greatest success was achieved with Brahms's 'O lovely May,' 'Nightwatch,' and 'Farewell.' John Benet, Palestrina, Purcell, Elgar, Holbrooke, Stanford, Tchaikovsky, Morley, Williams, Thomas Tomkins, T. Attwood Walmisley and Benedict were also represented. Songs and duets were rendered by Miss Lucie Rosenberg, Mr. William Blackburn and Mr. Frederic Earp.

An interesting experiment in old English music was successfully tried by the Sutton Coldfield Choral Society on January 9, at the Sutton Coldfield Town Hall. The conductor of the Society, Mr. Joseph H. Adams, spoke a few words by way of introduction as the several items in the programme were submitted. The opening piece dated from the 13th century, 'Sumer is i cumen in.' The madrigals included 'Matona, lovely maiden,' 'I saw lovely Phillis,' and 'Sing we and chaunt it,' also several rounds and old catches. The choir realized an excellent tone and sang with intelligence.

An excellent all-round performance of Gilbert and Sullivan's opera 'The Gondoliers' was given on January 13 and the following four nights, at the large Lecture Theatre in connection with the Midland Institute Annual Conversazione, the executive being the Birmingham Amateur Opera Society, so ably schooled and conducted by Mr. E. W. Priestley. The occasion was a memorable one inasmuch as on January 13 the Society reached its hundredth performance, having been established in 1886. Orchestra, chorus and principals quite surpassed all their previous efforts.

After an absence of some years the Carl Rosa Opera Company paid a visit to Birmingham and gave a week's operatic season at the Bordesley Palace Theatre from January 13 to 18. The repertory included a revival of Goring Thomas's opera 'Esmeralda,' which had not been represented here for nearly twenty years. The visit proved an enormous success, the house being crowded nightly.

The annual Boxing-day performance of the 'Messiah,' by the Birmingham Festival Choral Society, under Dr. Sinclair, attracted the usual large and enthusiastic audience to the Town Hall.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

The annual Ladies' Night of the Bristol Madrigal Society on January 9 was largely attended. As usual, under Mr. D. W. Rootham's direction, an interesting programme was done justice to by the well-equipped choir. On this occasion an alteration was made in the arrangements, a lady and gentleman soloist being engaged. These special vocalists were Madame Eleanor Jones-Hudson and Mr. Spencer Thomas, care being taken in regard to their songs that they should harmonize with the choral scheme. The strength of the choir was 109 voices. Among pieces rendered which had not before been given by the Society was Anerio's 'Ah, me!' Light and graceful in style, it obtained appropriate delicacy of treatment. A madrigal by Wilbye, 'Ye that do live,' though written long ago, had never before, it is believed, been heard in public. It has recently been published by Messrs. Novello, and the Education Committee of Somerset have chosen it as the test-piece in their schools. Mr. Pinney, a Somerset gentleman and a prominent member of the Society, presented the copies at the concert. The remaining pieces included Mr. Cyril Rootham's 'Sweet echo,' a setting of lines from Milton's 'Comus.' The composer is a son of the conductor of the Society, and his clever composition, which obtained the London Madrigal Society's prize, so gained the approval of the audience that it was repeated. As usual, compositions by Pearsall were inserted in the programme, those chosen on this occasion being 'Allen-a-dale' and 'Sir Patrick Spens,' the latter sung at the instance of Mr E. E. Cooper and Mr. Cole, of the London Madrigal Society, who were present at the concert.

The Shirehampton and Avonmouth Popular Concert Society gave a concert on January 15, the principal features of which were violin solos by Miss Marie Hall, who played with her accustomed skill Brahms's Concerto in D, dedicated to Joachim, and the late violinist's own Variations. The other instrumental composition was Sir Hubert Parry's Trio in B minor, the executants being Miss Marie Hall (violin), Mr. Ivor James (violoncello), and Mr. Hamilton Harty (pianoforte). The Avonmouth Choral Society, under the direction of Mr. P. Napier Miles, sang creditably Brahms's 'Marienlieder,' in addition to other part-songs by the same master. There was a large and appreciative audience.

On January 15 the Bristol Temperance Choral Society gave its twenty-seventh concert in the hall of the Young Men's Christian Association, the programme comprising Sterndale Bennett's 'May Queen' and a miscellaneous selection. The principal vocalists were Miss Ethel Beetlestone, Miss Maude England, Mr. Robert Courtney, of Barnstaple, and Mr. Alfred de Manby. Among the executants was Miss Marjorie Evans, a young violinist who fully sustained the reputation she has already gained, while Mr. C. A. Inman was the accompanist and Mr. F. Stone conducted.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

The Dublin Orchestral Society held its annual general meeting on January 9. The balance-sheet shows a small loss on last season's work, but the committee hope to continue the concerts during 1908.

The recitals of the Royal Dublin Society have been given, on January 6 by Mr. Ivor Atkins (organ), and on January 13 and 20 by the Esposito-Beel Quintet (Messrs. Sigmund Beel, Patrick Delany, Octave Grisard, Clyde Twelvetrees and Dr. Esposito). The programme on January 13 comprised Mendelssohn's early Pianoforte quartet, Schumann's Pianoforte quintet, and a Sonata by Locatelli, beautifully played by Mr. Clyde Twelvetrees, who made his first appearance at the concerts on this occasion. On January 20 the chief item of interest was Dr. Esposito's new Violin and Pianoforte sonata in E minor (Op. 46), which gained the first prize of 2000 francs at the International Musical Competition held in Paris last year, for which no less than sixty-eight sonatas were sent in. The work, in which great interest was displayed, was most beautifully played by the composer and Mr. Sigmund Beel, and enthusiastically received by a large audience. Mozart's Pianoforte quartet in E flat and Arensky's Pianoforte quintet completed a most interesting and attractive programme.

Vocal recitals were given at the Antient Concert Rooms, on January 18 and 22, by Mr. Plunket Greene. Miss Constance Greene, as on many previous occasions, was the accompanist. Besides a miscellaneous selection of songs the programme included Somervell's 'Maude' cycle and Stanford's 'Songs of Antrim' cycle.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

The programme for the extra concert, on December 30, of Messrs. Paterson's Orchestral series was as usual arranged on rather lighter and more popular lines than the others. It included the Overture to 'Fidelio' (No. 4), 'Danse des sylphes' (Berlioz), Introduction to Act 3 and Dance of Apprentices ('Die Meistersinger'), Prelude to Act 3, 'Troubadour' (A. C. Mackenzie), 'Procession of the gods into Valhalla' ('Das Rheingold'), Ballade and Air Slave with variations, from 'Coppelia' (Delibes), 'A l'Espagnole' (Cowen), and the Overture to 'William Tell.' The vocalist, Mr. Robert Radford, was heard to advantage in Mozart's 'Qui sdegno,' Purcell's 'Arise, arise ye subterranean winds,' and in Stanford's 'Drake's drum' and 'The old Superb.'

At the eighth concert, on January 6, Dr. Cowen secured a remarkably fine performance of Tchaikovsky's fourth Symphony. The other orchestral numbers included

Granville Bantock's Prelude to 'Sappho' and the ballet music from Beethoven's 'Prometheus.' Miss Eve Simony, who took the place of Miss Mary Münchhoff, made her first appearance at these concerts and created a highly favourable impression by her singing of the Indian bell song from Delibes's 'Lakme,' and Félicien David's 'La Perle du Bresil.'

At the ninth concert, on January 13, in the absence of Dr. Cowen, Mr. Henri Verbrugghen, the leader of the Orchestra, conducted. The special feature of interest was the re-appearance of Mr. Raoul Pugno, who gave a delightful rendering of Mozart's Pianoforte concerto in E flat, being no less successful in his interpretation of César Franck's Symphonic poem 'Les Djinns.' The purely orchestral items comprised Mozart's 'Magic flute' overture and the Symphony in G minor, the 'Lohengrin' prelude and the 'Ride of the Valkyries.'

At the tenth concert, on January 20, Dr. Cowen conducting, Lady Hallé gave charming performances of the Mendelssohn Concerto and the *Romance* from Joachim's 'Hungarian' Concerto. The programme also contained Beethoven's 'Pastoral' Symphony, Meyerbeer's 'Struensee' overture, and two of Brahms's 'Hungarian' dances.

The fifth of the Edinburgh Classical Concerts, on December 21, took the form of a pianoforte and violin recital by MM. Raoul Pugno and Georges Enesco, who joined forces in Mozart's Sonata in A major (No. 17, Peters' Edition) and Grieg's Sonata in C minor (Op. 45). M. Pugno played Schumann's 'Faschingsschwank aus Wien' and a group of Chopin pieces, and M. Enesco performed movements from Bach's Sonata in B minor, for violin alone.

The first of Herr Ernst Denhof's present season's series of chamber music concerts was given on January 18. Herr Denhof was assisted by Professor Johann Kruse (violin), Professor Julius Klengel (violoncello), and Mrs. Henry J. Wood (vocalist). The programme included trios by Tchaikovsky in A minor (Op. 50) and Schumann in D minor (Op. 63). Each of the instrumentalists contributed solos, and Mrs. Henry J. Wood sang songs by Richard Strauss, Hugo Wolf, and Brahms. Mr. A. Scott Jupp was the accompanist.

Performances of 'The Messiah' were given by Mr. Moonie's choir on December 28, and by the Edinburgh Choral Union (conductor, Mr. T. H. Collinson) on New Year's Day.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

On Christmas Day the Choral and Orchestral Union provided a very attractive programme which included overtures by Cornelius and Berlioz, Beethoven's 'Pastoral' symphony, and songs charmingly rendered by Miss Antonia Dolores. On New Year's Day the Choral Union gave its customary 'Messiah' concert before a large audience, and the same work was sung the next evening by the Young Men's Christian Association Choir under Mr. R. L. Reid. On January 9 that enterprising and enthusiastic body of amateurs, the Pollokshields Philharmonic Society, ably conducted by Mr. John Cullen, gave a most meritorious rendering of Weber's 'Der Freischütz,' and three scenes from Grieg's 'Olaf Trygvason.' The choral portions of the works were sung with that certainty of attack and attention to light and shade which betoken careful and painstaking study. Excellent soloists had been engaged, the best work in this connection being done by Miss Edith Evans, Mr. John McCormack and Mr. Robert Burnett. The Scottish Orchestra supplied the accompaniments.

Mr. Henri Verbrugghen was the solo violinist and Mr. Ben Davies the vocalist at the ninth classical concert on January 2, the former playing Saint-Saëns's third Violin concerto excellently. The orchestral programme comprised also Haydn's Symphony in E flat (No. 4 of the Rieter-Biedermann edition), a work rarely heard here, and a first performance in Glasgow of the Eastern Dance from Coleridge-Taylor's incidental music to 'Nero.' The tenth concert, on January 7, was notable for Dr. Cowen's fine interpretation of Strauss's 'Ein Heldenleben,' given for the first time in Scotland. In sharp contrast to Strauss's tone-poem was Mendelssohn's overture 'A calm sea and prosperous voyage,' with which the concert opened. Another feature of the evening's music was the singing of Miss Eve Simony, whose vocal technique is quite wonderful. Mr. Henri Verbrugghen directed the eleventh concert on January 14, and again proved himself a conductor of distinction. Mozart's Pianoforte concerto in E flat (K. 271) and César Franck's symphonic poem 'Les Djinns' were given for the first time here, the pianoforte part in both works being beautifully played by Mr. Raoul Pugno. The programme likewise included Mozart's Symphony in G minor, two Wagner excerpts, and Tchaikovsky's 'Casse Noisette' suite.

Dr. Cowen conducted two very interesting novelties at the twelfth concert on January 21—the Prelude to Granville Bantock's 'Sappho,' and Liszt's 'Dante' symphony for orchestra, organ, and female voices. The ladies of the Choral Union, with Mr. J. E. Hodgson at the organ, assisted in the performance of the latter work, and Lady Hallé gave a beautiful rendering of Mendelssohn's Violin concerto and the *Romance* from Joachim's 'Hungarian' concerto.

The Saturday Popular Orchestral Concerts have been attracting crowded audiences during the season, and interesting programmes have been the rule. Among the more important items have been Strauss's 'Tod und Verklärung' and 'Ein Heldenleben,' Brahms's C minor Symphony, and Bach's Concerto No. 2 in C minor for two pianofortes and orchestra, the pianoforte part in the last-named being played by Dr. Cowen and Mr. Philip E. Halstead.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

A very fine performance of Handel's 'Samson' was given by the Welsh Choral Union on December 28, under the inspiring direction of Mr. Harry Evans. From the opening chorus to the final 'Let their celestial concerts' the choral numbers were marked by that precision, perception, and power which have made the singing of this fine choir unsurpassed. To mention one example, the six-part 'Hear Jacob's God' was especially realised with an intensity and fervour typical of the spirit of the Welsh people. The principals were Miss Esta D'Argo, Madame Ada Crossley, Mr. John McCormack and Mr. Herbert Brown. The orchestra, led by Mr. Akeroyd, played well, and there was a crowded audience.

Two interesting and enjoyable concerts were given on January 11 by the London New Symphony Orchestra, conducted by Mr. Thomas Beecham, to whom belongs the credit of introducing four notable works to Liverpool, viz., the symphonic legend 'La Forêt Enchantée' (Vincent d'Indy), a charming work, and the tone-poems 'Paris' (Delius), 'Sarka' (Smetana) and 'The golden spinning-wheel' (Dvorák). Music of this calibre evidently appeals to the temperament of the conductor who skilfully controls this fine body of native players. It was regrettable that no great classic engaged their attention, and in the only Beethoven number, the Pianoforte concerto in E flat, they appeared to rather less advantage in the orchestral accompaniments than elsewhere. The solo pianoforte part was magnificently played by Mr. Backhaus, who was recalled again and again after playing Chopin's Polonaise in A flat. At the evening concert Madame Ella Russell sang. Of the new works brought forward, Mr. Delius's tone-poem 'Paris' made a favourable impression. It is an exceedingly clever work, full of orchestral device and resource, and withal of melodic as well as constructive interest.

At the seventh concert of the Philharmonic Society on January 14, Sir Charles Santley received a welcome which must have assured him not only of hearty congratulations on his new dignity but also of the affection in which he is held in his native city. Sir Charles, who was in excellent form, sang Handel's 'O ruddier than the cherry,' and a florid air by Paer, with his old vocal mastery. Another great artist, Lady Hallé, also received a warm welcome and was heard in Spohr's 'Dramatic' Concerto. An unusually interesting concert included Schubert's 'Unfinished' Symphony, conducted by Dr. Cowen.

The regretted death of Mr. J. W. Collinson removes a well-known and esteemed musician and violinist from local

circles. An excellent player on the violin and viola, he had also been the conductor of the Sunday Society's Orchestra for some years past, a post he held with tact and ability.

The first performance in England of Mr. Frederick Delius's rhapsody 'Brigg Fair,' was given on January 18 by the Liverpool Orchestral Society, conducted by Mr. Granville Bantock. This fine work is a slow movement in pastoral style, based upon a Lincolnshire folk-song descriptive of a country swain journeying to meet his sweetheart at the fair. The music is of tranquil beauty, the central idea being surrounded by moving polyphony richly coloured. Before the close it reaches a climax of real grandeur, and all through betokens the mind and hand of a master. Mr. Havergal Brian's 'English Suite,' in three movements—'March,' 'Valse and love scene' and 'Carnival'—performed on the same occasion, is cleverly constructed and tuneful, especially in the first movement; but the humour in the Carnival is carried to a somewhat perilous excess of realism. Other incidents of an exceptional programme were Strauss's 'Till Eulenspiegel' and Dvorák's 'From the New World' symphony. The vocalist was Mr. Walter Hyde, who used his tenor voice effectively in two excerpts from Wagner.

A highly-interesting and instructive lecture on 'Folk songs' was given in the David Lewis Club on January 22 by Mr. Cecil Sharp. He was fortunate in his vocal exponent, Miss Mattie Kay, who sang delightfully in three groups of quaint and beautiful airs. Mr. Sharp particularly advocates the teaching of music in the form of English folk-songs to the children in the elementary schools, as the true basis for a future School of English music.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

At the Hallé concert on January 9, Beethoven's Pastoral Symphony, the 'Oberon' overture, the Symphonic Poem No. 10 ('Hunnenschlacht') and Dvorák's 'Slavonic' Rhapsodie No. 3 were performed. Mlle. Antonia Dolores was the vocalist. Mr. Fritz Beidler took Dr. Richter's place as conductor on January 16, and very agreeably impressed the audience by the unexaggerated directness and definiteness of his methods. Beyond securing worthy renderings of the 'Italian' Symphony and of the 'Tannhäuser' overture, his restraint of the band on behalf of the soloists was commendably noticeable. The vocalist, Miss Edith Evans, in her rendering of 'Softly sighs' and 'Elsa's prayer' made a most favourable impression. Señor Pablo Casals in his violoncello solos—Schumann's Concerto (Op. 129), Dvorák's 'Waldesruhe' Adagio, and especially in the dances from the second of Bach's six sonatas for violoncello—charmed the audience with the warmth and exquisite finish of his playing.

With great credit to himself, and with equal honour to the choir and their chorus-master, Mr. R. H. Wilson, a finely dramatic performance of 'Elijah'—the forty-second at these concerts—was secured at the concert of January 23. The principals were Miss Agnes Nicholls, Miss Gertrude Lonsdale, Mr. Harold Wilde and Sir Charles Santley.

Reference is made on p. 92 to the first Hallé concert, given on January 30, 1858. The jubilee of this excellent organization was to be celebrated at the concert of January 30, too late for notice in the present issue.

Prof. Willy Hess, formerly leader of the Hallé Orchestra, was the solo violinist at the Gentlemen's Concert of January 13. He met with a hearty reception, and brilliantly performed Max Bruch's third Violin concerto (Op. 58), Bach's Adagio and Fugue in G minor, and a study (or caprice) by Paganini. There was a delightful performance under Dr. Richter of Mozart's E flat Symphony, and the dainty rendering of the little Rondino in E flat, by Beethoven, for two oboes, two clarinets, two horns and two bassoons, gave great pleasure. A little Russian boy, Master Tony Maaskoff, a pupil of Dr. Brodsky at the Royal Manchester College of Music, exhibited rare talent as a violinist at the Promenade Concert of December 28, when he played Max Bruch's Concerto in G minor, Sarasate's 'Ziegeunerweisen,' and Dvorák's 'Humoresque.' Mr. Joseph Lycett was the vocalist. The orchestral selections included Robert Volkmann's Serenade for strings, the violoncello solo being played by Mr. J. H. Foulds. At the concert of January 11, Mr. Edward De Jong renewed all his old triumphs as a flautist, playing a 'Concertino' by Chaminade, a 'Romance' by Molique, Briccialdi's 'Le Carnival de Venise' variations, and his own arrangement of 'Auld Robin Grey.' Miss Lucy Nuttall, a promising young local contralto, was the vocalist. Cowen's suite, 'Language of Flowers'; the No. 4 of Liszt's orchestrated 'Hungarian Rhapsodies'; and Saint-Saëns's 'Danse Macabre' were among the instrumental selections.

Mr. Brand Lane has apparently resolved upon devoting one of his subscription concerts annually to the purposes of a recital by his Philharmonic Choir. He at least repeated the very interesting experiment this season, at his concert on January 18, when the programme consisted largely of worthily selected vocal pieces by Cornelius, Brahms, Elgar, Stanford, John E. West, Dudley Buck, Eaton Faning, and others. The admirable singing of the choir was much enjoyed by the large audience. Violin solos were played by Miss Irene Penso, and the vocalists were Miss Lydia Nervil and Mr. Watkin Mills.

Mr. Francis Donald Tovey appeared at the concert of the Schiller-Anstalt of January 11, and his facile execution and structural grasp impressed a critical audience. With Mr. Carl Fuchs as an able colleague he played Beethoven's Variations on 'See the conquering hero comes,' for pianoforte and violoncello; and for the same combination of instruments Brahms's delightful Sonata (Op. 38). His solos were Beethoven's 'Rondo a Capriccio,' three Chopin Mazurkas, and the Ballade in F major. Mr. Carl Fuchs played the *Adagio* and *Rondo* movements of Dvorák's Violoncello concerto, accompanied on the pianoforte by Mrs. Fuchs; and Mr. Horatio Connell gave admirable interpretations of songs by Brahms, Bach and Max Mayer. A vocal and pianoforte recital, devoted to Schubert and Schumann, was given by Mr. Frederic Austin and Mr. Isidor Cohn on January 6. Mr. Cohn immediately followed Mr. Austin's rendering of 'Der Wanderer' by playing Schubert's 'Wanderer-Fantasia' (Op. 15) in its original form, and not in the Liszt version. Mr. Austin's Schumann selection consisted of the Heine Song-cycle 'Dichterliebe,' of which, to Mr. Cohn's accompanying, he sang the whole sequence of sixteen songs. Mr. Cohn played the Etudes Symphoniques.

The programme of Mr. Max Mayer's second Chamber Concert, given on January 20, contained the Brahms Pianoforte quartet in A (Op. 26); Schubert's 'Forellen' Quintet in A (Op. 114); Beethoven's Variations on an air from the 'Magic flute,' for pianoforte and violoncello; and songs by Schubert, Brahms and Max Mayer, sung with great dramatic fervour by Miss Tilly Koenen. Mr. Max Mayer (pianoforte) was associated with Mr. C. Rawdon Briggs (violin), Mr. Speelman (viola), Mr. C. Darbishire Jones (violoncello) and Mr. Hoffmann (double-bass). The programme of the Brodsky Quartet concert on January 21 consisted of Haydn's Quartet in G (Op. 17, No. 5), Schubert's second Pianoforte trio in E flat—Mr. Egon Petri at the pianoforte—and Beethoven's String quartet in F (Op. 59, No. 1).

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

With the exception of a few deferred 'Messiah' performances—one in connection with the Sheffield Wesleyan Mission (conductor, Mr. H. C. Jackson) being worthy of special mention by reason of the size and excellent quality of the chorus—choral music has not been much in evidence during January. Mr. Joseph Cooper secured a spirited performance of Haydn's 'The Creation' from his zealous singers at Penistone on New Year's Day, and Mr. Reeves Charlesworth directed an ambitious and, on the whole, capital performance of 'Judas Maccabæus' at Wycliffe Congregational Church a week later.

A concert of wind-instrument chamber music, held in the Sheffield Temperance Hall on January 10, promoted by Mr. John Parr, a well-known local bassoonist, was not as largely attended as its merits deserved. A competent septet of instrumentalists comprised Messrs. G. A. Brooke (flute),

W. Brooke (oboe), F. A. Jackman (clarinet), R. Jackson (horn), J. H. Parkes (violin), John Parr (bassoon), and O. C. Owrid (pianoforte). Beethoven's Grand quintet (Op. 16), a Quintet by W. Edmondstoune Duncan (Op. 38), a duet for bassoon and pianoforte by the same composer, Barthe's 'Passacaille' for five wind instruments, and the *Scherzo* from Miss Arkwright's pleasing Trio for pianoforte, clarinet and bassoon were the chief features of an interesting programme.

At the fourth of the Chamber Music Society's concerts, held on January 21, Messrs. Hawcroft, Cawood, Herbert Parkin and M. Taylor played Mozart's Quartet in D minor and five Novellettes by Glazounov.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

As usual, this has been a close time for serious music, and there is but little that requires chronicling in Yorkshire. One of the Leeds Bohemian Quartet's concerts, which attract a really interested and discriminating audience, took place on January 15, when Borodine's first quartet (in A) interested its hearers greatly, and was ably played by Messrs. Elliott, Wright, Moxon and Bolton, who entered into the spirit of the work, and realised the demands it makes upon the virtuosity of the players. Schumann's second quartet (in F) and one of Haydn's, in G minor, completed the programme. The Leeds Municipal Orchestra, on December 21, introduced Liszt's 'Les Préludes' and the 'Karelia' suite and 'Frühlingslied' of Sibelius, in addition to the 'Unfinished' Symphony of Schubert, of which Mr. Fricker gave a thoroughly sympathetic and artistic interpretation. At the next concert, on January 18, the programme included Tchaikovsky's fourth Symphony and Esser's clever adaptation of Bach's Organ Toccata in F, a thing which goes far to overcome one's prejudices by its effectiveness. Another out-of-the-way piece was Beethoven's Rondino in E flat for wind instruments, an early work of the Bonn period, interesting historically but of course not characteristic. On January 8 the 'Edith Robinson String Quartet' gave a concert at Leeds, the four ladies showing an excellent ensemble in quartets by Haydn, Beethoven (Op. 74), and Dvorák (Op. 51). As might be expected, they were most successful in the first and last, but their performances were throughout finished and artistic. On January 14 Vecsey visited Leeds at one of Messrs. Haddock's musical evenings, and showed that he has already developed into a mature and thoughtful artist with splendid sustained tone and a virile style. His playing of Vieuxtemps's D minor Concerto gave that work a dignity and impressiveness that one does not as a rule associate with it. The pianist was Madame Fischer-Sobell, who, if not highly sympathetic, is a brilliant and forceful player.

At the Bradford Subscription Concert, on January 17, the Hallé Orchestra, under Dr. Richter, introduced Strauss's 'Heldenleben' to Yorkshire. A fine performance was given, and the vivid characterization of the music seemed to make a strong impression upon the audience. Mr. Pablo Casals gave a warm and sympathetic interpretation of Schumann's Violoncello concerto, and Mlle. Antonia Dolores's finished vocalisation was very agreeable.

The Hull Symphony Orchestra, at one of its afternoon concerts on January 16, gave the second and third movements of Raff's picturesque, if rather superficial, 'Lenore' symphony. A greater novelty was the 'Kassya' ballet suite of Delibes, a clever piece of characteristic music. One of Gluck's beautiful 'pantomime' airs from 'Orpheus' and the Zauberflöte overture and march completed a very interesting concert which Mr. Arthur Wallerstein conducted with an abundance of spirit, giving vitality to all the music.——The Cleckheaton Orchestral Society's concert on January 15 was distinguished by an able performance of Schumann's Pianoforte concerto, with Mr. York Bowen as soloist. Mr. Charles Stott conducted.

Mr. C. Bechstein has had the honour of supplying a pianoforte to her Majesty the Queen of Norway at the palace, Christiania.

Foreign Notes.

BARCELONA.

Courtcapellmeister Beidler has given four performances of 'Tannhäuser' (the Paris version) at the Gran Teatro del Liceo. The theatre was sold out on all four nights, and the success was exceptionally great. Arrangements have been made with the conductor to return here next season, also to give performances at Madrid and Lisbon.

BERLIN.

The celebrated organ in the St. Marien Kirche—erected in 1722 by Joachim Wagner, in his day an organ-builder of the first rank—is now in the hands of Sauer, the Court organ-builder. For a time, therefore, the admirable weekly organ recitals by music-director Irrgang will be discontinued.

BRUSSELS.

Edgar Tinel, the composer of 'Franciscus,' has just completed a music-drama bearing the title 'Katherina,' which is to be produced next season at La Monnaie. The libretto, by Leo Hemsteeden, is based on dramatic episodes in the life of Sainte Catherine of Alexandria.

COLOGNE.

Mr. Isidore de Lara's new opera, in four acts and five tableaux, and entitled 'Soléa,' was successfully produced at the Opera here on December 20. The composer has written his own libretto.

HEIDELBERG.

Performances have been given by the Bach Society, under the direction of Professor Wolfrum, of Liszt's 'Dante' symphony and Berlioz's 'Symphonie fantastique.' In both works the orchestra was hidden, and in the former the choir also was invisible.

MOSCOW.

A concert, under the direction of M. Francis Casadesus, was given here on January 25, with a programme devoted to French composers, who were represented by Alfred Bruneau, Gustave Charpentier, Eugène d'Harcourt, Xavier Leroux, Georges Marty, Massenet and M. Casadesus himself.

NANCY.

A new choral work by Gabriel Pierné has been produced here. It is an oratorio entitled 'Les enfants à Bethléem,' and has been written entirely for children's voices.

PARIS.

M. Chevillard being unfortunately still troubled with his eyes, was fortunate in his deputy, Siegmund v. Hausegger, who conducted two Lamoureux concerts. It was his first appearance here, and he achieved great success. On the first evening the programme was devoted to German composers (Beethoven, Wagner and Strauss), and Berlioz reigned supreme at the second concert.

ROME.

On December 18 Perosi produced his new oratorio 'Transitus animæ' in the Sala Pia of the Vatican. The first part of the programme included his two orchestral suites, entitled 'Rome' and 'Venice.'——Signor Francesco, the musicographer, has made an interesting discovery in the library of the Academy of St. Cecilia. Among a number of old operas he found one by Gluck that has hitherto not been known even by name. Entitled 'Il Tigrane,' the opera was written for Crema in the year 1743, and the volume contains the names of the vocalists who took part in the production of the work.

ST. PETERSBURG.

Rimsky-Korsakoff, the Nestor of Russian composers, has just completed a new opera entitled 'Zolotoi Pietanchok,' which will be produced during the season at the Imperial Theatre under the composer's direction.

TURIN.

The Teatro Regio opened its season on December 19 with Massenet's 'Ariana.' The composer, who was present, was called many times before the curtain.

VIENNA.

Goldmark's long-expected opera, 'Ein Wintermärchen,' based upon Shakespeare's 'A Winter's Tale,' was produced at the Court Opera on January 2, under the direction of Bruno Walter, and with success. The excellent interpreters were Mesdames Kurz (Perdita), von Mildenburg (Hermione), Kittl (Paulina), and Messrs. Slezak (Leontes) and Demuth (Polyxenes). The composer is now in his seventy-seventh year.——Seventeen songs by Schubert, in his own handwriting, have been discovered in an album among old papers belonging to the family of Thérèse Grob, a vocalist who was a friend of the composer. With one exception all the songs are unknown.

WARSAW.

Emil Mlynarski having retired from the directorship of the Conservatoire of this city, the post was offered to Paderewski, the most important Polish musician of the present day; and it is a matter of general satisfaction that the distinguished pianist has accepted the appointment.

WEIMAR.

On March 21, 1825, the old Court Theatre was burned to the ground. 'The stage connected with my thirty years' labour is in ruins,' mourned Goethe. A new building was quickly built to serve a temporary purpose, but it actually lasted for eighty years. Of the many interesting events which took place within its walls, the one now best remembered was the production of 'Lohengrin' under Liszt's direction, in 1850. A new theatre, erected after the plans of Max Littmann, was inaugurated on January 11. Goethe was represented by the Prologue to 'Faust' and 'Wallenstein's Lager'; Liszt by music based on motives from his 'Tasso,' composed by Weingartner as an accompaniment to the festival address delivered by Richard Voss; and Wagner by the closing scene from 'Die Meistersinger,' performed under the direction of Peter Raabe.

The first concert of Mr. Munro Davison's Choral Society (now in its second season) took place on December 17 at the Northern Polytechnic. Its chief feature was Bach's 'Christmas' Oratorio, Parts I., II. and IV., which greatly impressed the large audience numbering 800 persons. In the second part of the programme Dr. Walford Davies's charming 'Nursery rhymes,' sung for the first time by a large choral force, proved an effective contrast. A commendable feature of the chorus-singing was the truly expressive and non-mechanical interpretation of Bach's sublime music. Much success attended the efforts of the soloists, Miss Maud Hardy, Miss Edith Nutter, Mr. Henry Gurney and Mr. William Forington, the interpretation of the recitatives by Mr. Forington being indeed a revelation to many who regard this form of vocal art as lacking in interest. Special praise must be awarded Mr. Herbert Hodge for his skilful rendering of the difficult accompaniments on the organ, especially as he transposed several of the more exacting movements in order to bring the vocal pitch more into accordance with that used by the composer. The 'echo' in the soprano air 'Ah, my Saviour,' was sung by Miss Priest who, although invisible to the audience, was effectively audible. The oratorio was repeated on January 12 at the free Sunday recital, when 900 persons attended; on that occasion the work was heard throughout without applause, its impressiveness being thereby greatly enhanced. Mr. Munro Davison conducted both performances.

At a meeting of the Leeds musical festival committee the report of the recent festival showed that the receipts were £8,635, as compared with £9,409 in 1904 and £11,555 in 1901. The total expenditure was £8,175, which was much less than that of the last festival, owing to the policy of stringent economy. The net profit was £460. It was resolved to add £374, interest from reserve fund, and distribute the total, £834, among the medical charities of the city. Mr. T. Marshall, who moved the adoption of the report, referred to the continuous decline in the profits since 1889, when they realised £3,143. Festival by festival the profit had grown less, until in 1904 it was as low as £304. He did not think the decline in the receipts could be attributed this year to the programme, because all the critics had agreed that it was excellent. They had to remember that since 1889 other festivals had been established; and another factor was the increase in the number of good concerts which were now provided in the city. In his view they would have to face deficits in the future, because they had brought the process of economising to its lowest limits. They could not save further without impairing the quality and value of the festival.

The annual spring festival of the London Sunday School Choir will be held on February 22 at the Royal Albert Hall. The choir and orchestra will consist of 1,200 adult performers, and Miss Agnes Nicholls, Mr. Charles Saunders and Mr. Wilfrid Platt have been engaged as solo vocalists. The orchestra of 200 performers, under the direction of Mr. Wesley Hammet, is to take part. Mr. William Whiteman will conduct, Mr. Horace G. Holmes is to preside at the organ, and Mrs. Mary Layton at the pianoforte. The Crystal Palace festival will take place on June 17, at which choirs of 9,000 voices will sing.

A highly successful violin and pianoforte recital was given by Miss Cantelo and Mr. Willy Hess on January 10 in the Mechanics' Hall, Nottingham. The programme included Schumann's Sonata in D minor and Grieg's in C minor for the two instruments. Mr. Hess played Joachim's Romance from the 'Hungarian' Concerto and Wieniawsky's Scherzo Tarantelle, and Miss Cantelo performed some Chopin pieces. Both individually and collectively the artists were heard at their best, and their performances gave great satisfaction.

The following scholarships at the Royal Academy of Music will be competed for in April next: (1) Sterndale Bennett, (2) Thalberg, and (3) Parepa-Rosa. The candidates for all these scholarships must be British-born subjects, the last-named is available only for female vocalists. Full particulars can be obtained from the secretary of the Royal Academy of Music.

The Musicians' Company's scholarships at the Guildhall School of Music have been awarded to Miss Grace E. Hawkins, of Bedford, and Master Lionel George Stanton, of Hemel Hempstead; while Miss Elizabeth Weiss, of Dalston, and Miss Ethel Edith Bilsland, of Plumstead, have been specially commended.

The Roll of the Union of Graduates in Music and Kalendar for 1908 maintains the standard of previous issues as a useful book of reference.

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either collated from local papers or furnished by correspondents.

ABERDARE.—The Cwmaman Choral Society commenced its tenth season with a performance of Elgar's 'King Olaf' on December 25. The concert began with Mendelssohn's Funeral march and a Requiem specially written by Mr. W. J. Evans (the conductor), in memory of several prominent members of the Society who had died since last season. The performance throughout was a most creditable one, and included German's Welsh Rhapsody by the orchestra, led by Mr. Arthur Angle. The solo vocalists engaged were Miss Ida Kahn, Mr. Anderson Nicoll and Mr. Dan Richards.

AYR.—The Ayr Choral Union, under the able conductorship of Mr. Hugh M'Nabb, gave a very creditable performance of Smart's 'Bride of Dunkerron' on December 17. The soloists were the Hon. Mrs. Julian Clifford, Mr. Chandos Craddock and Mr. Llewellyn Roberts. The accompaniments were supplied by the Ayr Philharmonic Orchestral Society, assisted by a few professional players, and Mr. W. E. Senior presided at the organ.

BEBINGTON.—On January 9 the Wirral Musical Society gave a praiseworthy performance of Van Bree's 'St. Cecilia's Day' (under the conductorship of Mr. R. H. Crapper), at Mayer Hall. Miss Flossie Lee was the solo vocalist. In the miscellaneous part of the concert Mr. Albert Dunford played the Fantasie caprice of Vieuxtemps, and Miss Pattie May Roberts, Mr. Reginald Peterson, and Mr. Price Jones contributed vocal solos.

Beckenham.—The Choral Society gave a very effective rendering of Parry's 'Pied Piper' on January 21. In the miscellaneous selection which followed, Maunder's 'Song of Thor' and 'Lullaby,' by Harvey Löhr, were excellently sung by the choir, and songs were given by Miss Eva Hardy, Mr. Henry Beaumont and Mr. Dan Price, the last two artists successfully representing the Piper and the Mayor in Parry's cantata. Miss Isobel Purdon played acceptably Beethoven's Romance in F and Hubay's 'Kejre Kati.' Mrs. C. M. Pascall was the accompanist, Mons. D. M. Trytel led the orchestra, and Mr. George J. Hall conducted.

Cape Town.—The third and last concert of the year by the Musical Society took place in the City Hall on December 5, the Society on this occasion having the assistance of the combined choral societies. The work of the orchestra alone consisted of Sullivan's 'Ouvertura di Ballo' and Tchaikovsky's '1812' overture, which were played with great spirit and enthusiasm, and the combined forces were effectively heard in Stanford's 'The Revenge' and Parry's 'Blest pair of Sirens.' The performance reflected much credit on the able conductor, Dr. Barrow Dowling. The solo vocalists were Miss Helen Juta and Mr. Robert Tait.

Christchurch (N.Z.).—The fourth subscription concert of the Musical Union took place in His Majesty's Theatre on November 19. The chief features of the programme were Beethoven's Choral Fantasia, the solo part played by Miss Katie Young; Sullivan's Festival Te Deum; and Mendelssohn's 'Hear my prayer,' the soprano solo in the last two works being sung by Miss Rosina Buckmann. Weber's Concertino for clarinet and orchestra, with Mr. D. Sinclair as soloist, was also performed. Mr. S. R. White led the orchestra, and Dr. J. C. Bradshaw conducted.

Cobham.—The Cobham Orchestral and Choral Society's first concert of the season took place on January 22, when one of the main features of a varied programme was a most successful rendering of Hamish MacCunn's 'Wreck of the Hesperus,' under the conductorship of Mr. Frederick J. Hopper. The choir was also heard in Benedict's 'Hunting Song,' Barnby's 'Lullaby,' and Pinsuti's 'Good-night, beloved.'

Corsham (Wilts). — The Choral Society gave a performance of Mendelssohn's 'Walpurgis night' and Cowen's 'Rose maiden' in the Methuen Hall on January 15. The solo parts were efficiently rendered by Miss Mary Lund, Miss Ada Bennett, Mr. G. F. Sands, Rev. S. M. Davies and Mr. R. Pearce. The choir sang excellently. Mr. Herbert Spackman led a small but effective orchestra, and Mr. Lewin Spackman conducted.

Croydon.—The Central Croydon Choral Society gave an excellent concert on January 18 in the Public Hall. The programme included Elgar's 'Black Knight' and Parry's 'Pied Piper' and 'Blest pair of Sirens,' all of which received a very satisfactory rendering. There was a full orchestra, led by Mr. Stanton Rees. The singing of the choir throughout was enthusiastic and at the same time careful. The solo artists were Mr. James Davis and Mr. Charles Tree (vocalists), and Miss Frances O. Ison, who displayed admirable technique and musical feeling in the Violin concerto in B minor by Saint-Säens. Croydon is fortunate in possessing so admirably-equipped a musical association, and Mr. Ronald A. Richards, who conducted, may be congratulated on the success of the performance.

Faversham. — The Philharmonic Society's fifteenth concert was held in the Lecture Hall on January 9, under the conductorship of Mr. W. J. Keech. The chief features of the programme were the conductor's setting of 'The Inchcape Rock'—an interesting and musicianly work for tenor solo, chorus and orchestra—which was performed with much spirit, and the first and second movements of Beethoven's fifth Symphony. The remainder of the programme comprised solos by Miss Tatchell and Mr. Alexander Webster (vocalists), Mr. Ernest G. Cox (violin), Mr. E. G. Ogden (bassoon), and the choruses 'Galatea, dry thy tears,' from Handel's 'Acis and Galatea,' the Soldiers' chorus ('Faust') and Bridal chorus ('Lohengrin.')

Invercargill (N.Z.).—The Musical Union gave its third concert this season in the Municipal Hall on November 15. The orchestral selections included the overtures 'Coriolanus' and 'Ruy Blas,' two movements from Haydn's seventh Symphony, German's 'Gipsy Suite' and Massenet's ballet music 'Herodiade.' These received very meritorious performance by the orchestra, which was led by Mr. W. J. Ferguson. The choral numbers comprised Elgar's 'My love dwelt in a northern land,' Macfarren's 'Three fishers' and 'Sands o' Dee,' Matona, lovely maiden' (Orlando Lassus), 'Love song' (for ladies' voices) and 'Dim-lit woods' (Brahms), which were excellently rendered by the choir. Mr. C. Gray, who was responsible for the satisfactory training of both choir and orchestra, conducted. The solo vocalists were Mrs. Crowther, Miss Peterson, Mr. A. S. Cookson, Mr. Tom Brown and Mr. D. Hutton.

Kempsey.—Mr. T. F. Dunhill's cantata 'Tubal Cain' was recently performed by the Kempsey Choral Society, under the conductorship of Mr. G. Street Chignell, of Worcester. The cantata, sung with great spirit, was repeated in the second part of the programme, a somewhat novel arrangement. The choir was well supported by a small orchestra, led by Mr. A. Quarterman.

Letchworth.—An interesting concert was given in this Garden City by the Margaret Fowles Orchestral Society on January 14. The programme included Haydn's Symphony in D, Coleridge-Taylor's 'Characteristic Waltzes,' part of Mendelssohn's 'Scotch' Symphony, and Elgar's 'Pomp and Circumstance' March, given under the conductorship of Dr. Leonard Fowles, the performance being considerably above the average. The soloists were Miss Armgart Allen, Mr. Barry Parker (vocalists), and Mrs. Crickmer (violinist).

Llanelly.—Handel's 'Joshua' was performed on January 21 by the Bethel Choir with distinct success. The spirited singing of the choruses was largely due to the careful training by the conductor, Mr. J. Aneurin Thomas, and the orchestra—led by Mr. David Thomas—rendered commendable support. The solo vocalists were Madame Thomas, Miss Maggie Sambrook, Messrs. Richard Thomas and David Davies.

Mumbles.—The Oystermouth and District Choral and Orchestral Society gave a performance of Van Bree's 'Ode to St. Cecilia's Day' on January 16 in the Kursaal. The solos were taken by Miss Edith Harlington, Miss Muriel Cavill led the orchestra, and Mr. E. A. Morris conducted. The second part of the programme included Mozart's overture to 'Figaro' and 'The Song of the Vikings' (Faning).

Oswestry.—Dr. Walford Davies recently gave a lecture on the 'Language of music' in connection with the Oswestry Choral Society. The lecture, full of information and singularly interesting, was listened to with the closest attention. The illustrations, sung by the members of the Society under the conductorship of Mr. A. E. Floyd, included Pearsall's 'O who will o'er the downs' and 'In dulci jubilo,' Parry's 'If I had but two little wings,' three movements from Bach's motet 'Jesu, priceless treasure,' a part-song for female voices, 'The year's at the spring,' composed by the conductor, and Dr. Davies's charming carol 'O little town of Bethlehem.'

Reading.—Cowen's 'St. John's Eve' was performed by the Broad Street Congregational Chapel Choir in the small Town Hall on January 8. The performance by the choir and orchestra was very creditable, especially that of the former, and the solo vocalists were Miss Elsie Coombs, Miss Lucie Johnstone, Mr. Allen Frame and Mr. Edgar Archer. Mr. F. W. Harvey conducted.

Sunderland.—Mr. A. Bevan gave his first Chamber Concert in the Victoria (Alexandra) Hall on January 15, when the chief attractions of the programme were Beethoven's Pianoforte and Violin sonata (Op. 30, No. 2) and Brahms's Sonata in D minor for the same instruments. In these works the concert-giver had the invaluable assistance of Miss Fanny Davies. The two artists also gave several solos on their respective instruments with much success. The Rev. A. Ramsbotham accompanied the violin solos given by Mr. Bevan.

Toronto.—Three highly successful concerts were given by the National Chorus, under the conductorship of Dr. Albert Ham, on December 16 and 17, Coleridge-Taylor's 'Death of Minnehaha' and Sir Hubert Parry's

'Pied piper,' receiving especially fine renderings. Several unaccompanied numbers were sung with that delicacy and refinement of expression for which this fine choir is noted. The New York Symphony Orchestra, under Mr. Walter Damrosch, gave excellent interpretations of Elgar's 'Pomp and Circumstance' march, Edward German's 'Welsh Rhapsody,' Berlioz's 'Symphonie Fantastique,' Tchaikovsky's fifth Symphony, besides selections from Wagner and Grieg. The solo vocalists were Miss Helen Davies, Mr. Kelley Cole and Mr. Francis Rogers.

WALLINGTON (SURREY).—A concert was given by the Wallington Orchestral Society in Carshalton Public Hall on January 11 with much success. The orchestral selections comprised Weber's overture to 'Der Freischütz,' Haydn's Symphony in E flat (three movements), Max Bruch's Violin concerto in G minor and Elgar's 'Pomp and Circumstance' march (No. 4). The band was ably conducted by Mr. Arthur Dutton; Miss Cicely Chapman presided at the pianoforte, and Miss Evelyn Vernham displayed a good voice and artistic feeling in some vocal selections. Not the least notable features of this enjoyable concert were the excellent playing of Miss Hilda G. Nye in the Violin concerto and of Miss Chapman in Chopin's Ballade in G minor for the pianoforte.

WARLINGHAM.—The Musical Society gave the first concert of its eighth season on January 22, when interest chiefly centred in the performance of Sir Hubert Parry's 'Pied Piper.' A remarkably good, intelligent and graphic rendering rewarded the unflagging care of the conductor, Mr. John E. West. The parts of the Mayor and Piper were excellently sung by Mr. Arthur Goundry and Mr. Henry Plevy.

Answers to Correspondents.

WEIR.—(1) It is not a question of 'policy' but of physical endurance, as to whether it is allowable to break the runs in Handel's 'Ev'ry valley' (Messiah). (2) Prout's edition of the 'Messiah' may be regarded as the standard version: it contains suggested metronomic speeds. (3) 'O Thou that tellest' is usually beaten six quavers in a bar, not two dotted crotchets. (4) Messrs. Novello have recently issued a classified list of anthems, a copy of which will be supplied gratis upon application. (5) The following are suggested as being 'taking quartets for male voices': 'The Goslings' (Bridge); 'The long day closes (Sullivan)'; 'Come away' (Schäfer); 'Absence,' and 'When evening twilight' (Hatton); 'Good night, beloved' (Pinsuti); 'In absence' (Buck); 'O, peaceful night' (German).

W. C.—For your lecture on Sir Arthur Sullivan you will obtain ample material from the following sources: Article Sullivan in the 'Dictionary of National Biography' and Grove's 'Dictionary of Music and Musicians'; 'Sir Arthur Sullivan,' by Arthur Lawrence (James Bowden); 'Sir Arthur Sullivan,' by B. W. Findon (Nisbet); 'Souvenir of Sir Arthur Sullivan' (Newnes); 'Arthur Sullivan,' by H. Saxe Wyndham (Bell); and 'Masters of English Music' (pp. 1 to 102), by Charles Willeby (Osgood, McIlvaine & Co.). See also various articles that appeared in THE MUSICAL TIMES for December, 1900, and in the early months of 1901, shortly after the composer's death.

TENORI.—(1) The titles of a few good tenor songs will be found in the following list.—Sacred: 'Come unto Me' and 'Father, forgive' (Coenen), 'Angel hosts' (Gounod) and 'Lead, kindly Light' (Pughe Evans). Secular: 'Too late' (Atkins), 'Amongst the willows' (Brewer), 'In Moonlight' (Elgar), 'To one in Paradise' (Sullivan), 'Eleanore' (Coleridge-Taylor), 'Stars of the summer night' (Tours). (2) Your 'old copy of music' is of no intrinsic value.

REED.—The following is a selection of 'interesting and moderately difficult Morning and Evening Services': King Hall in B flat, Field in D, Stanford in B flat, Smart in F, Gadsby in C, Stainer in A, Garrett in F (Service No. 2), Coleridge-Taylor in F, and Ireland in F (Te Deum only). Messrs. Novello are about to issue a graded list of the Popular Services published by them. For 'good secular pieces, with different movements and tempi, for male voices,' see the following: 'The phantom host' (Hegar), 'Jack Horner' (Distin), 'To Arms!' (L. de Rillé), 'A revolt at Memphis' (A series of four male part-songs) (L. de Rillé), 'A hymn to Cupid' (Martin) and 'Come, let us join' (Beale).

H. C. L.—(1) In regard to the trill in Bach's Prelude, 'Ich ruf' zu dirr, Herr Jesu Christ,' Mr. Dannreuther, in his primer 'Musical Ornamentation,' says: 'Shakes should always be started with the accessory when the main note has just been struck'; therefore your rendering of the ornament in bar 3, as noted in your letter, is quite correct. And then as to the appoggiatura in the following bar, the small note (D) should occupy the time of a semiquaver. (2) In Smart's Trio for organ, No. 2 (Andante alla pastorale), the shakes should be continued and finish at the end of the bars in all cases, including bar 59.

B. J. P.—We do not know of a *residential* college of music for ladies. Considering your recently acquired qualification—upon which you are to be sincerely congratulated—you should not find any difficulty in obtaining the post of assistant music-mistress at some large college where you would acquire more knowledge and experience, especially in teaching.

HANDELIAN.—At bar 7 of the chorus 'O first-created beam' (Samson) the soprano note is E in the German Handel Society's edition; in the old edition (Novello) it is C, which seems to be more accurate. We will endeavour, through the courtesy of Sir Walter Parratt, to see the original autograph score at Buckingham Palace and will report the result in due course.

A. J. F. E.—If you refer to p. 93 of the present issue you will find that the prize in Messrs. Ricordi's opera competition has been awarded. The manuscript of the opera in which you are specially interested will, therefore, doubtless be returned to you in due course.

E. C. (North Carolina).—You cannot do better than consult the article on 'Irish Music' in the new edition (vol. ii.) of Grove's 'Dictionary of Music and Musicians.' The ample bibliography at the end of the article doubtless will be found very useful for your purpose.

ZISKA.—We do not know of a book on the subject of pianoforte accompaniment. The attainment of that art is a matter of practice and experience. No book can teach 'time,' this is purely a matter for oral instruction by a competent teacher.

PLANTER.—You might apply to the several clergy in the British West Indies, stating your qualifications, or, as you yourself suggest, to the officials of the Church of Scotland, as you say that church is represented in several of the islands.

P. R.—We cannot recommend teachers or the methods of private individuals; but we have heard the method of the first gentleman named in your letter spoken of as efficacious in improving technique that has 'fallen off considerably.'

B. A. J.—Your tune is not devoid of merit; the second chord might certainly be improved; it is too weak for the accented part of the bar. The bass note should be B flat, with a corresponding alteration of the inner parts.

M. B.—You cannot do better than submit your Stradivarius violin, dated 1714, to Messrs. W. E. Hill & Sons, 140, New Bond Street, who, in return for a fee, will give you authoritative advice as to its genuineness.

M. J. K.—So far as we are aware, there is no book dealing with the instruction of brass and reed bands. The conductor is supposed to have learned, from a practical course of training, how to teach such a band.

E. W.—Your books are not of any special value, though they are interesting. If the Psalter, printed at Amsterdam in 1762, was of a much earlier date its intrinsic worth would be greatly increased.

M. R.—In Schumann's Fantasiestück No. 2, in A flat (Op. 111, bars 38, &c.), the semiquavers, in both the uppermost and lowest parts, are to be played *after* the last note of the triplet.

C. J. McC.—The publishers of Elgar's 'Salut d'amour' are Messrs. Schott & Co.; Messrs. Ascherberg & Co. issue 'The broken melody.'

INTERESTED.—An obituary notice of Dr. E. H. Turpin appeared in our issue of November, 1907, p. 722.

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THE WORDS, 'EVENING AND MORNING,' WRITTEN BY REV. I. GREGORY SMITH *

THE MUSIC COMPOSED BY

REV. H. H. WOODWARD.

PRECENTOR OF WORCESTER CATHEDRAL.

Price Threepence.

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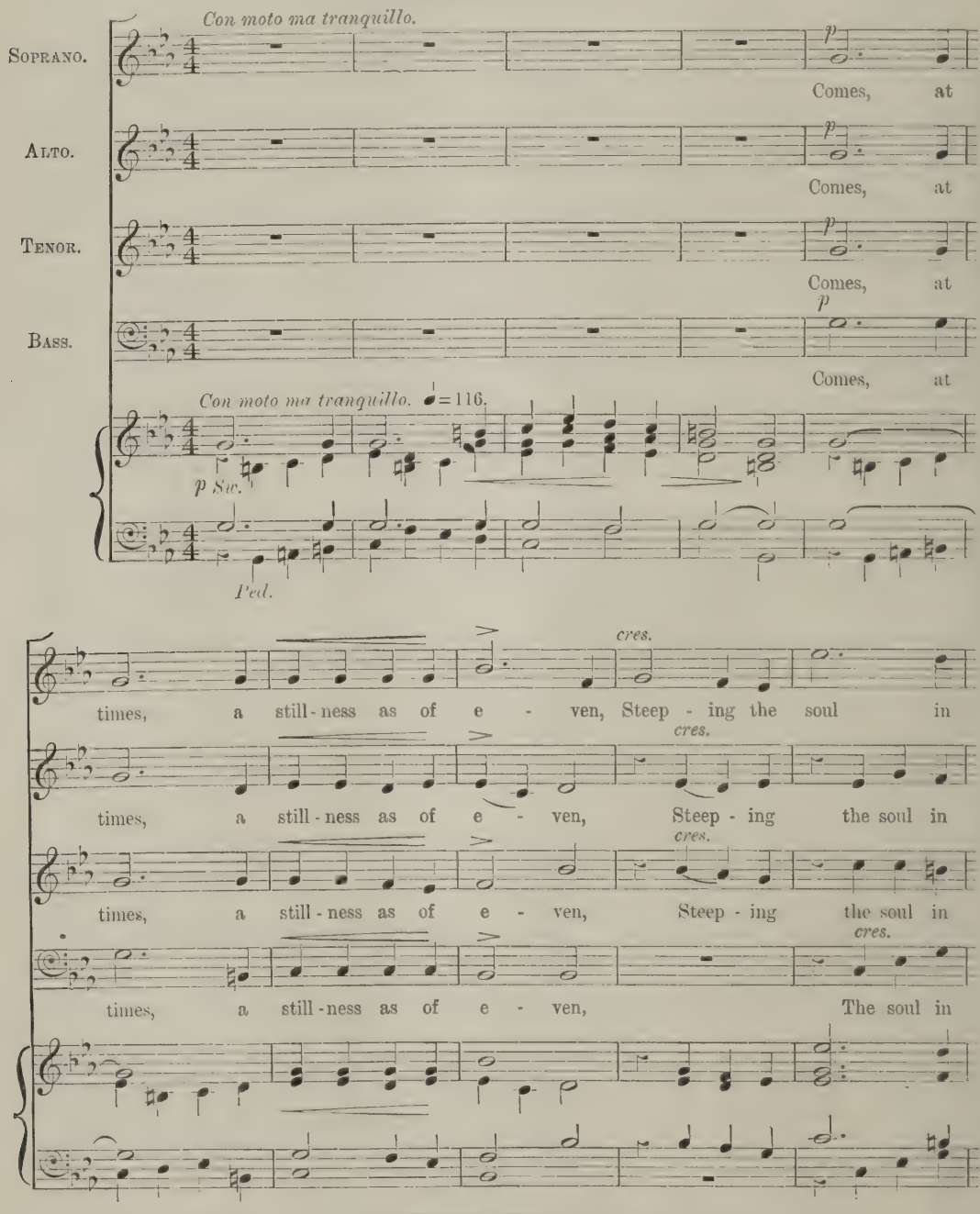
Con moto ma tranquillo.
SOPRANO.
ALTO.
TENOR.
BASS.
p
Comes, at
Con moto ma tranquillo. ♩= 116.
p Sw.
Ped.
cres.
times, a still-ness as of e - ven, Steep - ing the soul in
times, a still-ness as of e - ven, Steep - ing the soul in
times, a still-ness as of e - ven, Steep - ing the soul in
times, a still-ness as of e - ven, The soul in

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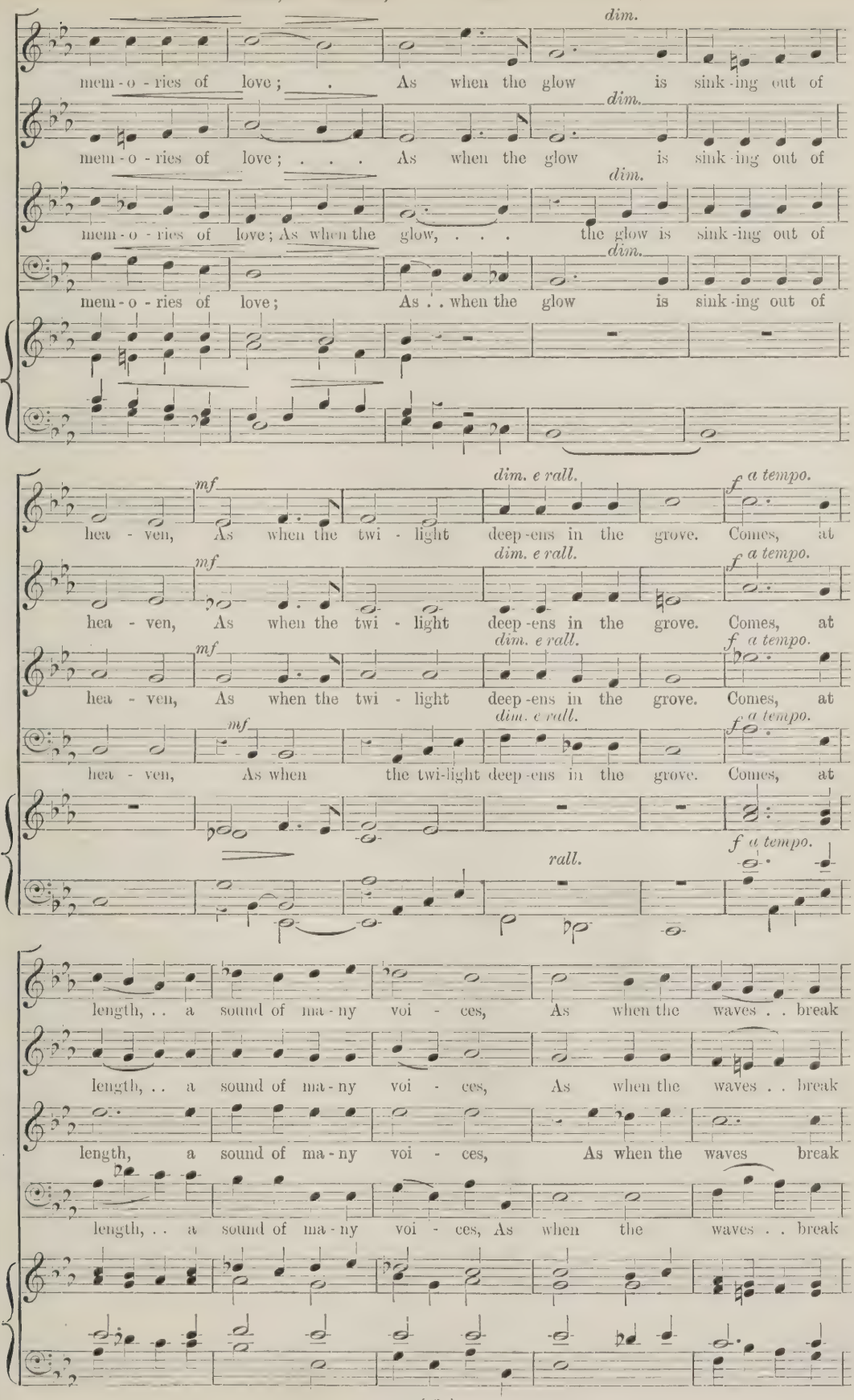
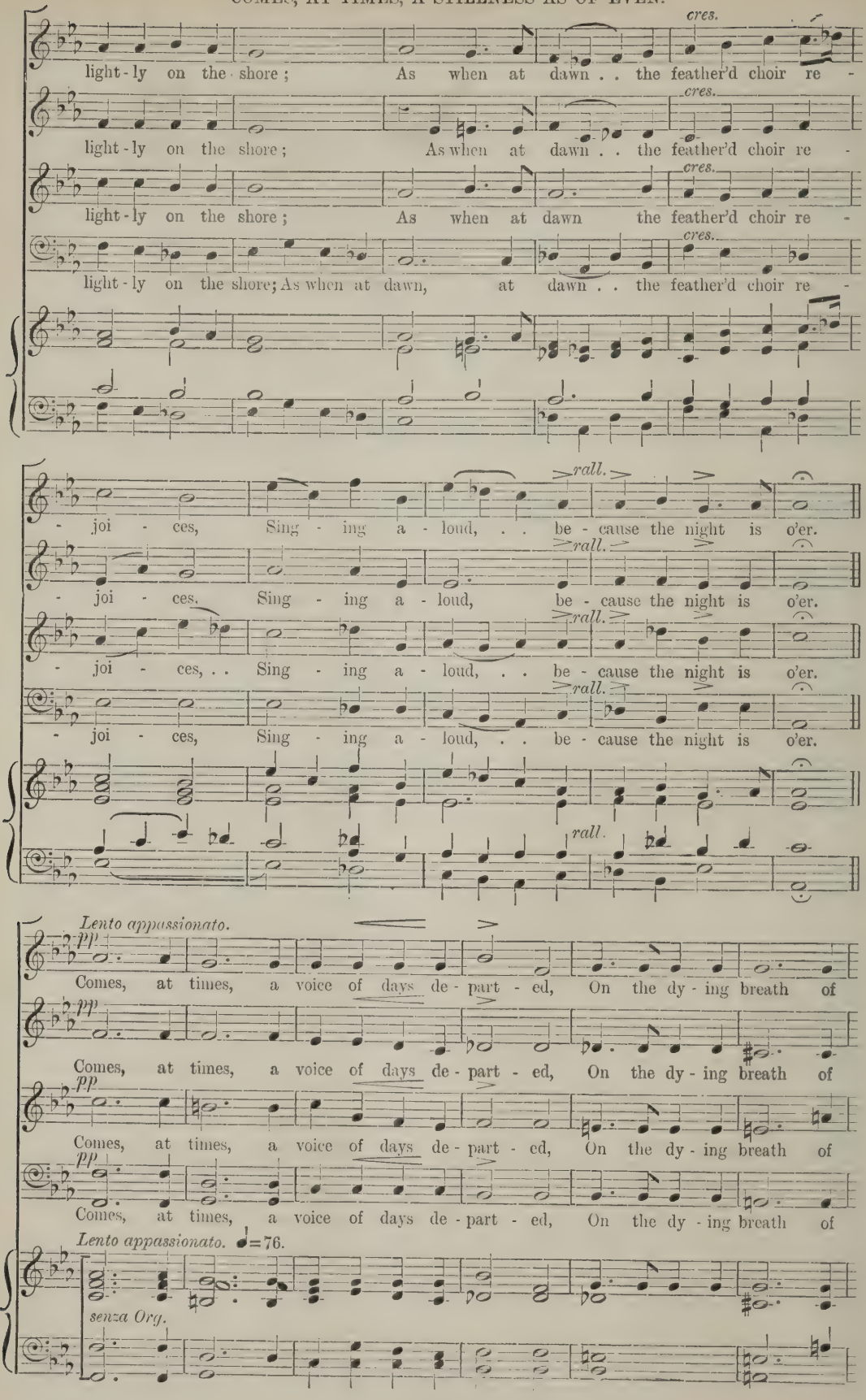
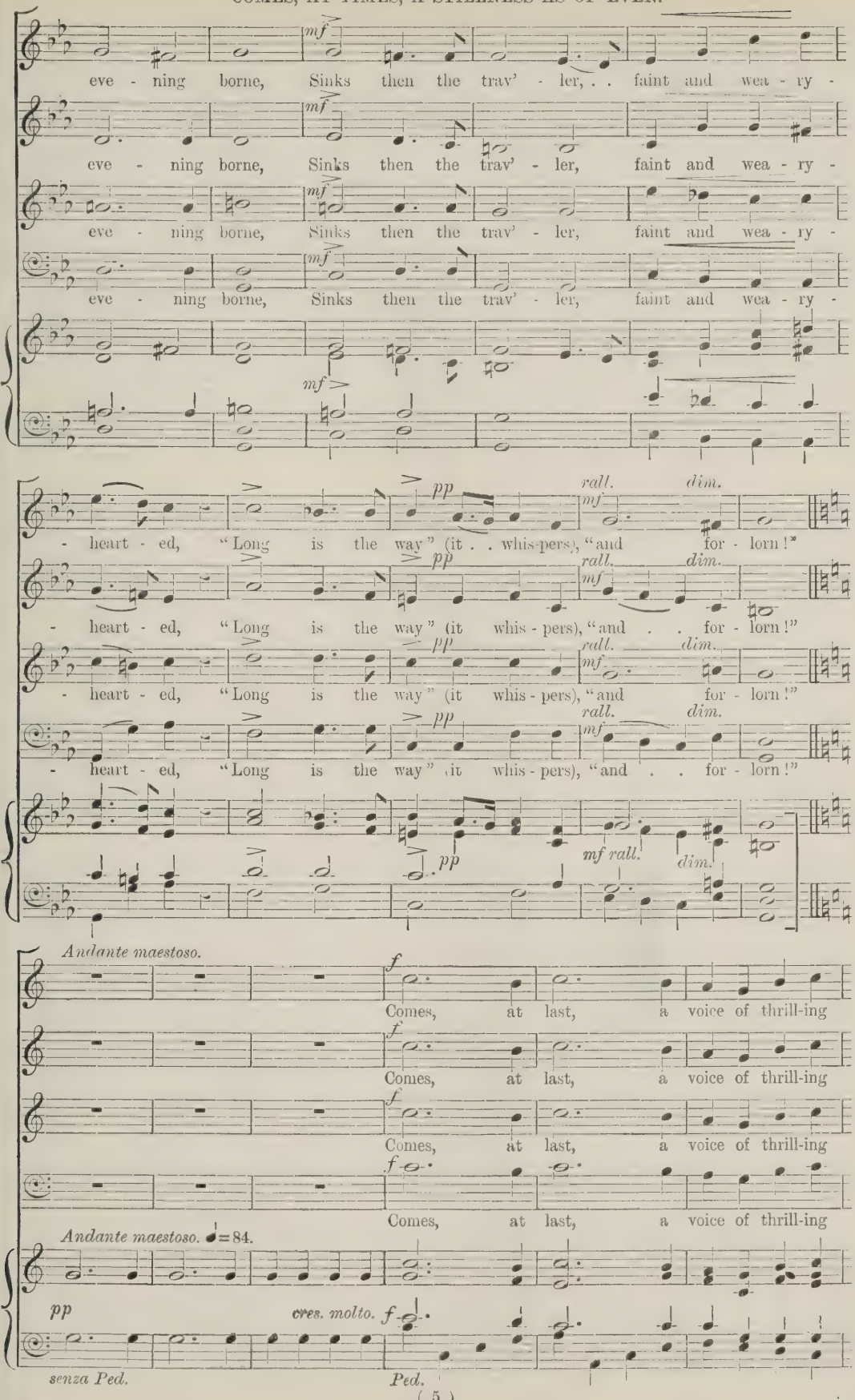
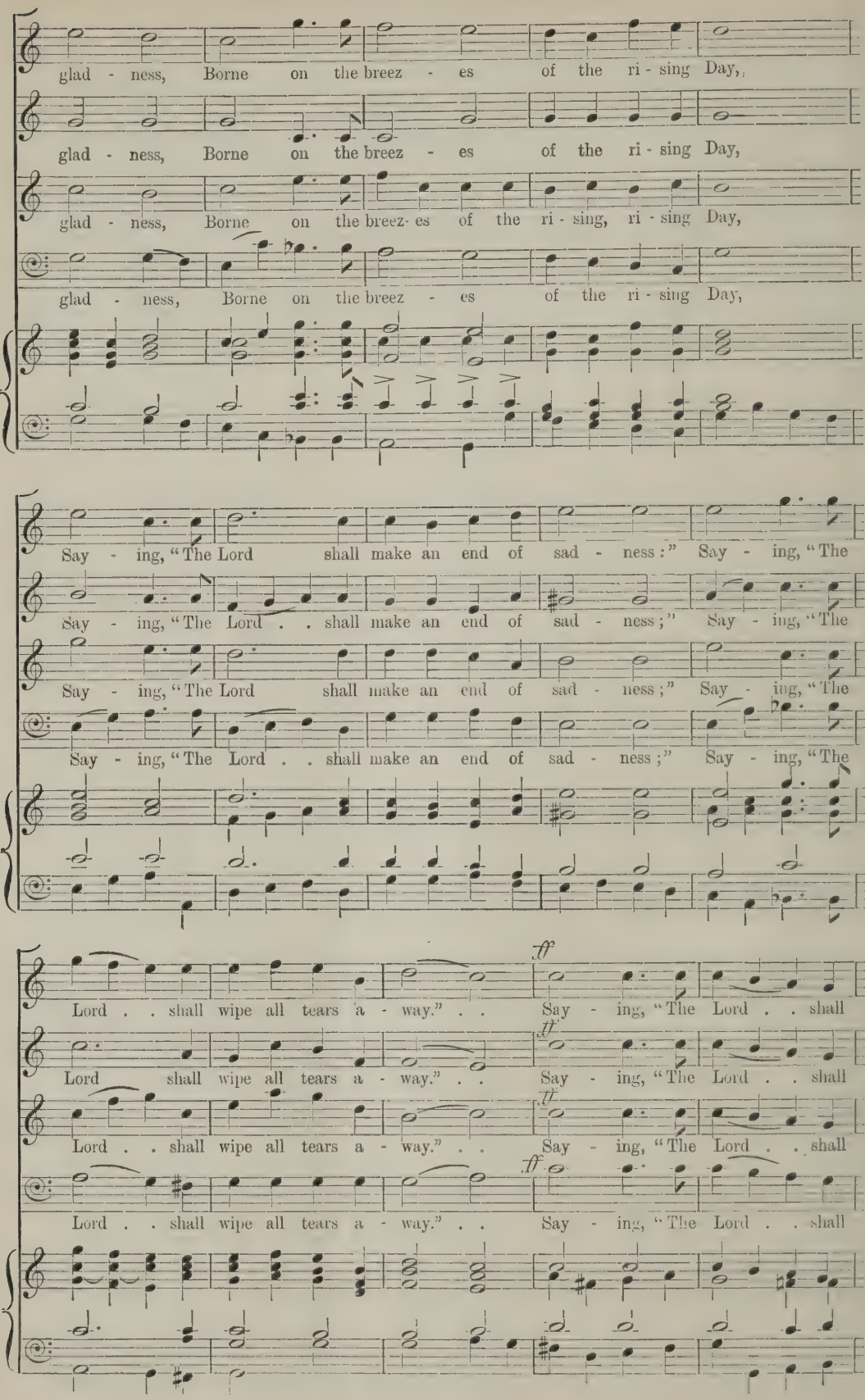
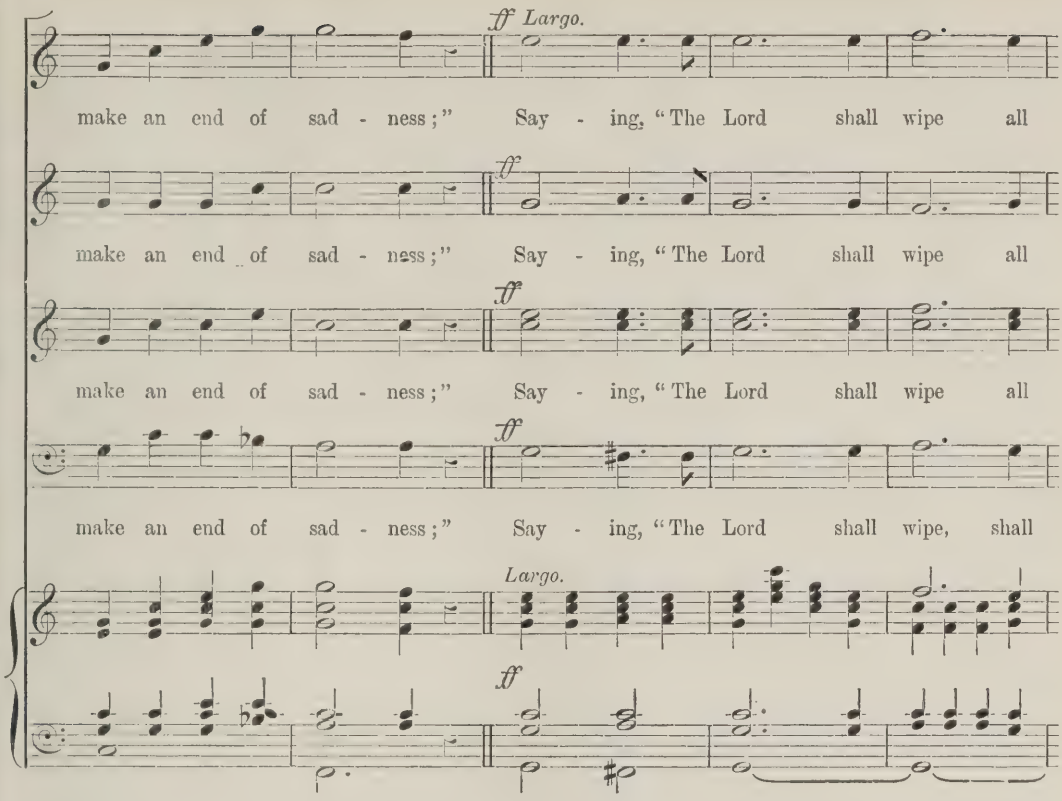
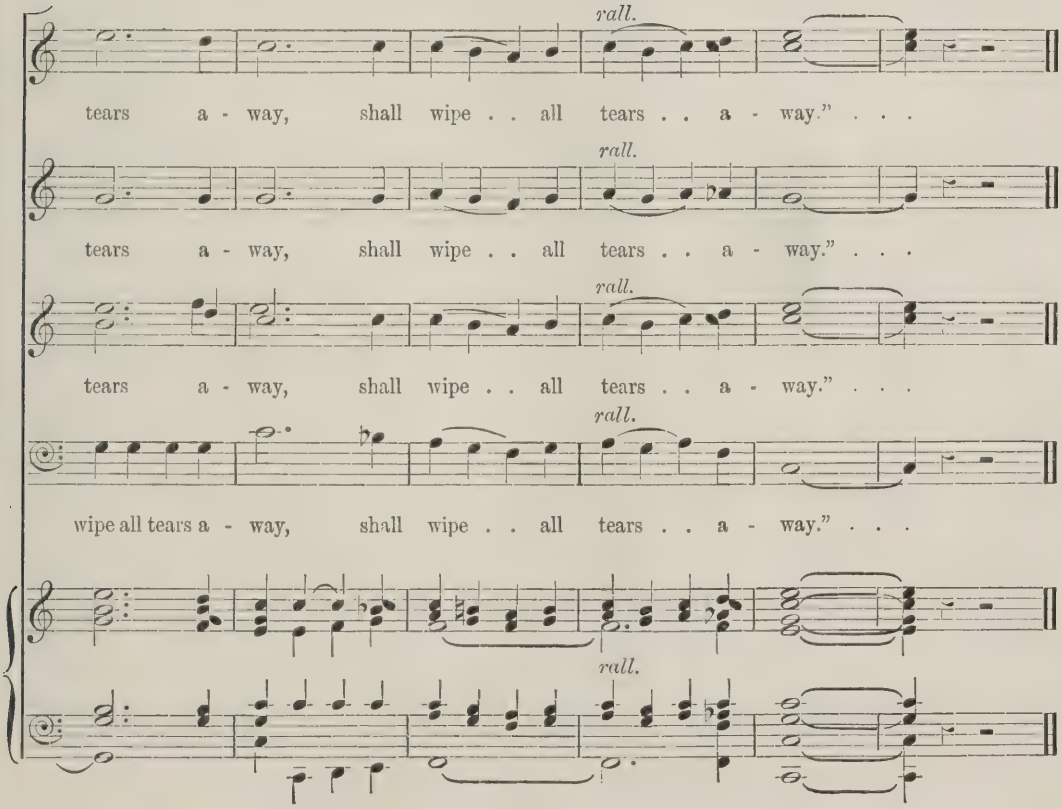

dim.
mem - o - ries of love; . As when the glow is sink - ing out of
dim.
mem - o - ries of love; . . . As when the glow is sink - ing out of
dim.
mem - o - ries of love; As when the glow, . . . the glow is sink - ing out of
dim.
mem - o - ries of love; As . . when the glow is sink - ing out of
mf
dim. e rall.
f a tempo.
hea - ven, As when the twi - light deep - ens in the grove. Comes, at
mf
dim. e rall.
f a tempo.
hea - ven, As when the twi - light deep - ens in the grove. Comes, at
mf
dim. e rall.
f a tempo.
hea - ven, As when the twi - light deep - ens in the grove. Comes, at
mf
dim. e rall.
f a tempo.
hea - ven, As when the twi-light deep - ens in the grove. Comes, at
rall.
f a tempo.
length, . . a sound of ma - ny voi - ces, As when the waves . . break
length, . . a sound of ma - ny voi - ces, As when the waves . . break
length, a sound of ma - ny voi - ces, As when the waves break
length, . . a sound of ma - ny voi - ces, As when the waves . . break


cres.
light-ly on the shore; As when at dawn . . the feather'd choir re -
light-ly on the shore; As when at dawn . . the feather'd choir re -
light-ly on the shore; As when at dawn the feather'd choir re -
light-ly on the shore; As when at dawn, at dawn . . the feather'd choir re -
rall.
- joi - ces, Sing - ing a - loud, . . be - cause the night is o'er.
- joi - ces, Sing - ing a - loud, be - cause the night is o'er.
- joi - ces, . . Sing - ing a - loud, . . be - cause the night is o'er.
- joi - ces, Sing - ing a - loud, . . be - cause the night is o'er.
Lento appassionato.
pp
Comes, at times, a voice of days de - part - ed, On the dy - ing breath of
Comes, at times, a voice of days de - part - ed, On the dy - ing breath of
Comes, at times, a voice of days de - part - ed, On the dy - ing breath of
Comes, at times, a voice of days de - part - ed, On the dy - ing breath of
Lento appassionato. ♩=76.
senza Org.

mf
eve - ning borne, Sinks then the trav' - ler, faint and wea - ry -
pp
rall.
dim.
- heart - ed, "Long is the way" (it whis - pers), "and for - lorn!"
mf rall.
Andante maestoso.
f
Comes, at last, a voice of thrill-ing
Andante maestoso. ♩=84.
pp
cres. molto.
senza Ped.
Ped.

glad - ness, Borne on the breez - es of the ri - sing Day,
glad - ness, Borne on the breez - es of the ri - sing Day,
glad - ness, Borne on the breez- es of the ri - sing, ri - sing Day,
glad - ness, Borne on the breez - es of the ri - sing Day,
Say - ing, "The Lord shall make an end of sad - ness:" Say - ing, "The
Say - ing, "The Lord . . shall make an end of sad - ness;" Say - ing, "The
Say - ing, "The Lord shall make an end of sad - ness;" Say - ing, "The
Say - ing, "The Lord . . shall make an end of sad - ness;" Say - ing, "The
ff
Lord . . shall wipe all tears a - way." . . Say - ing, "The Lord . . shall
Lord shall wipe all tears a - way." . . Say - ing, "The Lord . . shall
Lord . . shall wipe all tears a - way." . . Say - ing, "The Lord . . shall
Lord . . shall wipe all tears a - way." . . Say - ing, "The Lord . . shall

ff Largo.
make an end of sad - ness;" Say - ing, "The Lord shall wipe all
ff
make an end of sad - ness;" Say - ing, "The Lord shall wipe all
ff
make an end of sad - ness;" Say - ing, "The Lord shall wipe all
ff
make an end of sad - ness;" Say - ing, "The Lord shall wipe, shall
Largo.
ff

rall.
tears a - way, shall wipe . . all tears . . a - way." . . .
rall.
tears a - way, shall wipe . . all tears . . a - way." . . .
rall.
tears a - way, shall wipe . . all tears . . a - way." . . .
rall.
wipe all tears a - way, shall wipe . . all tears . . a - way." . . .
rall.

NOVELLO'S OCTAVO ANTHEMS—*Continued.*

28. Fear not, O land ...Sir John Goss 6d.
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708. Great is the Lord A. W. Marchant 3d.
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376. Hide not Thy face Kellow J. Pye 2d.
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842. Holy, Lord God T. Bateson 4d.
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366. Ho! every one J. M. Crament 4d.
412. Honour the Lord ... J. Stainer 4d.
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646. Hosanna to the living Lord B. Luard-Selby 3d.
657. Hosanna to the living Lord C. W. Jordan 4d.

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691. How blest are they Tschaïkowsky 4d.
321. How excellent is Thy ... Cowen 6d.
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104. How lovely are ... ... Spohr 8d.
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568. I will give thanks ... Mozart 2d.
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225. I will go unto ...Dr. Gauntlett 2d.
591. I will go unto the altar C. Harris 3d.
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209. I will lay me down... Dr. H. Hiles 3d.
495. I will lay me down A. C. Edwards 3d.
739. I will lift up mine eyes D. S. Smith 3d.
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TIMES.

It has been revised and, of course, re-scored, but the fact that it bears the Opus No. 1a may indicate that in general plan it is to be considered as really belonging to the composer's childhood. It is very easy to see a great many of the little devices by which the man has improved the boy's work; effective harp passages and points of imitation speak to every hearer of 1907 rather than of 1869, but the freshness of the main ideas, the vivacity of contrast in the last movement between the fairies and the giants, and the pretty thought embodied in the section called "Fairy Pipers," breathe of a boyish imagination. . . . The clever "Sun Dance" seems to have walked straight out of Tchaikovsky, and the "Giants" straight out of the "Rheingold"; the resemblance in the former case is no doubt due to the orchestration of the adult composer, but the latter must be another instance of independent invention by two composers.

STANDARD.

The suite begins with a short overture, and consists of six pieces. The remarkable point about them is that the melodic invention is wonderfully fresh and individual. They are, of course, slight, but in more than one place there is evidence of the skilled musician. Whatever additional effects have been secured by the matured hand and brain of the composer—whose skill in orchestration and colour is one of his chief qualities—the tunes themselves are full of charm and individuality. They show undoubtedly the promise that has been so amply fulfilled by the composer, but they also stand out as among the most fluent and spontaneous melodies that he has ever written.

MORNING POST.

The suite is entitled "The Wand of Youth," and is one of the most charming and graceful efforts imaginable. Dr. Elgar has apparently used only the thematic material of the suite in its early form: its present development and orchestral treatment are that of a master hand. The Elgar of 1869 and the Elgar of to-day harmonise well together. With the adoption of a sane simplicity in the subject-matter, and the same concentration of harmonic power upon such unassuming themes, a perfect style would be provided for the setting to music of a purely child's story like that of "Peter Pan." . . . The "Sun Dance" and the "Slumber Scene" are particularly distinctive; the one by its rhythmic quaintness, the other by its peculiar appropriateness and the beauty of its orchestration.

DAILY NEWS.

The music of the suite is singularly original, with the exception of an avowed "Old Style" minuet and the Mendelssohnian scherzo manner of the "Sun Dance." The most taking of the six sections is the movement entitled "Fairy Pipers," which has a second subject of haunting beauty. A "Slumber Scene" also foreshadows the Elgar of the "Dorabella" variation in the "Enigma" set. The little suite represents a side of the composer which is not to be detected in his very latest compositions. It rather suggests that he should have long since written a light opera. "The Wand of Youth" may be warmly commended to the attention of conductors of amateur orchestras.

OBSERVER.

Leaving the orchestration—which is the result of the composer's matured powers—out of the question, these pleasing and graceful pieces show a melodic invention truly wonderful for a boy of twelve. . . . The "Serenade" and the "Slumber Scene" must be picked out as specially charming and wholly characteristic of the musician who wrote the delicate "Dorabella" variation. These two numbers foreshadow in a remarkable way the gift for pure melody shown in the popular violin piece, "Salut d'Amour," which was one of the first compositions to bring Elgar into prominence.

TRIBUNE.

In Sir Edward Elgar's new suite "The Wand of Youth"—as far as structure and design are concerned, a work in miniature—childlike simplicity and charm march hand in hand with ingenious imagination and consummate knowledge of effect. . . . This revised version of one of the composer's earliest works, showing at once the fancy of the boy and the mastery of the man, was excellently played and very well received.

MORNING LEADER.

It is a much more consistent work than one would have expected in the circumstances: some of the movements are full of grace and charm, and all are beautifully scored. The Overture is delightfully fresh and vigorous, and there is piquancy and originality in the "Sun Dance," especially in the orchestration of the latter part: while the final movement, "Giants and Fairies," has a great deal of fancy and fine swing. . . . The suite, as a whole, will be a welcome addition to the répertoire.

SUNDAY TIMES.

The work has both the exhilaration and the gravity of childhood, and the numbers make a charming sequence. Those one remembers most affectionately are the "Minuet," which shows the young Elgar already under the influence of Bach; the "Sun Dance," which might be the germ of one of the "Enigma" Variations, Nos. 3 or 4, so typical in their delicate remoteness of the later musician, and "Fairies and Giants" in its fine fantastic pomposity.

PALL MALL GAZETTE.

The seven short movements are very characteristic of the composer, especially in the fanciful orchestration, which is as happily done as anything of the kind from his pen.

WESTMINSTER GAZETTE.

It is interesting to notice how early the characteristic Elgarian idiom seems to have manifested itself, some of the phrases and melodies of the suite being remarkably similar to those which we have long since become familiar with in the composer's later works—and also how little of it is in any marked degree suggestive of other composers or in any way derivative. Elgar was apparently himself from the beginning.

GLOBE.

The "Serenade," the "Sun Dance," "Fairy Pipers," and the "Slumber Scene" are full of dainty fancies charmingly expressed, and the suite ought to become popular.

YORKSHIRE POST.

The themes possess a significance and, in several instances, a charm that, treated with Sir Edward's present resource, result in a most attractive work that will probably become very popular. It opens with a short and energetic Overture, built up with two well-contrasted themes of vivacious character. This prepares the way for an Andantino, a serenade of happy sentiment also possessing attractive melodies. The next number is a Minuet, written in "the olden style"; it is dainty, and charmingly suggestive of tenderness and courteousness. To this succeeds a "Sun Dance," which is replete with exuberant life. It has three subjects, the third of haunting melodiousness. In the next movement, the music becomes more tranquil. It is headed "Fairy Pipers," and there is written in the score, "Two fairy pipers pass in a boat, and charm them to sleep." . . . The piece is delicately scored, but still more subtle effects are produced in the sixth number, a "Slumber Song," played almost entirely pianissimo, and of fascinating dreaminess. The Finale is headed, "Fairies and Giants." . . . It begins lightly and softly with a rhythmic theme, which, after brief development, is succeeded by another subject equally gay and attractive. The giants motif is as didactic and heavy as those of the fairies are capricious and captivating, and dramatic interest is thus set up which is deftly handled by the composer until a brilliant Coda brings the suite to an effective conclusion.

MANCHESTER GUARDIAN.

The pleasing melodies, the freshness and ingenuity of the treatment, and the many happy thoughts in the scoring will commend it to music-lovers. . . . The breezy and melodious overture, the original, impetuous "Sun Dance," the charming "Serenade," and the fanciful and vigorous finale ("Giants and Fairies") are quite worthy of their author, and show that a great composer can make light music valuable. The suite was received very enthusiastically.

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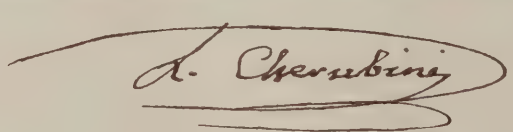
From the portrait by Ingres, in the Louvre, Paris.
Photographed by Maison Ad. Braun & Cie., Paris.



The Musical Times.

MARCH 1, 1908.

ROCHESTER CATHEDRAL.

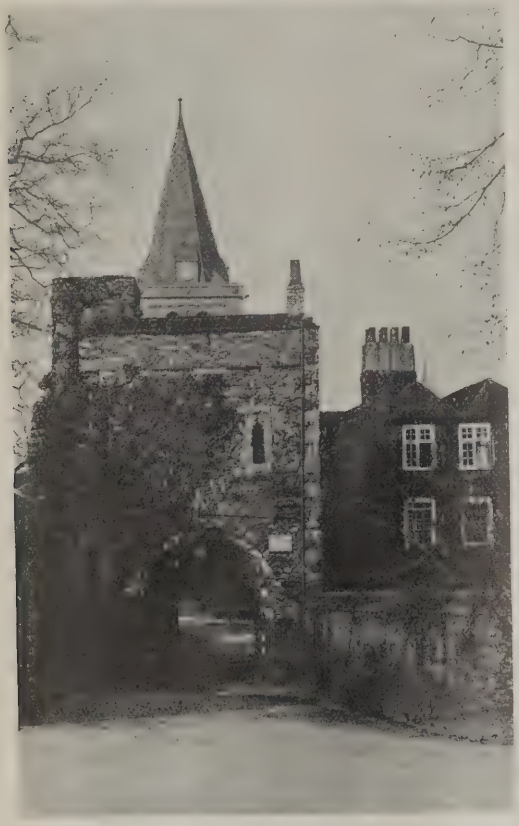
'Dear me, said Mr. Grewgious, peeping in, it's like looking down the throat of Old Time.' Thus Charles Dickens in 'The Mystery of Edwin Drood.' The 'peeping in' of Mr. Grewgious was at the west door of the cathedral of Cloisterham (Rochester). Could he have peeped through the ground upon which he was standing, he would have looked down the throat of still older time, upon the foundations of the Saxon church.

Antiquity is a strong characteristic of Rochester. One of the most ancient of English cathedrals, it owes its foundation to King Ethelbert who, very early in the 7th century, built a mother-church, which he dedicated to St. Andrew and arranged that it should be served by a college of secular priests. If little or nothing is known of this early church, the records are full of information as to the poverty and desolation of the see at this period. The bishopric was often left vacant, and Bishop Putta (669-676), finding himself without income, went away into Mercia, and till his death supported himself by teaching music!

With the Norman invasion, Rochester Cathedral was galvanized into fresh life and entered upon a new existence. Archbishop Lanfranc appointed Gundulf (1076-1108) to the see. Gundulf was a learned man and unwearied in well-doing for the church. He dismissed the secular canons and replaced them by a Benedictine monastery. Moreover, he was a skilful architect. Under his direction the Norman cathedral was begun to be built in the year 1080. It was, as usual, cruciform, with very narrow transepts, a nave of nine bays and a choir of six bays, the choir being separated from the choir aisle by solid walls. There was no tower at the crossing, as at present, but there was one at the east end of the north transept, detached from the main building; it is now a ruin, known as 'Gundulf's tower,' and another tower on the east side of the south transept has gone. Gundulf was succeeded in the bishopric by Ernulf, author of the 'Textus Roffensis,' a collection of important documents relating to the cathedral. Like his distinguished predecessor, Ernulf was an accomplished architect. He partly rebuilt and partly recased the Norman work, and replaced the wooden buildings of the monastery (which stood outside the south wall of the nave) by stone buildings which he erected on the south side of the choir, a very unusual position. Of these buildings only the ruins of the Chapter House and cloisters remain. (See the illustration on p. 157.) The finished cathedral was dedicated, in the presence of thirteen bishops, on Ascension Day, May 7, 1130, the neighbouring cathedral of Canterbury having been consecrated four days previously.

ROCHESTER CATHEDRAL FROM THE NORTH-WEST, SHOWING PART OF ST. NICHOLAS CHURCH.
(Photograph by Mr. G. A. Morris, Rochester.)

One of the glories of Rochester is its fine west front, not unlike some continental cathedrals in its ornamentation. (See the illustration on p. 155.) 'The superb western portal at Rochester Cathedral,' says Professor Freeman, 'is by far the finest example of its kind, if not the finest of all Norman doorways.' Although they are much mutilated, the two statues, one on each side of the doorway, called forth high praise from Flaxman. That on the left (looking towards the door) is said to represent King Henry I., that on the right, his wife, the 'good Queen Maud.' 'These effigies,' says Mr. T. F. Bumpus,* 'are two of the oldest statues in the country, and interesting on account of the paucity of examples of Norman sculpture



THE PRIORY GATEWAY.
(*Photograph by Mr. G. A. Morris, Rochester.*)

possessed by us. The statue of the king holds a model of a church, which is remarkable on account of its spire; and from the hands of the queen depends a long scroll, the inscription upon which is entirely obliterated. The long hair, plaited and falling over the shoulders, the common fashion of the reign of Henry I., should be especially remarked.'

A dark deed, committed seven hundred years ago, had an important effect on Rochester Cathedral as the building now stands. In the year 1201, a Scotch baker, of Perth, set out to make a pilgrimage to the Holy Land, taking Canterbury on his way in order to visit the shrine of Thomas à Becket. At Rochester, William of Perth was murdered—but the story shall be told by William Lambarde, who, in his 'Perambulation of Kent' (1576), says that he derived the account from the 'Nova Legenda' itself:

> He was by birth, a Scot, of Perthe (nowe commonly called Saint Johns Towne), by trade of life a Baker of bread and thereby got his living: in charitie so abundant, that he gave to the poore the tenthe loafe of his workemanship: in zeale so fervent, that in vowe he promised, and in deede attempted, to visite the holy land (as they called it) and the places where Christ was conversant on earth: in whiche journey, as he passed through Kent, he made Rochester his way, where, after that he had rested two or three dayes he departed toward Canterbury. But ere he had gone farre from the Citie, his servant that waited on him led him (of purpose) out of the high way, and spoiled him both of his money and life. This done, the servant escaped, and the Maister (bicause he died in so holy a purpose of minde) was by the Monkes conveied to Saint Andrewes, (and) laide in the quyre.

'Saint Andrewes' in the above quotation is, of course, the cathedral of Rochester. As already stated, William, the Scotch baker of Perth, was murdered in 1201, and soon afterwards he was believed to have 'moalded miracles plentifully' at his tomb. Although he was not canonised until 1266, so great were the oblations at his shrine that with the proceeds Prior William de Hoo was enabled to rebuild the whole choir east of the Norman transept. The earliest central tower—one stage, with a wooden spire—was erected in 1343, rebuilt in 1749 and 1830; in 1904, through the generosity of one of Rochester's respected citizens, Mr. Thomas Hellyar Foord, the spire was rebuilt at a cost of £5,000 on the lines of the one that had been debased in 1749.

The illustrations will serve to tell the story of the architecture of the building, but a few features of special note may be pointed out. On entering the cathedral at the west door and descending four steps into the nave, one is struck by the magnificent Norman arches of the first six bays, especially in the great contrast they form to the Early Decorated seventh and eighth bays (*circa* 1250) which complete the nave eastwards. The transition from the rounded arches to the pointed style is specially noticeable in the increased height of the arches, which involved the discontinuance of the triforium; moreover, the two piers at the junctions of the old and newer styles do not pair. It will be observed that the Purbeck marble shafts of the two tower piers are stopped some distance from the ground, probably because a solid stone screen, or rood loft, formerly stood there. Against it the parish altar of St. Nicholas was placed, for in olden times the nave of the cathedral served as the parish church, the monks using the choir for their devotions; this arrangement lasted until 1423, when the church of St. Nicholas, situated on the north side of the cathedral, was built for the use of the parishioners.

* 'The Cathedrals of England and Wales,' by T. Francis Bumpus. London: T. Werner Laurie, 1906, vol. iii., p. 102.

The north transept—Early English, *circa* 1253—is rich in detail, the monks' heads which form the corbels being specially worthy of notice. The south transept—Early Decorated, *circa* 1280—serves as part of the Lady Chapel, which is therefore on the south side of the nave of the church. The choir is reached by ascending ten steps. It is divided from the nave by a handsome stone screen, erected to the memory of Dean Scott, better known as the great Greek lexicographer. Its face toward the nave is filled by eight figures carved in stone, representing some of the great ecclesiastics and others associated with the cathedral, being (from left to right) St. Andrew, King Ethelbert, St. Justus, St. Paulinus, Bishop Gundulf, William de Hoo (the sacrist), Bishop Walter de Merton and Cardinal John Fisher. The whole was designed by the late Mr. J. L. Pearson, R.A., who also carefully restored the west front. On the screen stands the organ. One thing about the choir of Rochester makes it unique among English cathedrals—it is entirely enclosed, except the opening caused by the divided organ case, designed by Sir Gilbert Scott in 1875. From the photograph on p. 153 it will be seen that the walls above the stalls entirely enclose the choir on its north and south sides, and therefore that the choir aisles are also walled off.

A certain twin-relationship between Rochester and its sister cathedral of Canterbury is found in the double transepts, which add dignity to both edifices. And what shall be said of the beautiful crypt at Rochester? The western half of Gundulf's undercroft remains, the rest belongs to the Early English church. It is one of the finest in existence, and bears further affinity to Canterbury in its elevation, necessitating the high choir. It is almost a pity that some better place could not have been found for the organ bellows than in the old Norman part of this fine crypt. To return to the choir. On the north wall, immediately facing the bishop's throne, is a portion of a fresco of that favourite mediæval subject 'The wheel of fortune,' probably dating from as far back as the 14th century. (See the illustration on p. 152.) This old painting is thus described by the Rev. G. H. Palmer, B.A.:

THE CRYPT.

(*Photograph by Mr. G. A. Morris, Rochester.*)

Fortune, pictured as a queen, is robed in yellow, and regulates the movement of her wheel, of the same colour, with her right hand. It is interesting to trace the changes in the dress of the other figures. At her feet a man, plainly clad in a dark red gown, with green stockings and black shoes, is trying to gain a position on the wheel. Above this poor struggling one we see one who has risen half-way to the summit, and whose attire is correspondingly richer. His gown is a little lighter in colour, and has a hood to

match; his sleeves are yellow, his stockings green, and his shoes ornamented. At the top is proudly and comfortably seated the present favourite, richly arrayed in a full robe of red turned up with white, with furs round his neck, a white belt and green hose. He looks toward the missing half of the picture, where others were no doubt represented as falling or fallen from the high place that he now holds, and his countenance seems to express mingled satisfaction and inquietude.*

The majority of the monuments are not of supreme importance. In the north choir transept is the reputed shrine of St. William of Perth. Close by is the sumptuous tomb of Bishop Walter de Merton (*d.* 1277). In the year 1598 it was opened, and the chalice taken from the coffin and treasured at the college he founded at Oxford.

THE WHEEL OF FORTUNE:
A FRESCO ON THE NORTH WALL OF THE CHOIR.

FROM A DRAWING BY H. P. CLIFFORD.

(*Reproduced, by permission, from 'Rochester' in 'Bell's Cathedral Series.'*)

An effigy of the bishop in the next bay is remarkable for its anachronisms: it has recently been replaced upon his tomb. Under the central window at the end of the south nave transept is a monument to Richard Watts, M.P., erected to his memory by the mayor and citizens in 1736. This citizen of Rochester, who had the honour of entertaining Queen Elizabeth at his house in 1573, is famous for his foundation of the 'House for the 6 poor travellers, not being rogues or proctors' who are there (at Rochester) provided with supper, bed, and breakfast, in addition to a dole of fourpence when they leave. Underneath the Watts monument is a brass to the memory of Charles Dickens—who died at Gad's Hill, three miles from the city, on June 6, 1870—placed by his executors 'to connect his memory with the scenes in which his earliest and latest years were passed, and with the associations of Rochester Cathedral and its neighbourhood which extended over all his life.' Had not the great novelist been buried in Westminster Abbey, his remains would in all probability have found a resting-place in the cathedral so closely associated with his memory. From a pictorial point of view there may be mentioned the tombs of Bishops Gilbert de Glanvill (died 1214), Lawrence de Saint Martin (died 1274), and John de Sheppey (died 1360), the last-named on the north side of the choir.

No account, however limited in scope, of Rochester Cathedral would be complete without reference to one of its most beautiful architectural features—the doorway of the Chapter House. One of the finest examples of English Decorated in existence, it dates from about the middle of the 14th century. The photograph on p. 154 shows two female figures at the sides of the door—one holding a cross in her right hand and the model of a church in her left; the other, the blindfolded 'Synagogue,' with her broken staff in the left hand, and the tables of the law held reversed in her right hand, typifying the overthrow of the Mosaic dispensation. The figures, two on each side of the doorway, seated at desks under canopies, will not escape observation: they are supposed to represent the four great doctors of the church, Saints Augustine, Gregory, Jerome, and Ambrose. The present door, quite unworthy of its lovely setting, is due to Cottingham (1825), who actually transformed the female figure on the left into a mitred, bearded bishop! Thanks to Miss Louisa Twining this vandalism of that ill-fated architect was, in 1897, corrected by the placing of a woman's head on the figure.

The chief treasure in the cathedral library is the *Textus Roffensis*, a manuscript said to be the work of Bishop Ernulf, and therefore dating from early in the 12th century. It contains old English codes of law, beginning with Ethelbert's, in addition to forms of excommunication, oaths, customs and privileges of the cathedral, and general historical information: in fact, this ancient tome is one of the chief authorities on early ecclesiastical history. The book has had some narrow escapes of being lost, its most serious mishap being in 1712, when it was sent to Dr. John Harris, a prebendary of the cathedral, at that time preparing his 'History of Kent,' published in 1719. The precious manuscript went to London by water, and on its return journey to Rochester it fell into the Thames. Fortunately the volume was recovered not much the worse for its immersion, and was afterwards re-bound. Scarcely less interesting is the MS. entitled, *Custumale Roffense (per fratum I. de Westerham)*. The

* 'The Cathedral Church of Rochester,' by G. H. Palmer, B.A. London: George Bell & Sons, 1899. 'Bell's Cathedral Series.'

work of a monk, afterwards a prior, it dates from about the year 1300, and treats of the lands belonging to the priory and the duties of the office-holders of the house; it also gives some details about the Rome-scot. Many books formerly on the shelves have become scattered at various times, including the famous Gundulf Bible, all traces of which were lost between the time of the Suppression of the Monastery till the year 1734, when it was sold at Amsterdam, then being in the possession of a clergyman, Herman Van de Wall. On the subsequent return to England of the volume it passed, in 1827, into the famous collection of Sir Thomas Phillipps for £189. The Bibles now on the shelves include that of Miles Coverdale, the first complete edition in English (1535); Cranmer's rare and valuable Great Bible, printed under Cromwell's patronage (1539); and one of the first editions of Parker's, or the Bishop's Bible (1565). To the foregoing must be added the first famous Polyglot known as the Complutensian, that magnificent undertaking of the Cardinal-statesman Ximenes upon which he spent the sum of half a million ducats. The work was printed at Alcala, in Spain, between 1502 and 1517, but not published until 1522. Here is also the London Polyglot of Brian Walton (6 vols., London, 1654-57), containing the Bible, or parts of it, in nine languages.

The Rev. J. Harvey Bloom, M.A., rector of Whitchurch, Stratford-on-Avon, has recently completed the work of examining and classifying the various charters, rolls, parchments, &c., contained in the Cathedral muniment room. To quote from an article contributed by him to the *Rochester Journal* of February 7:

> In the collection of Royal Charters are two of Henry I., one of which bears the crosses of Henry and Matilda, Archbishop Anselm, Gundulph, and other distinguished great ones of their time. It is exciting indeed to an antiquary to find suddenly, among comparatively modern rubbish, such a parchment. I take it these crosses attesting the witnesses' names were no sign that the authors could not write, but were rather a survival from the Saxon land books, which gave a special sanctity to the translation.
>
> Another charter of interest, is that of Stephen, confirming the dotation of previous kings, and attested, like the last, by a number of bishops and earls.

THE CHOIR, LOOKING WEST.

(*Photograph by Mr. G. A. Morris, Rochester.*)

> Passing by those of later kings, I find among charters of bishops, the original foundation charter of the Cathedral, that of the famous builder Gundulf, granting the churches of Wulewic, Darenteford, Aeileford, etc., etc., to his new foundation. Haimon, Sheriff of Kent, and many abbots and knights attest his gift . . .
>
> Yet another charter [of confirmation] is of a grant by

Ernulf de Certrifelt and Agnes his wife, which has still his fine equestrian seal attached, and is dated between 1142-49.

Mr. Bloom goes on to say that :

There are several deeds here with almost perfect seals of the early defenders of the Castle [Rochester], under the title of either Arbulastor or Ballistarius.

Another long series of great interest is that connected with the Priory of Austin Canons of Ledes, including no less than five royal charters, with the seals more or less perfect of Richard Cœur de Lion ; but probably the finest single document in the whole collection is the great deed of exchange between Hubert de Walter, Archbishop of Canterbury, and Gilbert, Bishop of Rochester, which has appended a number of extremely interesting seals, including a perfect specimen of that of Richard I. tied to the seal of Hubert.

THE CHAPTER HOUSE DOORWAY.
(*Photograph by Mr. G. A. Morris, Rochester.*)

After describing other ancient documents, Mr. Bloom—who is to be warmly congratulated upon the thoroughness and success of his important work—says :

In conclusion, may I add that the value of these papers, rolls, and parchments is very great. They throw a flood of light upon the places and people they deal with, show the condition of the foreshore of the Thames, speak of customs and manners long since passed away, and trace the devout and charitable behests of the good people of Rochester, Chatham, and Strood from the eleventh century to the present day.

No better introduction to the consideration of the organs could be found than the following extract from 'The Mystery of Edwin Drood.' Not only does it refer to Rochester Cathedral, but the lines are among the last that Charles Dickens wrote ; indeed, he penned them within a few hours of his death :

A brilliant morning shines on the old city. Its antiquities and ruins are surpassingly beautiful, and a lusty ivy gleaming in the sun, and the rich trees waving in the balmy air. Changes of glorious light from moving boughs, songs of birds, scents from gardens, woods, and fields—or, rather, from the one great garden of the whole cultivated island in its yielding time—penetrate into the Cathedral, subdue its earthy odour, and preach the Resurrection and the Life. The cold stone tombs of centuries ago grow warm ; and flecks of brightness dart into the sternest marble corners of the building, fluttering there like wings.

Comes Mr. Tope [chief Verger and Showman], with his large keys, and yawningly unlocks and sets open. Come Mrs. Tope and attendant sweeping sprites. Come, in due time, organist and bellows-boy, peeping down from the red curtains in the loft, fearlessly flapping dust from books up at that remote elevation, and whisking it from stops and pedals. Come sundry rooks, from various quarters of the sky, back to the great tower ; who may be presumed to enjoy vibration, and to know that bell and organ are going to give it them.

As in other English cathedrals, very little is known of the earliest organs at Rochester. Bishop Gilbert de Glanvill, who was consecrated in 1185, presented an instrument to the church, and in the next century, during the terrible visitation of Simon de Montfort's troops, the 'organs were raised in the voice of weeping.' In 1621 there was a payment to Mr. Ward for repairing the organ, and in 1637 the sum of £2 was paid to 'Payne for blowing the organs' and a similar amount 'to Mr. Burward, the organ maker, his fee.' Between those two dates, in 1634, the Dean and Chapter expended on the fabric and 'making of the organs' the sum of 'more than £1,000.' It was in this year (1634) that a visitor to the cathedral recorded : 'her organs, though small, yet are they rich and neat ; her quiristers, though but few, yet orderly and decent.' The instrument was probably silent during the Commonwealth, but it was soon heard again after the Restoration, for Mr. Pepys tells us, under date of April 10, 1661, 'Then to Rochester, which is now fitting for use, and the organ then a-tuning.'

In 1668 Father Smith appeared on the scene, when he was paid £167 'for the repayre of ye old organ and a new choyre organ.' Nine years later the following payment is recorded in the cathedral accounts :

1677. Sep. 15. To Mr. B. Smith, ye organ maker, the moiety of the money agreed upon for the putting in of one ffurniture stopp into ye Greate organ and one flute stopp into ye Choyre organ and for cleaning of both . . . . £10.

For several years this master-craftsman was paid the sum of £4, this disbursement being 'a yeares sallary due to him for mending, cleanyng and tuneing ye organ.'

After the death of Father Smith*—which took place on February 20, $170\frac{7}{8}$—there seem to have been some financial differences between Mrs. Smith and the Dean and Chapter, judging from copies of two letters preserved among the cathedral muniments. They were written by John Spaine, the organist, evidently to Gerard Smith, nephew of the celebrated organ-builder. By kind permission of the Dean we are enabled to give these letters and other documents relating to the old organs. Mr. Spaine's communications speak for themselves:

Rochester—
July the 12th—1709.

Sir,—I received your second letter and much wondered when I found you'd had none from me. I shewed Mr. Dean your letter which he read to ye Chapter, and ordered me to acquaint you of what they had concluded on, which I did the 27th of last month, and was as follows—They expect the Executrix to put the organ in order for the arrears which is due, and without she does, they wont pay a farthing, after the organ is done, if you'l accept of the same Sallary which was four pounds a year they will let you have it.

From your humble Servt,
John Spaine.

Rochester—
November 27th—1709.

Sr,—I am order'd by the Dean and Chapter to write to you to come down forthwith to repair our organ, it being altogether useless, it will be proper for you to acquaint your Aunt, that what arrears was due to you at the death of your Uncle, the gentlemen will pay none to her, but the overplus (if any) after the organ is mended.—Be very Speedy in your journey, for there is, by a gentleman, another person recommended to do it.

From your humble Servt,
John Spaine.

The next letter makes known a new fact, that Father Smith's widow re-married, her second husband being John Stockwell, who wrote to John Spaine in the following terms:

London
Bonstreet (*sic*) Piccadilly
ye 28 August—1710

Sir,—The reason of my troubling you is to desire the favour of you to lett the money as was due to Mr. Barnard Smith at his Death, be payed as soone as your conveniency will permitt—I had applyed to you Sooner but was Informed by Mr. Shrider that wee should have heard from you before now. I am sorry to understand that you made such an offer as I find you did to Mr. Shrider, (viz) to pay him for what he should do to ye organ out of the money due to Mr. Smith—which I think would be doing great Injustice to his Widdow (viz) now my Wife—You can tell by your booke when ye organ was Viewed and wee can make oath that noe complaint had been made since the last time it was viewed not to Mr. Smith's Death: Sir, Noe other church has Disputed Anything of this nature, being full sattisfied of the justice of our demand. Therefore I hope you'l not give us any further trouble but favour me with a line when I may Expect the money to be payed, which shall always be acknowledged as a particular favour

by your most humble servant John Stockwell.

THE WEST DOORWAY.
(*Photograph by Mr. G. A. Morris, Rochester.*)

The matter in dispute was doubtless amicably settled; at all events Gerard Smith, of whom very little is known, was entrusted with the care of the Rochester organ, as the subjoined agreement testifies:

Agreed with Mr. Smith organ maker to look after our organ yearly, to keep it in all ordinary repair and in tune: for the pension of four pounds per an. provided that if the said Mr. Smith do not every year in ye month of May, June and July and August come to the Cathedral church of Rochester himself—or at his expense, send his son to

*A biographical sketch, with special portrait, of Father Smith appeared in The Musical Times of August, 1905.

THE NAVE, LOOKING EAST.
(*Photograph by Mr. G. A. Morris, Rochester.*)

perform the sd engagement, the said sallary shall not be paid him in any year in which he shall make such omission —This agreement to continue during the pleasure of the Dean and Chapter with whom this agreement is made this 30 June 1721.

GERARD SMITH.

Gerard Smith's name appears in the Chapter Books from 1710 to 1744: in the year 1742 he repaired the organ, as the following account shows:

An account of work done to ye organ in ye Cathedrall Church at Rochester by Ger: Smith, organ maker. Oct. 20. 1742

	£	s.	d.
For one pair of sound bellows and fixing ye conveyance for ye same, and other work thereof	10	10	0
For making two new feet, and repairing all ye front pipes of ye organ	3	3	0
For taking asunder ye inside work to clean from dust, and repairing ye work and movements, and new voice and tune the whole work	10	10	0
	£24	3	0
Sallary	2	2	0
	£26	5	0

July 3rd 1743—Recd of ye Rev. Dean and Chapter of Rochester ye contents above in full of all demands—

pr Gerard Smith

We may now pass on to the year 1790, when the Chapter Books record the following order for an entirely new organ:

2nd March, 1790.

Proposal of Mr. Samuel Green of Isleworth for building a new Organ was accepted. The organ to consist of 3 Setts of Finger Keys and one set of Pedal Keys. The compass of Great and Choir organs to be from GG long octaves to E. 57 notes in each set. The swell to be from Middle G to E in alt:—34 notes with stops as under—the case of either Wainscot or Mahogany, and of such elegant design as shall be approved by the Revd. the Dean and Chapter. The Choir Organ to be in a separate case.

GREAT ORGAN.

Open Diapason.	Fifteenth.
Open Diapason.	Sexquialtera 3 ranks.
Stop Diapason.	Mixture 2 ranks.
Principal.	Trumpet in halves.
Great Twelfth.	Cornet 4 ranks.

CHOIR ORGAN.

Stop Diapason.	Fifteenth.
Dulciana.	Bassoon.
Principal.	

SWELL ORGAN.

Open Diapason.	Dulciana Principal.
Dulciana.	Sexquialtera 3 ranks.
Stop Diapason.	Trumpet.
Principal.	Hautboy.

The front pipes to be gilt with the best gold and the whole to be completely finished and put up in the Cathedral at Rochester, carriage be included, for the sum of six hundred guineas and the old organ, on or before June, 1791.

Green's organ—described by Dr. E. J. Hopkins as a 'beautifully-toned instrument'—was enlarged and renovated at various times by various builders.

In 1905 the organ was entirely rebuilt by Messrs. J. W. Walker & Sons to the following specification, the stops marked * and the whole of the constructional parts and the mechanism being new:

GREAT ORGAN (12 stops).

	Feet.		Feet.
1 Double open diapason	16	*7 Wald flute	8
*2 Open diapason (large)	8	8 Principal	4
3 Open diapason	8	9 Flute	4
4 Open diapason	8	10 Fifteenth	2
5 Gamba	8	11 Sesquialtera (3 ranks)	—
6 Stopped diapason	8	*12 Trumpet	8

CHOIR ORGAN (8 stops).

1 Open diapason	8	5 Flute	4
2 Dulciana	8	6 Piccolo	2
3 Stopped diapason	8	*7 Clarinet	8
4 Dulcet	4	*8 Tuba	8

SWELL ORGAN (11 stops).

1 Double diapason	16	7 Fifteenth	2
2 Open diapason	8	8 Cornet (3 ranks)	—
3 Stopped diapason	8	*9 Contra fagotto	16
*4 Echo gamba	8	10 Horn	8
*5 Voix celeste (Tenor C)	8	11 Oboe	8
6 Principal	4	Tremulant.	

PEDAL ORGAN (9 stops).

1 Sub-bass (lowest 7 notes acoustic)	32	6 Quint (derived)	$10\frac{2}{3}$
2 Open diapason (wood)	16	*7 Octave (lowest 18 notes from No. 2)	8
3 Open diapason (metal)	16	8 Flute (lowest 18 notes from No. 5)	8
4 Violone (wood)	16	9 Trombone (wood)	16
5 Bourdon	16		

Manual compass, CC to A=58 notes.
Pedal compass, CCC to F=30 notes.

COUPLERS, &c.

1 Swell to great.	4 Choir to pedal.
2 Choir to great.	5 Swell to pedal.
3 Swell to choir.	6 Great to pedal.

One double-acting pedal controlling great to pedal coupler.
Four pneumatic pistons to great and pedal stops combined.
,, ,, ,, to swell organ stops.
Four composition pedals duplicating great pistons.
,, ,, ,, ,, swell pistons.
Tubular pneumatic action to manuals, pedals, drawstops, and all manual couplers.

The instrument is a divided one, the console being placed centrally on the screen, the player facing north.
The main bellows are placed in the crypt, and are blown by three Watkins & Watson hydraulic engines.

Rochester has been famous for its choristers. The Statutes given by Henry VIII. in 1536 were most favourable to them and their master. The latter was to have a larger salary than the second master in the Grammar School, and, with a carefully defined subordination of rank, to have his place at a higher table. The choristers were to dine at the same common table with the Grammar School boys, but to receive a more valuable stipend, and they were to have the invariable preference of admission to the Upper School. At the present time the choristers are town boys who, however, are educated at their own school under the shadow of the cathedral: the master is the Rev. Hamilton S. Cobb, precentor of the cathedral.

Six former choristers of Rochester have achieved fame as cathedral organists: their names, given in chronological order, are these: Dr. H. E. Ford, Carlisle (a chorister at Rochester nearly eighty years ago!); the late Dr. Armes, Durham; the late Dr. E. J. Crow, Ripon; Sir Frederick Bridge,

RUINS OF THE OLD CHAPTER HOUSE AND EAST CLOISTER.
(Photograph by Mr. G. A. Morris, Rochester.)

Westminster Abbey; Dr. D. J. Wood, Exeter; and Dr. J. C. Bridge, Chester. To these must be added the late Joseph Maas, the distinguished tenor singer, to whose memory a marble medallion portrait has been placed in the cathedral by his widow. Mr. Armes and Mr. Bridge, the respective and respected fathers of two of the above-named boys, were lay-clerks in the cathedral at the time of their sons' choristerships.

The task of compiling a roll of the organists has been made quite easy through the researches of Mr. Thomas Shindler, M.A., L.L.B., Registrar of the Royal College of Organists, as demonstrated in his 'The Registers of the Cathedral Church of Rochester (1657-1837),' a privately printed book issued in 1892. James Plomley held the organistship in 1559, being mentioned in a Patent of that date as 'Organist and Teacher of the Children.' The Patent is to Peter Rowle, to feed, lodge, and clothe the choristers after the death of Plomley. In 1588 Roper Blundell, a minor canon, was appointed to the office of 'Master of the Coristers or Singinge Children and player upon the Organs in the said Cathedral.' In the Patent he is described as 'one of the ministers or companye of the Quire.' Another 'Petty Canon,' John Williams (the elder), was organist in 1599 and 'teacher of the children.' In 1609 a Patent was granted to him and John Robinson (the younger), 'one of the clerks or company of the Quyer to be Master of the Choristers for the life of the longest liver.'

John Heath appears to have held the office of organist for fifty-four years, 1614 to 1668. In 1637 there was a payment to him of £2 'for playing upon the organ.' As a composer of church music he finds a place in Clifford's 'Collection of Words of Anthems,' and there is an Evening Service by him in the Peterhouse collection, Cambridge. According to the Treasurer's books, Charles Wren was organist in 1672; and seven years later the Dean and Chapter ordered that 'the sum of ten shillings be given to Popeley to incourage him in his learning to play upon the organ.' Was Popeley a chorister? And was he not afterwards organist of Southwell Minster?

Daniel Henstridge, afterwards organist of Canterbury Cathedral, held office for twenty-four years, from 1674. A quarter's salary (£12 10s.), paid in 1676, gives us the amount of his emoluments. To him succeeded Robert Bowers, to whom, in 1701, the Dean and Chapter gave 'leave to goe into ye country for a month and that Mr. Spaine doe officiate for him.' Mr. Spaine not only officiated for Henstridge, but became his successor. It was during the régime of Charles Peach (1721-53) that the present organist's house was built in 1735, the estimate for which is preserved in the Chapter muniments. Peach was followed, in 1753, by Joseph Howe, who seems to have come from Oxford, judging by the following 'testimonial' document, also preserved in the cathedral archives:

RALPH BANKS
1791-1841.

JOHN LARKIN HOPKINS
1841-1856.

JOHN HOPKINS
1856-1900.

THREE ORGANISTS OF ROCHESTER CATHEDRAL IN 109 YEARS.
(*Reproduced from photographs kindly lent by Mr. Thomas Shindler.*)

Music Room—Oxon, June 11, 1753.

We, whose names are hereunto subscribed do think the bearer, Mr. Joseph Howe in every respect qualified to undertake the office of a Cathedral organist, and as such recommend him.

W. Hayes	Jos. Jackson, First Violin
G. Darch, A. M.	C. Orthman, Principal Violoncello
R. Cotes, A. M.	W. Walond, Assistant Organist
R. Church, Organist of Xt Ch	

(Performing Members of the Musical Society.)

Richard Howe followed in his father's footsteps and then began the long reign—fifty-one years—

of Ralph Banks. Canon Jebb, in his 'The Choral Service of the United Church of England and Ireland' (p. 122, note), records that at the time of Banks's appointment, in 1791, the prayers were read, not chanted, by the minor canons. This is confirmed by an entry, made by Banks, in an organ book belonging to the cathedral, in which he says: 'When I came from Durham to this Cathedral in 1791, only one Lay Clerk attended during each week. The Canticles (in the week-day services) were chanted. Two services (Aldrich in G and Rogers in D) and seven anthems had been in rotation on Sundays for twelve years!!! R. B.'

Banks died suddenly during the night of September 20, 1841, at the age of seventy-four, according to his tombstone in the nave. The *Maidstone Journal* of Tuesday, September 21, 1841, under Rochester, thus records the death, but gives his age as seventy-five:

Death of R. Banks, Esq.—We deeply regret to have to announce the death of this much and widely respected gentleman, yesterday, (Monday morning), aged 75 years, having been organist of Rochester cathedral upwards of half a century. He performed the service on the preceding day (Sunday) in the cathedral, and played Handel's fine chorus 'The Lord gave the word.' Mr. Banks was educated at Durham, and was a sterling musician of the old school. His amiable disposition, and well-stored mind, caused him to be greatly respected by a very wide circle of friends, and we believe by none more so than the Dean and the other clergy of the cathedral in whose service so many years of his life had been spent. Mr. Banks was engaged in preparing an edition of his excellent compositions for publication, for some time prior to his decease.

Mr. Banks, who died of apoplexy, was buried in the nave of the cathedral. Mr. (now Dr.) H. E. Ford, honorary organist of Carlisle Cathedral, presided at the organ on that occasion. Banks was succeeded by Dr. John Larkin Hopkins, composer of a well-known Te Deum in G. Upon his removal to Trinity College, Cambridge, his cousin, John Hopkins, brother of Dr. E. J. Hopkins, was appointed. A tablet to his memory, placed on the north wall of St. Edmund's Chapel, is thus inscribed:

> Iohn Hopkins, organist of this cathedral and master of the choristers, 1856-1900.
> Born 30th April, 1822. Died 27th Avgvst, 1900.

On a scroll is superinscribed the first strain of his hymn-tune, 'Rogate,' set to 'There is a blessed home.'

Mr. Bertram Luard-Selby, the present organist, was born at The Mote, Ightham, Kent, February 12, 1853. He studied at the Leipzig Conservatorium under Reinecke and Jadassohn, and has held the following organistships: St. Barnabas, Marylebone, and Highgate School, 1876; Salisbury Cathedral, 1881; St. John's, Torquay, 1884; St. Barnabas, Pimlico, 1887. He was appointed to Rochester on the death of John Hopkins in 1900.

As a composer Mr. Luard-Selby has covered various fields by his creative gifts. In dramatic music there can be placed to his credit 'Helena in Troas' (London, May 17, 1886), and 'Weather or No,' musical duologue (Savoy Theatre, August 10, 1896). He has also composed two school cantatas, 'The Waits of Bremen,' and 'A Castle in Spain'; also an Idyll for orchestra (Henschel Concerts, March 11, 1897). His chamber music includes two Pianoforte quintets, a Pianoforte quartet, three Sonatas for violin and pianoforte, in addition to songs and part-songs. To church music he has contributed several Services—in A, F, C, B, a festival setting of the Magnificat and Nunc dimittis in A, composed for the Gloucester Musical Festival of 1901, and another in C, composed for the Salisbury Diocesan Choral Festival in 1899. He has also composed a number of pieces for the organ.

MR. BERTRAM LUARD-SELBY.
ORGANIST OF ROCHESTER CATHEDRAL.
(*Photograph by Messrs. J. Russell & Sons.*)

Mr. Hector E. Shallcross, the sub-organist of the cathedral, has held that office for five years concurrently with the organistship of the Parish Church of St. Margaret's, Rochester. An excellent organist—he obtained his first appointment at the early age of thirteen—Mr. Shallcross rendered valuable service last year as local secretary for the Kent County musical competition festival.

The writer desires to thank the following for kind help in the preparation of this article: Mr. George Payne, F.S.A., Mr. Thomas Shindler, M.A., LL.B., Registrar of the Royal College of Organists, and Mr. B. Luard-Selby, Organist and Master of the Choristers of Rochester Cathedral; also the photographers whose names are given under their respective illustrations.

Dotted Crotchet.

CHERUBINI IN ENGLAND.

Luigi Carlo Zenobi Salvatore Maria Cherubini—to give his full name—was born in Florence, September 14, 1760, and died at Paris, March 15, 1842. His industrious life of eighty-two years covered an interesting period in the history of music. To quote Sir George Macfarren: 'His singularly long career of activity comprised a great epoch in musical history, during which the art passed through some of its most important changes. He was busy as a composer before Mozart was otherwise acknowledged than as a youthful prodigy, and after Verdi had founded his reputation. He witnessed the beginning and the end of Beethoven's labours, and of those of Weber, Rossini, and Boieldieu.' Macfarren goes on to say: 'He was still more distinguished by the opinion of his fellow-artists and the esteem of the world. Beethoven wrote to him in terms of respect; and the father of Mendelssohn took the boy to Paris for Cherubini to decide whether his indications of merit warranted his dedication to the study of music.' In regard to Cherubini's creative career, the Professor adds: 'He composed a Mass with success before he was thirteen, and composed a string quartet when he was seventy-seven, and even this was followed by some other though smaller pieces'—a truly remarkable man.

Cherubini had just entered upon the twenty-fifth year of his life when he paid his first visit to England. How came he to receive an invitation to become 'composer for the Italian Theatre' in London? His English biographer, Mr. Edward Bellasis,* says that 'it was through the connection of Sarti (Cherubini's master) with England, where his (Sarti's) operas at this period found acceptance, and thanks also to the reputation already acquired, that Cherubini had received an invitation to visit London professionally.' But is it not probable that Earl Cowper (George Nassau Clavering, the third Earl) may have had some influence in causing Cherubini to set foot on our shores? The Earl, who had lived many years in Italy, was intensely fond of music. For him Cherubini wrote two vocal duets with accompaniments for two 'cors d'amour,' and the connection of the English aristocracy then, as now, with Italian Opera may have contributed in some degree to the engagement of the young Florentine composer. At all events he arrived in London in September, 1784.

Cherubini's first creative achievement here appears to have been six pieces which he composed for a *pasticcio*, produced at the King's Theatre, Haymarket, on January 22 (not 21, as stated by Mr. Bellasis), 1785. The *Public Advertiser* of that date announced, 'This Day will be presented a Serious Opera in two Acts, called *Demetrio*. The music selected from the most eminent Composers. By and under the direction of Sig. Cherubini.' Parke, the oboist, in his gossiping 'Musical Memoirs,' says: 'Cherubini, who selected and composed this opera, was a scholar of Sarti; he was a young man of genius, and the overture and the duet in the third Act, gave promise of future greatness.' The next event of Cherubinic importance was thus announced in the *Public Advertiser* of Saturday, April 2, 1785. 'At the King's Theatre, Hay-market, will be performed an entirely new Comic Opera, in two Acts, entituled *La Finta Principessa*, the Music being the first Essay of Sig. Cherubini in this Country.' The same journal criticised the 'Essay' in the following terms:

> This Burletta, which we doubt not may be, as it is said it is, the 'first essay of Cherubini in this department of his art,' makes a large addition to his professional fame.
>
> Most of the music is pretty; much is eminently so—the first, and yet more, the second air of Franchi, are as fanciful—excel in the power of pleasing, more than anything since the time of Sacchini.

Judging by its repetitions during the season, 'La Finta Principessa,' Cherubini's ninth opera, achieved success. It is interesting to notice that Gluck's 'Orpheus' was also performed at this time (Did Cherubini conduct it?), the advertisements announcing it as 'The music by Sir Christopher Gluck, with the additions of the celebrated John Christ. Bach.' According to Burney 'In the summer [1785] the whole opera machine came to pieces, and all its springs, disordered by law suits, warfare, and factions, were not collected and regulated till the next year.' Verily, verily, the sea of operatic enterprise is a very stormy one. Who shall estimate its wrecks?

After a visit to Paris, Cherubini returned to England (his second visit) in October, 1785. For the performance of Paisiello's 'Il Marchese Tulipano'—on January 21, 1786—he inserted six airs of his own composition. Parke says that Signor Babbini, the celebrated tenor, and Signora Sestini both made their first appearances here in this opera 'under the direction of Cherubini.' He adds: Babbini possessed a pleasing voice and sang with great taste. In the beautiful air 'Madamina' he was greatly applauded. This air, one of those composed by Cherubini, in its English version, 'For tenderness formed,' was afterwards introduced by Mrs. Crouch, the famous actress and singer. There is very little doubt that these six interpolated pieces did not detract from 'the admirable melodies of Paisiello.'

Cherubini was unfortunate in his serious opera 'Giulio Sabino,' the libretto by Metastasio. It was first performed, at the King's Theatre, on March 30, 1786, for the benefit of Signora Ferrarese del Bene, the sobriquet of Francesca Gabrielli, an Italian singer who probably owed her good fortune to her pretty eyes and mouth rather than to her vocal charms. The opera was announced as 'never performed' and 'the music entirely new.' Burney, writing under date of 1787, says: 'Cherubini, the nominal composer of the Opera this year, was a young man of genius, who had no opportunity while he was here of displaying his abilities; but, previously to his arrival, he had frequently been noticed in his

* 'Cherubini: Memorials illustrative of his life.' By Edward Bellasis. Second and enlarged edition. Birmingham: Cornish Brothers, Limited. 1905.

own country, where he is now travelling fast to the temple of Fame. His opera "Giulio Sabino" was murdered at its birth for want of the necessary support of capital singers in the principal parts; Babbini, the tenor, being elevated to first man, and the Ferrarese, first woman, were circumstances not likely to prejudice the public in favour of the composer.'* The work seems to have been only once performed and the composer, annoyed at the failure of his serious opera, left London accompanied by Babbini. 'I quitted England,' he writes, 'and came to Paris and established myself there.'

At the end of the summer holidays (1786) Cherubini came to England for the third time. Mr. Bellasis says that he returned 'to fulfil his engagement as King's musician for 1787.' But that surely must be a mistake; it probably means that Cherubini was 'Musician to the King's Theatre,' a very different post from that at Court. On January 13, 1787, was first performed a comic opera entitled 'Giannina e Bernardone,' composed by Cimarosa, 'in which,' according to Burney, 'many songs were introduced by Cherubini.' The opera itself, however, was performed under the direction of Signor Mazzinghi.

This concludes what may be termed the operatic visits of Cherubini to England. His English biographer tells us that 'his reputation admitted him to the society of the Prince of Wales, afterwards George IV., who was delighted with his talent and agreeable voice. The Prince was fond of singing, and Cherubini sang at the royal amateur's réunions, as well as at those of William, fourth Duke of Queensberry, who had a particular affection for our composer.' In stating, in one of the Crystal Palace programme-books, that Cherubini assisted at the Handel Commemoration held in May and June, 1784, in Westminster Abbey, Sir George Grove must have had in mind one of the subsequent performances there (1785, 6 and 7), as the subject of this article did not arrive in England until the autumn of 1784.

Twenty-eight years elapsed between the official visit of 1787 and the next, in 1815. In the meantime he had settled in Paris and immensely increased his reputation by the operas Lodoïska, Medée, Les deux journées (known in Germany as Der Wasserträger), Anacréon, Faniska, Les Abencérages (his twenty-fourth opera), in addition to other works of importance. The Philharmonic Society, then in its infancy, had not only given Cherubini the place of honour at their first concert—March 8, 1813—by placing his Anacréon overture at the head of the programme, but overtures and other pieces by him, besides vocal solos, found a place in six other concerts of this initial season. Moreover, at a general meeting of the Society held on December 28, 1814, it was proposed by his fellow-countryman, Muzio Clementi (who had then been domiciled in England for forty-eight years), seconded by François Cramer, and carried by a majority of eight against six votes, that the sum of £200 should be offered to Cherubini for the composition of a symphony, an overture, and a concerted vocal piece to Italian words. Cherubini, whose reputation at that time was second only to that of Beethoven, accepted the commission and the invitation—which it may be presumed accompanied the financial proposal—and left Paris on February 25, 1815, for London. According to the diary he kept during this visit his compositions were as follows:

> Overture composed in Paris in February [1815] and completed in March in London for the Philharmonic Concerts; Symphony composed in London for the said concerts, commenced in March and finished 24th April; Inno alla primavera, four parts, with instruments, composed in London for the same concerts, begun the 8th May, finished 19th of the same; Air, in English, composed in London for Mdme. Chinnery, towards the end of May.

With regard to the 'Inno alla primavera' above mentioned, Mr. Bellasis gives a letter from Cherubini addressed to Mr. S. Vestri, 6, Rupert Street, Haymarket, on the subject of the words. The letter, in Italian, although undated, is evidently of the year 1815: it reads, in its translated form:

> Most esteemed Signor Vestri,—Well, I shall expect your work to-morrow without fail. I hope you will do me the favour of coming to me, or of letting me know whether I am to go to you. I warn you that I shall be unable to wait longer for those words, as the Philharmonic Concerts are going to conclude, and this piece must be ready for the last, which will take place shortly.
>
> Believe me, as I have the pleasure of signing myself, your affectionate friend and servant,
>
> L. Cherubini.

Cherubini made his first appearance at the Philharmonic Society at the third concert of the third season, March 13, 1815. The programme may be given in full:

ACT I.

Overture, 'Anacréon' (at which Mr. Cherubini, who is just arrived in England, will preside) - *Cherubini.*
Quartetto, two Violins, Viola, and Violoncello, Messrs. Mori, Wm. Griesbach, R. Ashley, and Lindley - - - - - - - - - *A. Romberg.*
Trio, 'Se al volto,' Mrs. Dickons, Messrs. Braham and Naldi - - - - - - - - *Mozart.*
Sinfonia - - - - - - - - - *Beethoven.*

ACT II.

Sinfonia (La Reine de France) - - - - - *Haydn.*
Sestetto, MS. (never performed), Pianoforte, Violin, Viola, Violoncello, Oboe, and Bassoon, Messrs. Kalkbrenner, Spagnoletti, Gattie, Lindley, Griesbach, and Holmes - - *Kalkbrenner.*
Sestetto, 'Lo cherub Bands' (from Palestine), Mrs. Lacy, Mrs. Dickons, Messrs. Goss, Braham, Magrath, and Lacy - - - - *Dr. Crotch.*
Overture (Ulysse et Circé) - - - - *B. Romberg.*

Leader, Mr. Spagnoletti. *Pianoforte*, Mr. Clementi.

It will be observed that the Beethoven symphony was not specified. The first time any one of the 'immortal nine' could be identified in the Philharmonic programmes was on April 14, 1817, in No. 6, called 'Sinfonia Pastorale.'

Between the third and the fourth concert Cherubini recounted his London doings in the following letter to his wife:

> London, March 22, 1815.
>
> Last Saturday I dined at the house of Mr. Broadwood (the supposed future husband of Victorine as Ciceri says)*

*'A general history of music.' By Charles Burney. 1789. Vol. iv., p. 527.

* Ciceri was the famous scene painter who made so great a name at the Grand Opera, Paris, and Victorine was Cherubini's eldest daughter, then twenty years of age.

with Erard's son who was one of the party . . . . . We had an excellent dinner, and were a long time over it. Among the party, besides Erard, there were Cramer, Hullmandel, and others whom you do not know. On leaving, I went to finish my evening at the Opera, where I felt thoroughly wearied, so bad was it . . .

Do not be afraid, my dear, of writing at too great length. I am too eager for your letters and for news about you not to relish them deliberately, however long they may be. I have no patience to read long epistles from those for whom I do not care, but I take a pleasure in perusing from beginning to end those of persons whom I cherish.

I am now in the midst of dinner parties and society, where I am very well received and petted. The day before yesterday I went to a grand dinner given me by Braham, the best singer in London, and husband of Madame Storace, whose portrait you saw at that good creature Haydn's. The dinner was given with several directors of the Philharmonic Concerts. H.R.H. the Duke of Sussex, one of the King's sons, a great musical amateur, very affable, and altogether a good fellow, was present. He would have me placed next him at table, and was exceedingly amiable. We drank like fishes, and remained three hours and a half at table. At ten o'clock we had coffee; we then played whist, and left at half-past twelve . . .

As for my benefit [concert] we will arrange it the best way we can, and I will be guided by the advice of the *amico;* we must not expect a very large profit, so that we may not be disappointed. With regard to the day before Whitsuntide, that must already be taken. By dint of thinking on what day I can give my concert I have only been able to obtain the Grand Chamberlain's permission for 24th April. I think that if the place is full at half a guinea each—and that price cannot be increased without making people cry out—the receipts will amount to 250 or 300 guineas, from which must be deducted the unavoidable expenses. It is better to give the concert in the Philharmonic Rooms than in the Opera House concert-room, which is much larger, and would drag me into greater expenses. Whatever the concert may bring me in will be so much profit, and many a mickle makes a muckle. If, at the end of my visit, I give *Le Mont St. Bernard* at the Opera House, I think I shall make £700, or a little more. That should be in French money about 14,000 francs.*

I will now conclude this letter, my dear, ... Adieu, I embrace you tenderly, and do the same to the children. My best remembrances to the ladies, all our friends, and especially my dear Méhul.

Adieu, my dear, I am as good as gold
Ever and wholly yours
L. CHERUBINI.

At the end of Act I. of the fourth Philharmonic concert—April 3, 1815—was played one of the commissioned works, thus described in the programme:

Overture, MS., never performed, composed expressly for this Society, at which MR. CHERUBINI will preside - - - *Cherubini.*

At the same concert the Terzetto 'Et incarnatus est,' from his Mass in F, was sung by Mrs. Lacy, Messrs. Reyes, and C. Smith. Another letter from the composer to his wife, written in London, may be partly quoted:

London, 7th April, 1815.

Last Monday they played my new Overture (in G) at the Philharmonic Concert; it was very successful and they had it over again. They also sang the 'Incarnatus est' from the three-part Mass, and that also had to be repeated. Despite this success, I foresee that my journey here will be a failure; I expect hardly any profit from it. We have reckoned up the expenses, and they come to 100 guineas. If I have not a full house, I risk, after taking a great deal of trouble, gaining only fifty guineas, if, indeed, I am not something out of pocket. Money runs away here like water, and the slightest things are proportionately dear. The outlay will amount to so much, since I shall not be able to have more than three parts of the band without paying them. There is no longer any idea of the opera of "Eliza"; this is why I consider my journey a failure, and, had I foreseen such a result, I should certainly not have undertaken it, for I should at least have received in Paris the net sum of £200 which, as things now stand, is broken in upon and pledged for my travelling and my living here. All this clouds my soul, and I am so affected by it, so sad, that, with the work I am obliged to do, if I do not fall ill it will be a miracle. Already my health, which up to now has been good, is becoming bad; for several days my *nerves have been ill*, and I suffer from a melancholy which I cannot overcome. All this troubles, consumes, and wears me away. . . . .

Adieu, my dear, I leave you, for my head aches a great deal in writing this letter, though I take a pleasure in doing so. I embrace you tenderly, as well as my children. Best compliments to the ladies and to my friends.

Ever yours L. CHERUBINI.

The concert referred to in the letter of March 22 did not take place until April 24, when it was thus advertised in the *Morning Chronicle:*

Argyll Rooms—Mr. CHERUBINI most respectfully acquaints the Nobility, Gentry, and his Friends in general, that his CONCERT will take place at the above Rooms this evening—The following eminent Instrumentalists and Vocal Performers have kindly offered their assistance: Mrs. Bianchi Lacy, Miss Griglietti and Madame Marconi; Mr. Braham, Mr. Ledesma, Mr. Graham, Mr. Lacy, Mr. Le Vasseur and Mr. Naldi; Mr. F. Cramer, Mr. Vaccari, Mr. Spagnoletti, Mr. Mori, Mr. Rosquellas, Mr. Lindley and Mr. Kalkbrenner. The Orchestra will be numerous, and complete in every department, and will be assisted by a full Chorus.

In the course of the evening will be performed for the first time a new MS. Overture, composed by Mr. Cherubini; together with some Selections from an entirely new Mass, for numerous voices, by the same Composer—Messrs. Mori, Rosquellas and Lindley will perform a Sinfonia Concertante by Viotti; and Mr. Kalkbrenner a Fantasia on the Piano Forte. Leader, Mr. F. Cramer. Piano Forte Mr. Cherubini—To begin at eight o'clock precisely.

Tickets, 10s. 6d. each, to be had of Mr. Cherubini, No. 10, Charles Street, Manchester-square; of Messrs. Chappell & Co., New Bond-street; Mr. Birchall, New Bond-street; Messrs. Monzani & Hill, Dover-street; Messrs. Clementi & Co., Cheapside, and 1, Argyll Rooms.

No notice seems to have been taken of this concert, the musical critic having apparently no existence at that time. At the fifth Philharmonic concert (April 17) the overture 'Les deux journées' was performed; and at the sixth (May 1) Act II. opened with:

Sinfonia MS. (never performed), composed expressly for this society - - - - *Cherubini.*

No mention is made of the composer having 'presided' at his Sinfonia. Mr. Viotti was the leader on that occasion, and Mr. Cramer was at the pianoforte, the conductor, now often too much in evidence, being then unknown in England. The score of the symphony—entirely in the composer's autograph and preserved in the Society's library—is inscribed 'composed for the Philharmonic Concert in London, 1815.' The work—classed by Macfarren 'as abstract, not as illustrative music'—does not seem to have been a great success. Except at a performance at Vienna,

* Cherubini's arithmetic is at fault in his calculations, as the sum of £700 is equal to about 18,000 francs.

it has probably not found a place in other than Philharmonic programmes, there being four performances in all—in 1815, May 2, 1853 (under Costa), February 29, 1864 (under Bennett), and March 16, 1870 (under Cusins). Cherubini subsequently arranged the symphony as a string quartet: in so doing he transposed the music from D to C, and substituted a new *Lento* (in A minor) for the original *Larghetto cantabile*. At the last concert of the season the overture performed at his own music-making was played. On June 12 he was elected an Associate, and a week later a member of the Philharmonic Society. Although he has recorded his election as an Honorary Member of the Royal Academy of Music (London), his name does not appear in the current official list of 'Deceased Honorary Members,' while his contemporaries, Liszt, Meyerbeer, Moscheles and Mendelssohn are therein given.

This, Cherubini's fifth and last visit to England, covered a greater part of the Hundred Days. He left London on June 3, at half-past five in the evening, and, travelling all night, reached Dover at nine the next morning! As 'the wind was extremely high,' and the crossing occupied fifteen hours, it is no wonder that Cherubini was ill. The Channel tortures may have influenced him in not venturing to cross the silver streak again, for, so far as is known, he did not re-visit this country during the remaining twenty-seven years of his life.

The portrait of Cherubini forming one of the special supplements of the present issue, is from the fine oil-painting by the eminent French artist, Jean Dominique Auguste Ingres. It is one of his finest works, and has now found a worthy place in the Louvre, Paris. According to Pougin it was begun in 1837 at Rome and finished, at Paris, in 1842, the year of the composer's death. Hiller speaks of the picture as 'not so much painted, as actually chiselled in colours.' Cherubini showed his appreciation of the picture by composing for Ingres, the artist, a canon, of which he wrote both the words and the music; it was probably the swan-song of the distinguished composer.

The facsimile signature which appears under the portrait is from a letter kindly lent by Mr. Arthur F. Hill, written by Cherubini to Dragonetti, and dated Paris, October 10, 1825.

Dr. Philip Armes, we regret to record, died at Durham on February 10, aged seventy-one years. As a biographical sketch, with special portrait, of this much-esteemed musician appeared in The Musical Times of February, 1900, there is no need to repeat the details of his long and useful life. He retired from the organistship of Durham Cathedral, which he had held with distinction for forty-five years, in the spring of 1906, when he was made honorary organist of that venerable fane. Dr. Armes retained till his death that Professorship of Music in the University of Durham to which he was appointed in 1897: he was the first holder of that office.

Occasional Notes.

The harp of the minstrel is untruly touched if his own glory is all that it records.—John Ruskin.

The Leader of the Opposition (Mr. Arthur James Balfour) is held in high repute as a cultured amateur musician. An interesting sidelight on his love for the art is furnished by Lady Randolph Churchill (Mrs. Cornwallis West) in the fourth instalment of her 'Reminiscences' contributed to the *Century Illustrated Magazine* for February. Writing on the subject of the Fourth Party—the quartet of Members of Parliament consisting of Mr. Balfour, Sir John Gorst, Sir Henry Drummond Wolf and Lord Randolph Churchill—she says:

'Sir John had a music-loving soul, and many were the occasions when he and I and Arthur Balfour went off to the "Monday Pops" together, to listen to the sweet strains of Joachim and Norman Neruda. My fashionable and frivolous friends, spying the three of us walking together, would tease me about my "weird" companions, one solemn with beard and eye-glass, the other esthetic with long hair and huge spats. Mr. Balfour's knowledge of music was remarkable, considering the little time he was able to devote to it, and he was no mean performer at the piano, reading and playing classical music. We often played together Beethoven and Schumann. But it was not without difficulty that he could get away from his parliamentary duties, which increased yearly, and often I was disappointed of his company, as shown by the following letter:

1883. House of Commons.

My dear Lady Randolph,

I am groaning and swearing on this beastly bench: while you are listening to Wagnerian discords, I am listening to Irish grumblings—there is a great deal of brass in both of them; otherwise there is not much resemblance! I *am* sitting next——, I *might* be sitting next you! I am an unhappy victim. However, there is no choice. Monday night is a most unlucky one for Richter; the Irish have a talent for turning everything into an Irish debate; and when the Irish speak I must answer, as I have just been endeavouring to do!

Your miserable servant,

Arthur James Balfour.'

M. Claude Debussy, writing from Paris, has addressed the following letter to the Directors of the Queen's Hall Orchestra, in reference to the concert at Queen's Hall on February 1, at which the composer conducted some of his own works:

It is with a feeling of sincerest pleasure that I ask you to transmit to Mr. Henry J. Wood and the Queen's Hall Orchestra my thanks and the sincere expression of my obligation to them. I venture to think that there are few orchestras so marvellously trained. One must admire at the same time their artistic conscience, which is allied to a splendid discipline rarely obtained.

The Yorkshire Post, in a notice of a concert given by the Leeds Choral Union, speaks of Samuel Wesley's motet 'In exitu Israel' as 'one of the very few works by an English composer that will bear comparison with anything else of its kind.' Quite true!

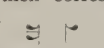
Dr. C. H. Lloyd, Precentor of Eton College, writes: 'You may be interested to see our Musical Holiday Task paper. Sixty boys went in for it as an alternative to a literary holiday task. There were of course some queer answers, and the dictation—an entirely new thing—was the least satisfactory part of the examination; but on the whole the results are most encouraging. You are welcome to print the paper in The Musical Times.'

Eton College Musical Holiday Task.

January, 1908.

Time allotted to the paper work.—An hour and a half.

Part I.—Rudiments.

1. Write a dotted note equal to three crotchets.
2. State how many quavers would be equal to these two notes together:
3. Write the rests which correspond to these notes:
4. Write the notes which correspond to these rests: 
5. Write the following scales, one octave only, and mark the semitones in every scale:
   (*a*) *Without* key-signature, but placing any necessary sharps before the notes, the major scale of A ascending;
   (*b*) *With* key-signature, the melodic minor scale of G, ascending and descending.
6. Name the relative minor of D major and E flat major; and the relative major of D minor and E minor.
7. State if each of these times is simple or compound; duple, triple, or quadruple; and give the value of the beat in each time: $\frac{3}{4}$, $\frac{6}{8}$.
8. Give the meaning of the following Italian words as applied to music: *Stringendo*, *Dolce*, *Adagio*, *Più mosso*.
9. Name the major 6th above G; the minor 3rd above C; the perfect 5th below F.

Part II.—Parry's 'Studies of Great Composers.'

Handel.

1. What circumstances led to the composition of the 'Water Music'?
2. What do you know about 'Esther' and 'Acis and Galatea'?
3. Discuss Handel's borrowings from other composers.
4. How long did the composition of the 'Messiah' take, and when and where was it first produced?

Part III.

1. To sing an easy melody at sight.
2. To sing an inner or lower part of a hymn-tune while the other parts are being played on the pianoforte.
3. To write a simple melody from dictation.

We referred to this Musical Holiday Task in our January issue (p. 50), and printed the letter of the Headmaster of Eton announcing this new departure; and we are glad to learn from Dr. Lloyd that the results of this initial test are so satisfactory. While the good answers far outnumbered the bad, some of those under the 'Handel' section are rather amusing. The following are by a few different boys:

The composition of the 'Messiah' was a most tedious business, and Handel spent many months in writing this wonderful piece of music.

'Esther' was written on a new style, which was chiefly singing and not so much music.

The 'Messiah' took three years to compose, and was first produced at Leeds.

The 'Messiah' took not more than about five months, being produced at Dublin in 1842.

Handel left off the old style of Palestrina and went on to what was called water music.

The last is a gem of the first water!

Glasgow loses and Sydney gains by the removal of Mr. Joseph Bradley to the Southern hemisphere. Born at Hyde, Cheshire, February 28, 1857, he has served almost a life-long apprenticeship to music. He obtained his first organ appointment at St. Paul's Church, Stalybridge, when he was only twelve years old. Two years later he became organist of St. Thomas' Church, Heaton Chapel, Manchester; and for six years, 1881 to 1887, he held the responsible posts of organist and chorus-master of the Hallé Concerts, in addition to conducting various choral societies at Stockport, Stalybridge, and other places in the district. In 1873 he passed the examination for the Fellowship of the Royal College of Organists, and in 1875 he obtained the degree of Bachelor of Music at Oxford.

In 1887 the conductorship of the Glasgow Choral Union was vacant (it was advertised in The Musical Times of July, in that year) and Mr. Bradley secured this important appointment. His full-score years of work north of the Tweed have been attended with excellent results in connection with choral music in Scotland. He has rendered splendid service to the cause of art in Glasgow, and to his new duties as Conductor of the Sydney Philharmonic Society, he will bring wide experience, technical skill, boundless energy, and a genial personality—a combination of gifts upon which the City of Sydney is to be heartily congratulated. Our Glasgow correspondent (on p. 185) refers to the esteem in which Mr. Bradley is held in the second city of the Empire. He and Mrs. Bradley sailed from Liverpool on February 1 for their new home, carrying with them the regard of many friends and well-wishers for their future success and happiness.

The action for slander and libel brought by Mr. Joel Horspool and the Horspool Natural Voice Academy (Limited) against Dr. William H. Cummings, President of the Incorporated Society of Musicians and Principal of the Guildhall School of Music, was tried before Mr. Justice Darling and a special jury on February 6, 7, 10, 13 and 14 at the Royal Courts of Justice. The subject-matter of the slander consisted of words admittedly uttered by Dr. Cummings at the annual conference of the Incorporated Society of Musicians, held at Buxton on January 2, 1907, the plaintiff alleging that these words imputed that he, the plaintiff, was an 'impudent quack,' and that he 'duped and imposed upon the public, and carried on a fraudulent and dishonest business.' There was also a further charge that Dr. Cummings had libelled the plaintiff by causing his remarks to be printed in certain newspapers and elsewhere. Dr. Cummings's remarks were based upon an advertisement of Mr. Horspool, and the defence was that they were in the nature of fair comment. The jury, after deliberating for five minutes, returned a verdict for the defendant, for whom judgment was entered, with costs. A similar action brought against *The Daily Telegraph* newspaper ended in judgment for the defendants, with costs. Among those who gave evidence in favour of Dr. Cummings were Sir Charles Santley and Dr. H. H. Hulbert.

The autographs of a Bach Cantata, Beethoven's Romanze in F, Mozart's Violin concerto in A, and Schubert's Pianoforte trio in E flat, which belonged to Dr. Joachim, have been acquired by a well-known collector in Vienna.

It is not always safe to put full trust and confidence in critically revised editions of great works. Two warning instances of this have recently come before us. In the German Bach Society's edition of Bach's B minor Mass, and in all other editions ancient and modern (except that of Marx, published about seventy years ago), there has hitherto been printed a wrong note in the *Gloria;* one that has often been sung incorrectly under various conductors! This wrong note is in the subject of the fugue, first soprano part, which should be E, not C sharp (Novello's edition, page 38, bar 2, second note of first soprano part). In every other entry of the subject the skip is of a fifth, not a third, and there can be no doubt the note C is a long-standing inaccuracy.

The other instance is in one of the oratorios of Bach's great contemporary, Handel, in the chorus 'O first created beam' ('Samson'). At bar 7 the German Handel Society's edition gives E as the soprano note: it should be C, thus agreeing with the first violin and the first oboe parts. The old Novello edition gives the note correctly, but a more recent issue of the work unfortunately repeats the error found in that of the German Handel Society. For the satisfaction of settling this point, we are indebted to the courtesy of Sir Walter Parratt, Master of the King's Musick, for allowing us to examine Handel's autograph score of 'Samson' preserved in the King's Music Library at Buckingham Palace.

Middlesbrough is to hold its second musical festival on April 28, 29 and 30. The solo vocalists engaged are Miss Agnes Nicholls, Madame Kirkby Lunn, Miss Olitzka, Mr. John Coates, Mr. William Green and Mr. Herbert Brown, while Miss Fanny Davies and Miss Vivien Chartres will worthily interpret instrumental solos. That the ensemble is sure to be worthy of the occasion it is only necessary to add that the Hallé Orchestra will co-operate with a choir of three hundred voices, and that Mr. Felix Corbett will preside at the organ. The programme, which is as interesting as it is comprehensive, will include the following works:

CHORAL: Jephthah (*Carissimi*); Scene from Phœbus and Pan (*Bach*); Baal scene and invocation of rain from Elijah (*Mendelssohn*); Blest pair of Sirens and The Lotus Eaters (*Parry*); The Kingdom (*Elgar*); Frühling's Chor (*Hugo Wolf*); The Raven (*Shapleigh*); and The Buried Song (*Krug-Waldsee*).

INSTRUMENTAL: Prelude, Der Himmel Lacht (*Bach*); Violin concerto (*Beethoven*); Prelude to Act 3, Lohengrin (*Wagner*); Sonata for pianoforte and violin in G, Op. 78 (*Brahms*); Symphony in G, Op. 88 (*Dvorák*); Pianoforte concerto in B flat minor (*Tchaikovsky*); Symphony, The Cambridge (*Parry*); Symphonic poem, Aus Böhmen's Hain und Flur (*Smetana*); and Musette and Elégie, from King Christian Suite (*Sibelius*).

Sir Hubert Parry will conduct his own works, the onerous duties of conductor-in-chief of the festival being in the experienced hands of Mr. N. Kilburn.

A Willesden girl who applied for the position of scullerymaid in a well-known county asylum received a form containing some forty questions, including the following:

Do you sing?
Of what compass is your voice?
Do you play any musical instrument?
If so, state what instrument.
Would you be willing to entertain the patients?

To these non-sculleryiac interrogations we venture to add another: 'Have you ever dishlocated your diaphragm?'

Church and Organ Music.

THE TUNE 'BEDFORD.'

'Bedford' is one of those fine old English psalm-tunes of whose first appearance it is not possible to give the exact date. If the old psalmodists had only added to the title-pages of their collections the year of publication, what a deal of trouble they would have saved those who seek after truth! No doubt has been thrown upon the authorship of the tune. It was composed by William Weale, organist of the parish Church (St. Paul's), Bedford, about two hundred years ago. He may have been appointed when Gerard Smith built the new organ for the church in 1715; certain it is that he graduated Bachelor of Music at Cambridge in 1719, and that he died in the autumn of 1727, the registers of St. Paul's church, under date September 4, 1727, thus recording his interment:

Bury'd—Mr. William Weale, Organist.

With regard to the earliest appearance of the tune in a *dated* book, the late Canon W. H. Havergal stated that he found 'Bedford' in the 'Psalm Singer's Magazine' of 1729; but this has not been verified. It is almost certain, however, that even an earlier date can be assumed without running any serious risk of inaccuracy. The tune is found in a collection entitled:

THE DIVINE MUSICK SCHOLARS GUIDE
wth the Famous MR. THO: REVENSCROFTs Psalm tunes in four parts, Corrected & newly Reviv'd.
To which is added a choice Collection of new Psalm tunes, Hymns, & Anthems. ye Psalm tunes are compos'd in two, three, four, five, & Six parts, ye Hymns & Anthems in two, three, & four parts, by the best Masters, And intended for the use & benefit of all true Lovers of Divine Musick.

Likewise here are all the Old common Psalm tunes now used in most Parish Churches, & at ye begining Of the booke, being plain easie & familiar Rules & Directions, for young practitioners to learn to sing True by the Notes, according to the Gam-ut & other Principle things.

Also Rules & Directions For Playing On The Spinnet, Harpsicord, or Organ, ye whole Collected & Printed By FRANCIS TIMBRELL, For The Use of His Scholars, And all Such as Delight In Church Musick.

Psalme ye xxxv. vers. 3; cxlvi, v. 1 & 2; Colossians the iii, v. 16; Revelation the xv. v. 2 & 3.

Mr. Francis Timbrell's Preface to his 'Divine Musick Scholars Guide' is too quaint not to be quoted *literatim et verbatim:*

THE PREFACE.

Harmonical Brethren, I Need not aquaint you wth ye Original & progress of Musick, & of its Divine use in all ages, since we have ye Testimony of it in holy Scripture, both for Antiquity & Administration in ye Church: Ye cannot doubt of ye Inventor thereof, Since Holy Writ has Directed us to jubal, Gen. 4. v. 21 nor can we be better informed of its use in all ages, then by those songs of praise wch moses & the Children of Israel Sung At the Overthrow of the Egyptian Army, besids, the psalms of David are mark'd wth Musical Notes above & below, wch is a clear Demonstration of psalm Singing amongst ye jews of Old.

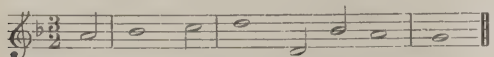
Singing of Psalms was not only a part of ye jewish Devotion, but Likewise a Christian Duty commended Bv St Paul, who reckons Singing of psalms, Hymns, & Spiritual Songs, a great mark of Conversion. tis Commended

by St Iames, ch. 5. v. 13 if any man be afflicted, let him pray; if any be merry, let him Sing psalms. Likewise it gives a new force & edge to Devotion, it carries our thoughts up to heaven, makes us tast ye Ioys of it here upon earth, & raises us to ye felicity of angels. besides, observe, yt nothing is so great an Ornament To a Young Gentlemen, or a Gentlewoman, as it is, to Sing well, it gives a happy Vent & elevation to there Thoughts it refines & polishes their Manners, & is so far from hindring them in their application to bussness, yt it Secures them from those temptations, to wch plenty & idleness expose those persons, who don't know how To employ their vacant hours otherwise then in unlawful pleasures, So this kind of Devotion ye common People are most intent upon; to Instruct whom, was ye main design of this Booke.

Those who make use of these books, may Sing without ye Scots way of reading ye words, & do it in a Standing posture, Letting their hearts be ravished wth ye harmony of Gods Love & goodness, whilst Their voices are joyned in his praises; yt having perfectly Learned their parts here, they may at last come to joyn wth ye Chorus, and Sing Hallelujahs wth ye Quire of Angels in ye Heavens, to all Eternity, which is the hearty wish & prayer of your friend,

Francis Timbrell.

This curious collection of psalm-tunes is unpaged and undated. A copy in the library of the late Sir John Stainer contains the inscription 'Thomas Bradford ejus liber, 1723,' while two copies—unfortunately not quite perfect—in the library of the present writer bear, on various pages, the dates 1725, 1733, 1734, 173$\frac{5}{6}$, written by a former owner or owners. The British Museum catalogue gives 1715 as an approximate date for the publication of the book, which is perhaps a little too early.

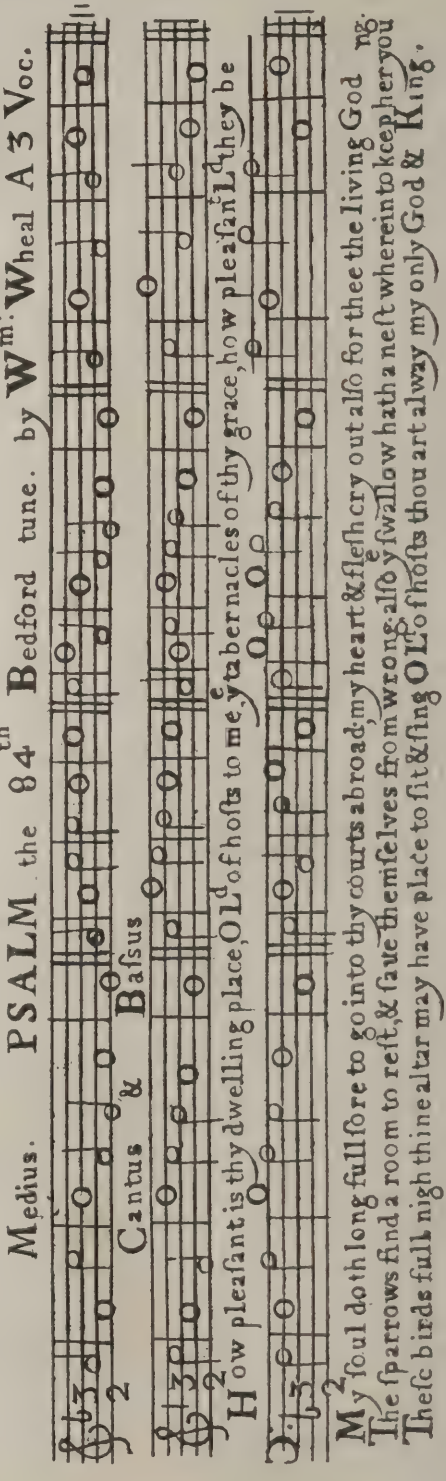
At all events, the tune is nearly two hundred years old, Weale is without doubt its composer, and it bore the name 'Bedford' from the first. We give, in facsimile, the tune exactly as it appears in Mr. Timbrell's collection (see opposite). The obvious misprints will not escape notice, nor will the syncopations at the end of each line, which invest the strain with an old-world charm. 'Bedford' was originally associated with Psalm 84, but in this book it is also assigned to Psalm 27, with a curious variant of the melody in the third line:

(The bar line after the lower D is omitted in the original.)

Who was Francis Timbrell? This question was asked in letters written to musical journals by the late Rev. Henry Parr in 1868, and by the present writer in 1890, but without eliciting any response. Cannot some of our readers unearth something about this old psalmodist?

'Bedford' also appears in another early 18th century collection entitled:

> A Book of Psalmody, Containing some easy instructions for young beginners; to wch is added a select number of Psalm-tunes, Hymns & Anthems, in 2, 3, & 4 parts.
>
> Collected, printed, taught & sold by Matthew Wilkins, of great Milton, near Thame in Oxfordshire.
>
> engraved by Tho. Cross. [Oblong quarto. No date.]

Mr. Matthew Wilkins (1704-1772) was by trade a butcher. He was also a 'respectable musician' who taught many choirs in the neighbourhood of Great Milton, in the churchyard of which his bones rest in peace. He printed his own tune-books at his village home; his daughter married a John Havergal, uncle of the late Canon W. H. Havergal, and therefore great uncle of Frances Ridley Havergal. Visitors to Great Milton churchyard will there find tombstones of the Havergal and Wilkins families.


Medius. PSALM the 84th Bedford tune. by Wm: Wheal A 3 Voc.
Cantus & Basus
How pleasant is thy dwelling place, O Lord of hosts to me, ye tabernacles of thy grace, how pleasant Lord they be
My soul doth long full sore to go into thy courts abroad; my heart & flesh cry out also for thee the living God ng.
The sparrows find a room to rest, & save themselves from wrong, also y swallow hath a nest wherein to keep her young
These birds full nigh thine altar may have place to sit & sing O Lord of hosts thou art alway my only God & King.

FACSIMILE (FULL SIZE) OF THE TUNE 'BEDFORD' IN FRANCIS TIMBRELL'S 'THE DIVINE MUSICK SCHOLARS GUIDE,' *circa* 1723.

'Bedford' is also found in two collections compiled by Michael Broom, a singing-master of Isleworth and afterwards of Birmingham. In this psalmodist's

'Choice Collection of Psalm Tunes' (*circa* 1731) it is assigned to W. Wale (*sic*), organist of Bedford, B. of M.,' and in 'Michael Broome's Collection of Church Musick for the use of his Scholars' the composer's name is differently spelt. Here is the heading, including its various abbreviations!

Bedford. Psalm lxxxiv. New Ver: B. T.
By William Wheal, Org: of Bed: B. M.

The earliest *dated* collection in which the tune appears is probably:

THE HARMONIOUS COMPANION; OR, THE PSALM-SINGER'S MAGAZINE:

Being a different Tune to each Psalm in Four Parts, viz. Cantus, Contra-Tenor, Tenor and Bass.

Collected from Mr. Thomas Ravenscroft, and others. With Several Tunes never before Publish'd. Also, several Hymns and Anthems.

The Whole Work containing near Two Hundred different Tunes, all done in Schore: The Bass being Figur'd, makes it useful for Instrumental Musick, as well as Vocal.

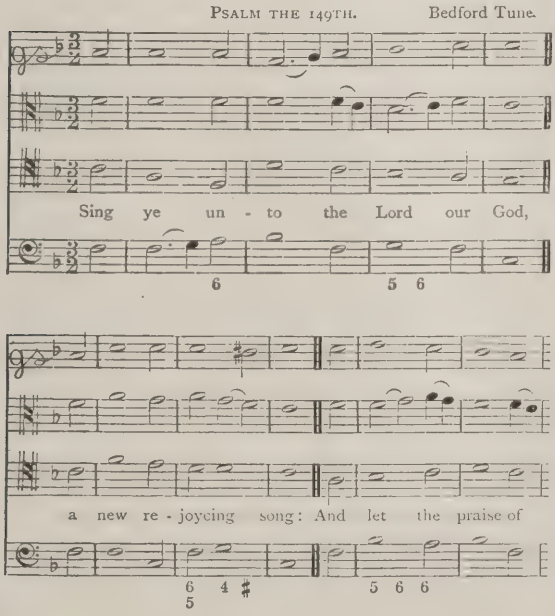
With Two Tables of the Versions of Dr. Brady, Mr. Tate and Dr. Patrick; shewing what Tunes may be Sung to each of them. Likewise some necessary Directions for Beginners, with Lessons to learn to sing in all the Cliffs. And is the first that ever was Publish'd of this Kind.

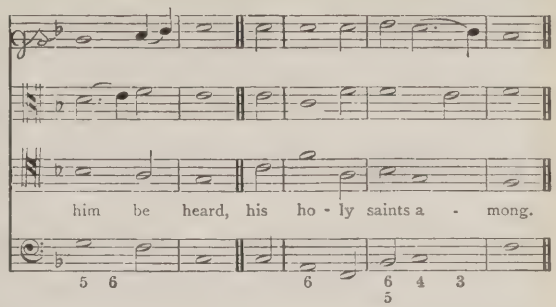
Collected by B. SMITH:
and Corrected by Mr. P. PRELLUER

Psal. xcvi. Cantate Domino. Psal. xlviii, ver. 7.

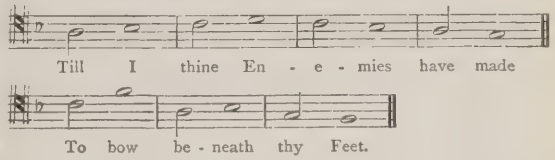
London: Printed by W. Pearson, over-against Wright's Coffee-House in Aldersgate Street, and sold by him, and by the Author, in Castle-Street, behind Shoreditch-Church, opposite the Sign of the Plough. Price Bound 3s. 6d. in Sheets 3s. 1732. [Octavo]

Therein it is found in a pleasing four-part arrangement (notice the points of imitation) as hereunder given:





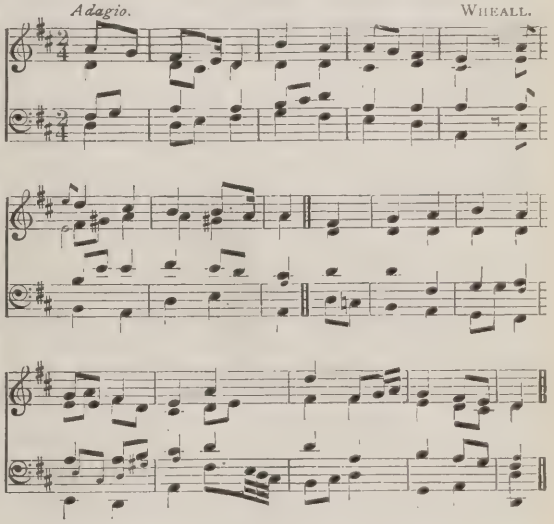
The tune soon obtained popularity, as we find it (melody only), called 'Bedford,' but without composer's name, in John Wesley's 'A collection of tunes, set to music, as they are commonly sung at the Foundery.' This quaint-titled little book contained forty-one tunes; it was sold at sixpence, and published in 1742, the year Handel's 'Messiah' was produced. Owing to the wrong barring of the second part, this portion of the tune there appears in this club-footed form:



In this 'Foundery' book the syncopations are absent.

For nearly a hundred years 'Bedford' retained its original triple-rhythm form. It was 'tinkered' by William Gardiner (1770-1853), the Leicester stocking-maker, in his 'Sacred Melodies,' published in 1812, where the tune stands thus:

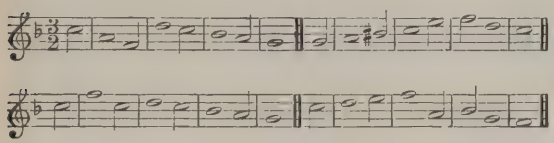
"OUR GOD OUR HELP IN AGES PAST."



Gardiner gives the following lame excuse for his unwarrantable alteration: 'I have changed the key to D, and written it in common time, a measure that is more stately, and better accords with the solemn grandeur in which it is disposed to move.'

Unfortunately hymnal editors of the last century too readily followed Gardiner's bad example, both in regard to change of rhythm and melody; in so doing they introduced a weak and commonplace six-four chord which spoils the graceful cadence of the original. Editors of recent collections have happily restored the tune nearer to its pristine rhythmic beauty.

Mr. William Cowan, in his invaluable 'The Music of the Church Hymnary,' calls attention to an old tune which bears some resemblance to 'Bedford.' It appeared in the 'Duderstädter Gesangbuch,' a Roman Catholic collection, dated 1724, in this form :



There is nothing to show that William Weale had any knowledge of this book. His tune 'Bedford' is an original composition, the only known product of his pen, which has rightly found a place among those grand old psalm-tunes which form an interesting feature of our glorious heritage of English Church Music.

WINDSOR MUSIC AND MUSICIANS.

The Rev. B. C. Everett, minor canon of St. George's Chapel, delivered an interesting lecture on 'Windsor Music and Musicians' at the Royal Albert Institute, Windsor, on February 11. The lecturer's remarks were mostly confined to the distinguished church musicians who have been officially connected with St. George's Chapel, including Merbecke, Farrant, and others. Of Dr. Child, who held the organistship for the long period of sixty-five years, in the 17th century, Mr. Everett stated that he subscribed £20 to the erection of the present Guildhall in the royal borough, also that he bequeathed to the Corporation £50 'for such charitable uses as the Mayor shall think fit,' with which they settled an annual charge of 'five pounds towards binding one poor boy apprentice yearly.'

With regard to the town of Windsor itself, it appears that in 1632 Dr. Godfrey Goodman, Bishop of Gloucester and Canon of St. George's, presented an organ to the parish church. There are interesting entries concerning this organ in the Churchwardens' accounts in connection with the periodical visits of a Dr. Tooker, Rural Dean of Maidenhead, during the erection of the instrument :

> Paid for wyne and beere with Dr. Tooker at the Garter, twice, 5*s.*
> Paid for our breakfast, for beere for ourselves and wyne to make Dr. Tooker drinck, 3*s.* 6*d.*
> Paid Thomas Carter for mending something spoyled in Mr. Eyres his seat in setting up the organ lofte, 1*s.* 6*d.*
> Entry, 1635-7. £2 10*s.* given to Mr. Bull, the Bishop of Gloucester's man, for his paines in setting up the organ in the Parish Church.

Later, during the Commonwealth régime, 1650-51, is an item strikingly characteristic of the period. It denotes the destruction of the organ presented some fifteen years previously to the Windsor parish church :

> Received of William Coles for four organ pipes that were left of the organ taken down in the Church, which organ pipes wayed 44lbs., sold at 7*d.* a pound, £1 5*s.* 10*d.*
> Received of John Coves for his woodden pipes, 00—05—00.

The lecture, excellently illustrated by musical selections, was keenly enjoyed by an interested audience. In the unavoidable absence of Sir Walter Parratt, the Dean of Windsor occupied the chair.

Sterndale Bennett's sacred cantata 'The woman of Samaria' was sung at All Souls' Church, South Ascot, on Sunday afternoon, February 9, conducted by Mr. C. Deavin. Mr. Harry E. Carver was at the organ, and the soloists were Miss Dorothy Congreve Webb, Miss Christian Keay, Mr. Claude Goodchild and Mr. J. Tipper.

EMMANUEL COLLEGE, CAMBRIDGE.

The opening of the new organ took place at a special evening service on January 22, the choral music including a *Magnificat* and *Nunc dimittis* in G and a *Te Deum* in A flat (each composed by Dr. E. W. Naylor), and an anthem, *Domine Deus*, by Mr. Ernest Ford. The choir, which consisted of fifty men's voices (no boys), included all sorts and conditions of men. Dr. Naylor, organist of the College, conducted, and his brother, Mr. C. L. Naylor, presided at the organ. The following interesting notes, from the pen of Dr. Naylor, referring to the history of the organ, formed part of the service-paper :

'The original organ was built by Bernard Schmidt, probably in 1686, and was a gift from Mr. Burch Hothersall, a Fellow Commoner of Emmanuel College. The cases containing "show" pipes are left as Schmidt built them. The organ was used continuously from 1686 to 1812 at any rate.

'In 1733 the front pipes were gilded. They were still gilded in 1815. (See Ackermann's coloured engraving, which also shows the "lustre" or "chandelier" given by Mr. Edward Hulse, hanging from the ceiling.) In 1758, Barnard Turner had £16 5*s.* 6*d.* for "thorough repair" of the organ. In 1871 the organ had been disused for many years, and was restored by Hill & Son.

'The present organ is by Norman & Beard, of Norwich. A principal feature is the introduction of a number of *soft* stops, which were lacking in the old organ. An account of the instrument will appear in the College magazine.'

ROYAL COLLEGE OF ORGANISTS.

Mr. G. Gordon Cleather delivered two interesting lectures on February 1 and 8, his subject being 'The art of tympani playing, especially in its relation to the organ,' with illustrations.

The candidates for the recent Fellowship examination numbered 99 : of these the following eleven gentlemen passed :

Mr. F. A. Armstrong, South Woodford.	Mr. E. Hammond, Trentham.
Mr. E. Bottomley, Milnsbridge.	Mr. E. A. Miller, Thorne.
Mr. E. Brown, South Bank.	Mr. F. H. Shera, Rugby.
Mr. W. E. Cave, Delph.	Mr. C. V. Thomas, Leamington.
Mr. H. Cooper, Kirkcaldy, N.B.	Mr. F. R. Tims, Horsham.
	Mr. W. J. Wade, Taunton.

The 'Calendar for 1907-8 and the forty-third annual Report' contains much useful information concerning the work of the College, and moreover is useful as a book of reference.

ROYAL ACADEMY OF MUSIC.

An organ recital was given by the students at the Institution on February 10, the programme including the following organ pieces :

Toccata et Fuga in C .. .. *Bach.*
Mr. Gilbert Ledger.
(Potter Exhibitioner.)

Theme and Variations .. .. *Thiele.*
Mr. Ralph Letts.
(Maud Mary Gooch Scholar.)

First Movement from Symphony in G minor .. .. *Widor.*
Miss May Matthews.

Prelude and Fugue on the name of Bach .. .. *Liszt.*
Miss Kathleen Robinson.
(Henry Smart Scholar.)

Andante, Finale } from Sonata (Op. 127) .. .. .. *Rheinberger.*
Mr. George Swidenbank.

Dr. Basil Harwood, an acknowledged authority on plain-song, has edited John Merbecke's Communion Service, to which he has added an accompaniment for the organ, which is so simple as to be 'suitable for the harmonium of the village church as well as for larger instruments.' Dr. Harwood has consulted a copy of the original edition of the work belonging to the library of Christ Church, Oxford, with the result that the plain-song is presented as nearly as possible in the form in which it first appeared in 1550. Merbecke's original Kyrie has been retained, and the Agnus Dei has been provided with Interludes arranged from Kyries by Tallis, and his pupil Elway Bevin. This little book—which is published by Messrs. Novello at the price of sixpence—contains a facsimile of Merbecke's own directions, as printed in the original black letter.

Mr. Edwin H. Lemare gave an organ recital at Holy Trinity Church, Ventnor, on February 8, in connection with the re-opening of the organ, which has been renovated and enlarged through the generosity of Mr. Charles Boyd, of Winchester, the work having been successfully carried out by Mr. W. J. Burton, of Winchester. Mr. Lemare's programme included Bach's Prelude and Fugue in D minor, Wolstenholme's 'Die Antwort,' the recitalist's own Andantino in D flat, the *Toccato* from Widor's fifth Symphony, and Wagner's 'Parsifal' Vorspiel, the selection concluding with Lemmens's 'The Storm.' On the following day (Sunday) Mr. Lemare played the organ at both services, one of his voluntaries being his own 'Fantasia on the tune Hanover.' As Mr. Lemare's father was organist of Holy Trinity Church for more than forty years, the re-opening of the instrument at which he officiated so long was invested with peculiar interest.

'Memorabilia' is the title of a tastefully got-up sixteen-page booklet recording the doings of All Saints' Church Choir, Monkwearmouth, Sunderland, during the year 1907. From this we learn that of the thirteen men in the choir, eight were formerly choristers of the church. With regard to the choir library it is stated that:

'Our répertoire has favourably grown during the year, and we added eleven new anthems to our already commendable collection.

'We have no less than 120 complete sets of anthems, besides four Communion settings, morning and evening services, three sets of carols, etc., etc.

'It is with good reason that we are proud of our collection of music, for every copy has been bought by the adult members of our choir during the past ten or twelve years. Through each man willingly contributing one penny per week, the sum of about £25 has been expended in this good cause.'

One more extract from this interesting little publication must be given:

'We endeavour to sing the best music and offer to God of our very best. It is this thought one feels sure that gives us zeal and energy to work hard, for nothing can be too beautiful to offer to our Master.'

The organist and choirmaster, Mr. E. W. Moore, is to be congratulated on the happy state of affairs in connection with his church. He says:

'One finds that enthusiasm and personal interest in each member, coupled with interesting work, is the best way to increase the zeal and love of members for their church and choir.'

The dedication of the new organ, built by Messrs. Norman & Beard, in Hinckley parish church, Leicestershire, has prompted the issue of an interesting and illustrated booklet in connection with that auspicious event. It gives an account of the fabric and organs, a list of the vicars, order of dedication service, organ recitals, &c. With regard to the organ we learn that the first instrument erected in the church was built by George Pike England. Placed in the west gallery and opened on October 19, 1808, this organ had '21 stops and three sets of ivory keys; the one plays the full or Great organ, another the Choir or soft organ, and the third the Echo or Swell; the compass of the Great or Choir organ is GG to F in alto, and the Swell from fiddle G to F in alto.' There were no pedal keys and, indeed, it was not until 1876, upon the removal of the organ to the south side of the chancel, that any pedal pipes were added to the instrument! Mr. Paul Rochard is the organist and choirmaster of the church. The pamphlet is published at sixpence by Messrs. John Baxter & Sons, 24, Castle Street, Hinckley.

The fifth annual dinner of the Huddersfield and District Organists' Association (established in 1903) was held at the Queen's Hotel, Huddersfield, on January 31, with the usual success, the president, Mr. J. Fletcher Sykes, being in the chair. The company included no fewer than forty-three members of the Association. In responding to the toast of the President, Mr. Sykes said, referring to the meetings of the members, that they were arranging events of an educational, social and musical character, which would take place on the last Saturday in every month. Organ recitals would be given in various churches in the district by members of the Association.

A successful performance of Dr. H. J. Edwards's sacred cantata 'The Epiphany' was given in Barnstaple Parish Church on February 12, with the composer, organist of the church, at the organ. Mr. Sydney Harper ably conducted an efficient choir of fifty-four voices—sopranos 28, altos 8, tenors 8, and basses 10. The soloists were Miss Lily Ayre (soprano), Mr. Sydney Harper (tenor) and Mr. J. M. Northcote and Mr. S. Harper, Junr. (basses), Mr. R. Lane being associated in the trio marking the appearance of the Magi. A large congregation listened to the music with evident enjoyment and appreciation.

ORGAN RECITALS.

Dr. William Prendergast, Winchester Cathedral—Solemn March in C, *Luard-Selby*.

Dr. T. Barrow-Dowling, Town Hall, Capetown—Allegro in D, *Wood*.

Dr. Yates Mander, Ryde Parish Church—Andante and Toccata, *Widor*.

Dr. Frank Wilbur Chace, First Presbyterian Church, Washington, Fugue on the name Bach, Liszt.

Mr. Herbert Walton, Royal Dublin Society—Cantilène and Scherzanda, *Pierné*.

Mr. C. H. Moody, Belfast Cathedral—Concert variations on a Russian theme, *Freyer*.

Mr. T. Westlake-Morgan, St. Bride's, Fleet Street—Concerto in G (Op. 13), *Matthew Camidge*.

Mr. H. Newboult, Wesley Church, Pretoria—Seraph's strain and Le carillon, *Wolstenholme*.

Mr. Henry R. Thompson, St. Sepulchre, Holborn—Offertoire in D minor, *R. Dawre*.

Mr. Edwin N. Tayler, Crewkerne Parish Church—Madrigal, *Lemare*.

Mr. J. P. Attwater, Battersea Polytechnic—Air with variations and March, *Ouseley*.

Mr. Herbert Hodge, St. Nicholas Cole Abbey, Queen Victoria Street—Overture in D minor, *Smart*.

Mr. W. Henry Maxfield, St. John the Evangelist, Altrincham—Finale in E flat, *Guilmant*.

Mr. James A. Crapper, Gilfillan Memorial Hall, Dundee—Fantasia in E minor, *Merkel*.

Mr. T. W. Hanforth, Sheffield Parish Church—Symphony in E minor, *F. O. Holloway*.

Mr. H. London Pope, St. Laurence Jewry—Fantasia in A, *Surzinski*.

Mr. R. H. Turner, Parish Church, Portsmouth—Sonata in C minor, *Lyon*.

Mr. F. E. Wilson, St. Michael and All Angels, Little Ilford—Fugue in G, *Krebs*.

Mr. W. J. Hutchins, First Presbyterian Church, Truro, Nova Scotia—Seraph's strain, *Wolstenholme*.

Mr. J. B. Molyneux, St. Saviour's, Forest Gate—Melody in F, *F. E. Gladstone*.

Mr. Gatty Sellars, United Methodist Church, Armley (opening of new organ built by Messrs. Wordsworth & Co., Leeds)—Romance in D flat, *Lemare*.

Mr. Fred C. Broughton, St. John's Church, Ryde—Scherzo symphonique, *Fricker*.

Mr. James Tomlinson, Public Hall, Preston—Marche religeuse, *Guilmant*.

Mr. W. Silkstone Dobson, Christ Church, Southport—Sonata da camera, *A. L. Peace*.

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. E. C. Broadhurst, Parish Church, Harrow-on-the-Hill.

Mr. M. Gordon Burgess, St. Michael's College, Tenbury.

Mr. E. Grimm, Parish Church, Crowborough.

Mr. Benjamin Jewell, Archway Road Baptist Church, Highgate.

Miss Enid Payne, Parish Church, Monmouth.

THE RING OF THE NIBELUNG IN ENGLISH.

If, as the poet sings, any care for what is here survive in spirits rendered free, the shade of Wagner must have hovered triumphantly over Covent Garden during the recent performances of 'The Ring of the Nibelung.' Readers of THE MUSICAL TIMES will hardly need to be reminded of the very interesting correspondence between Wagner and Mr. Emil Sander of Melbourne relative to the first performance of 'Lohengrin' in Australia, which was published in these pages last April. 'May you be enabled,' wrote Wagner, 'to have my works placed before you in English, for then only can they be thoroughly understood by an English-speaking public. We hope to achieve this in London.'

The pious hope of the composer has been fulfilled at last. His greatest work has been given in English in a manner that he could not but approve, and the event has justified him to the full. 'The Ring' in English spoke with a voice very different from any yet heard in this country. It would be too much, perhaps, to claim that every word sung upon the stage was followed by the audience. Our English singers have still a good deal to learn in the matter of enunciation; but on the whole they made themselves understood, and even those who knew their 'Ring' best found themselves listening to the work with an altogether new kind of interest. It seemed to have left the region of the merely artistic, and to be a thing of human flesh and blood. Interpreted in our own tongue the wondrous Volsung story was no longer a shadowy romance of the early world. It took on a new touch of reality; it lived before our eyes. Siegmund and Sieglinde breathed vows that we could understand, Siegfried exulted in a life akin to our own, Brünnhilde was wrung by a passion that echoed in every breast. Nay, more, the sympathy established between artists and audience by a common tongue seemed to justify, as it were, the very idea and essence of opera by restoring something of that old festal character which opera inherited from its progenitor, the tragedy of the Greeks. Nothing was further from the thoughts of Æschylus and Sophocles than the presentment of a merely artistic entertainment. To them the production of a tragedy was a solemn festival in which poet and people joined to celebrate the splendour of the god Dionysus. Opera, founded in avowed imitation of the Greek drama, never wholly lost that festal note. Even in the lowest depths of eighteenth-century conventionality one can trace it in the inevitable 'happy endings' of Handel's operas. But it was left for Wagner to make it a living principle once more. The foundation of Bayreuth was the symbol of its resurrection. Not only in the august close of 'Die Meistersinger'—so curiously akin in spirit to the final scene of Æschylus's 'Eumenides'—in which the whole German people seems to be drawn into the magic circle of art, but in all Wagner's work the festal note sounds, often tuned down to the expression of merely national feeling, but still exultant and sublime. That note sounded perhaps for the first time in our musical history in the English 'Ring,' and to many it gave a new and richer meaning to the familiar strains.

What the result of the Covent Garden experiment will be it would be hasty to predict. The brilliant success of the Nibelung cycles will doubtless lead to fresh enterprise. Whatever the future may have in store, it is safe to say that English opera now stands upon a totally different footing from that of old days. It has cowered too long Cinderella-like among the ashes; it may now take its place in the palace unashamed. Society has set the stamp of its approval upon what was formerly esteemed a merely provincial and suburban form of entertainment, and the presence of the King and Queen at Covent Garden reassured the doubters as to the complete correctness of patronizing anything so commonplace as their native language. Nevertheless it is well to bear in mind that though a splendid start has been made, the battle is not yet won. The 'Ring' cycles were undoubtedly a triumph for English singers, but after all a performance of a German work, conducted by a German musician, cannot be accepted as representing the apotheosis of English opera. There has been a little too much 'spread-eagleism' in the press over the whole thing, and though much has been accomplished, much more remains to be done if we are ever to have a national opera-house and a national opera of our own. Those who are old enough to remember the prophetic raptures of well-meaning folk over the foundation of the Carl Rosa Company, and later over the opening of the Royal English Opera House, may be forgiven for a touch of hesitation in announcing the arrival of the golden age.

As to the performance itself the first honours fell by unanimous acclaim to Dr. Richter, whose incomparable genius for conducting was never more superbly displayed. The two great surprises of 'The Ring' were the Brünnhilde of Miss Perceval Allen and the Siegmund of Mr. Walter Hyde. Miss Allen's very promising career as a concert vocalist had hardly prepared us for her magnificent singing in 'The Twilight of the Gods.' She has much to learn as an actress, but her position as a Wagnerian artist is already assured. Mr. Hyde stepped with one stride from 'Miss Hook of Holland' to 'The Valkyrie,' and seemed as much at home in the one as in the other. His performance of the extremely difficult and exacting part of Siegmund showed extraordinary promise, and whatever English opera may lack in the future it will be at no loss for a tenor. Mr. Clarence Whitehill as Wotan and Mr. Hans Bechstein as Mime renewed old successes; Mr. Hedmondt gave a clever sketch of Loge, and Mr. Peter Cornelius was an almost ideal Siegfried, singing with no little charm and acting with uncommon ardour and spirit. Madame Agnes Nicholls sang Sieglinde's music with perfect art, and Miss Borghild Bryhn showed much promise as Brünnhilde in 'The Valkyrie,' while Mr. Thomas Meux as Alberich acquitted himself of a difficult task with remarkable success. The minor parts were in almost every case well performed. The singing of the Rhine maidens and of the Valkyries was for once an unmixed delight, and throughout the Cycles excellent work was done by many artists whose names we have unfortunately no space to record. The Covent Garden authorities deserve hearty congratulations upon the success of their experiment. They have made the fortnight that lies between January 27 and February 8, 1908, an important epoch in the history of English opera.

R. A. STREATFEILD.

Dr. G. H. Smith, organist of Hull Parish Church, presided at a recent fortnightly meeting of the Musical Union (Hull), a male-voice organization. In referring to the charm of English madrigals written in Elizabethan days, Dr. Smith made the following offer to the Musical Union: That if they (under their excellent conductor, Mr. Stringer) would be willing to take up the study of those fine old madrigals, he (Dr. Smith) would be only too glad to train a dozen boys to sing the treble part. The applause which greeted these remarks indicated that Dr. Smith's generous offer would be readily accepted. Madrigal singing is a form of artistic enjoyment which deserves every encouragement.

Reviews.

FOLK-SONG.

Folk-songs from Somerset. Gathered and edited, with pianoforte accompaniments, by Cecil J. Sharp. Fourth series. [Simpkin & Co., Ltd.]

Folk-songs from Dorset. Collected by H. E. D. Hammond, with pianoforte accompaniment by Cecil J. Sharp. [Novello & Co., Ltd.]

These two collections are a welcome addition to our store of folk-songs. While Mr. Sharp has made Somerset his own, Dorset appears to have been practically untouched by the worker in traditional music. Both counties must, of necessity, be rich in folk-song. They are uninfluenced by any large manufacturing town, and experience has shown that where vast tracts of agricultural land exist, there folk-song lingers in quantity even more than in the lonely dales and among the fells of the north.

Folk-song collectors, like ardent fishermen, eagerly scan the baskets of fellow anglers and mentally compare catches. We are not quite sure whether Mr. Sharp's latest creelful contains such prizes as do his former hauls. It must be remembered that this collection is his fourth series. Yet folk-songs are delightfully non-obvious, and do not reveal their hidden beauties on first acquaintance; therefore we may readily assume that many, if they do not particularly appeal to-day, may come with greater force to-morrow.

In looking over the twenty-five songs which form the contents of this volume, we come across many old favourites in different forms; all interesting enough in their variation from those previously published. It is not a far cry from the hills of Cornwall, and from the centre of Dartmoor, to Somerset; therefore we may certainly expect variants from those published by Mr. Baring Gould sixteen or seventeen years ago, and they are present in 'The Rambling Sailor,' 'Green Broom,' and some others. A fine, sturdy sea-song, 'The Coasts of High Barbary,' calls for special notice in Mr. Sharp's collection; it is a pure forecastle ditty, with its old tune and picturesque words. 'Come all you worthy Christians' is surely more of a version of the widely spread 'Gilderoy' tune than, as Mr. Sharp states, of 'The Miller of the Dee.' The traditional version of the early ballad 'Death and the Lady' is also a notable inclusion. 'Searching for lambs,' 'Arise! arise!' 'Bridgewater Fair,' 'The bonny lighter boy,' are average folk-songs of merit, while 'Ruggleton's daughter,' with its explanatory note tracing its various forms of publication, and 'The cruel mother,' are of considerable interest. 'James Macdonald' is an example of the execution ballad with its quaint old 'hanging tune.' Mr. Sharp has told us that he has gathered some fifteen hundred folk-tunes, and as his four series of 'Folk-songs from Somerset' only bring to light something over a hundred, we trust that an appreciative public will enable him to continue the publication he commenced three years ago.

'Folk-songs from Dorset' is a collection made by Mr. H. E. D. Hammond, and is the first of a series of county folk-song albums to be issued by Messrs. Novello. The book contains sixteen numbers of much merit, regarded both from a musical and antiquarian point of view.

Such songs as 'Robin Hood and the Bishop of Hereford,' 'Fair Margaret and Sweet William,' and 'Lady Maisry,' are fragments of long narrative ballads, versions of which have been before published, except perhaps 'Lady Maisry.' We very much doubt whether the last named is a correct title, as the burning of the unfortunate lady is not even hinted at in Mr. Hammond's version.

It should be noticed that although the contents of the volume are made up from traditional songs gathered in the extreme south of England, yet there is a distinct Scottish flavour about them. One of them—'As I walked out one May morning'—is certainly, both in tune and words, the Scottish song 'As I went out ae May morning,' which appears in the fourth volume of Johnson's '*Scots Museum*' (1792). The two versions have apparently existed independently of each other in traditional form. 'The Jolly Ploughboy,' 'The Rambling Comber,' and others are more frequently heard in the southern than in the northern counties. The 'Sprig of Thyme' is, however, universal. We think that the book would have gained had there been an appendix of brief explanatory notes as to the different versions, and other particulars regarding the songs.

While the editor disclaims any interference with the melodies, he confesses that some slight liberties have been taken with the words. All who have intimate knowledge of folk-song will agree with him that, for most reasons, it would be impossible to issue in a popular publication the songs as literally taken down. There may be danger, as in church restoration, in these emendations, but where an editor is fully imbued with the folk-song spirit and conscious of his responsibilities, lovers of folk-song need have no fear. In this case the slight verbal alterations appear to have been most carefully and judiciously made.

The Opera. By R. A. Streatfeild. With an introduction by J. A. Fuller Maitland. [George Routledge & Sons, Ltd.]

This is the third edition, revised and enlarged, of (to quote the sub-title) 'A sketch of the development of Opera, with full descriptions of all works in the modern repertory.' At the appearance of the second edition we heartily welcomed and commended the book; in repeating these sentiments it may suffice, as showing the value of the work, to quote from Mr. Fuller Maitland's Introduction. He says: 'Mr. Streatfeild has hit upon the happy idea of combining the mere story-telling part of his task with a survey of the history of opera from its beginning early in the 17th century to the present day. In the course of this historical narrative, the plots of all operas that made a great mark in the past, or that have any chance of being revived in the present, are related clearly and succinctly, and with a rare and delightful absence of prejudice.' This we can fully endorse, at the same time adding that Mr. Streatfeild's 'The Opera' is a useful book of reference.

Old English Organ Music. Nos. 27-30. By various composers. Edited by John E. West. [Novello & Company, Ltd.]

Dr. Benjamin Rogers leads the way in a group of five pieces forming No. 27 of this interesting series of music for the king of instruments. It is a placid little prelude of twelve bars in the key of D minor. To this succeeds a fugal *Allegro moderato* by Thomas Roseingrave, containing some fine scale-passages for the pedals. A *Largo* in E flat, by Samuel Wesley, speaks for itself in its dignified ecclesiasticism. A charming *Andante pastorale* by Thomas Adams is sure to find acceptance, while a sprightly *Finale* in F, by William Hine, the chant composer, concludes a capital quintet of old English organ music.

A 'Verse for a double organ,' by Dr. Christopher Gibbons, as arranged from a manuscript in the British Museum, forms another number. Dr. Dupuis is represented by a group of three pieces—*Larghetto*, *Allegretto* and *Fugue*, a most interesting trio of pieces, of which the pleasing *Allegretto* or the *Fugue* could be played separately. The last of this quartet-instalment is a Voluntary in D minor by William Russell, a composer who has rightly met with the favour of Sir Walter Parratt. It consists of a *Larghetto* (in D minor) which leads into a Fugue (*Allegro*) in the tonic major key. The whole forms an interesting piece, the *Coda* being particularly impressive. In the discharge of his editorial duties Mr. John E. West has combined artistic restraint with practical utility.

What does Richard Wagner relate concerning the origin of his musical composition of 'The Ring of the Nibelungs'? By S. Röckl. Translated by C. de C. Parrish. [Breitkopf & Haertel.]

This brochure of twenty-seven pages is 'compiled from epistolary utterances of the master' concerning his famous cycle of operas. The extracts cover a period of seventeen years—1853 to 1870—and the letters from which they are taken were written to various friends of the composer's, chiefly to Liszt. In one letter, dated 'London, April 5, 1855,' Wagner says: 'The day before yesterday I got the first act ['Die Walküre'] finished with great difficulty, and already I am contenting myself with the hope of completing at least the second act here as well. . . Believe me, I ought not to have gone [come] to London!' Poor Wagner!

Ignaz Jan Paderewski. By Edward Algernon Baughan. [John Lane.]

This well-written monograph on the distinguished pianist is stronger on its critical than on its biographical side. From internal evidence it may be assumed that the materials of the life-story herein told have been obtained from sources other than personal contact with the subject thereof. No letters are given, and, as every biographer knows, how valuable they are in helping to fill in the picture. Still, for all that, Mr. Baughan has produced a readable book, the illustrations adding to its value. Not the least interesting feature of these pages is the account given of M. Paderewski's first visit to London, in May, 1890, with the various newspaper criticisms then passed upon his performances. One of these criticisms is from the pen of Mr. George Bernard Shaw, who said: 'There is Paderewski, a man of various moods, who was alert, humorous, delightful at his first recital; sensational, empty, vulgar and violent at his second; and dignified, intelligent, almost sympathetic at his third.' As Mr. Baughan says, the 'almost sympathetic' is distinctly good. A slight misprint on p. 81, 'sonata' instead of 'concerto' (the pianist's Op. 17), should be corrected in the next edition of this recent and welcome addition to Mr. John Lane's series of 'Living masters of music.'

Elleen. Words by Charles F. Grindrod.
My true love hath my heart. Words by Sir Philip Sidney.
Music by Ivor Atkins.
[Novello & Co., Ltd.]

The talented organist of Worcester Cathedral shows in these songs that secular music is as well within his grasp as that of the Church. The gallantry of Mr. Grindrod's lines may be doubted, but although the particularly fascinating lady to whom they are addressed seems to be an arrant coquette, the home-truths are so gilded with graceful compliments that forgiveness may confidently be expected. The light and bantering spirit has been admirably caught by the composer, and the music trips gaily and lingers warningly in faithful attendance on the text.

Sir Philip Sidney's lines have had many settings, but methods change and even love has its fashions, so there is justification for our young composers taking up familiar poems, and if Mr. Atkins's music does not throw any new light on the inner meaning of the lines, it happily echoes the courteous sentiment so quaintly and frankly expressed.

BOOKS RECEIVED.

Catalogue of Manuscript Music in the British Museum. Vol. II. Secular Vocal Music. By Augustus Hughes-Hughes. Pp. xxv. + 961; 35*s.* (Printed by order of the Trustees and sold at the British Museum.)

Claude Achille Debussy. Illustrated. By Mrs. Franz Liebich. Pp. 92; 2*s.* 6*d.* net. (John Lane.)

Chats on Violoncellos. By Olga Racster. With 18 illustrations. Pp. xii. + 227; 3*s.* 6*d.* net. (T. Werner Laurie.)

Les fêtes et les chants. By Julien Tiersot. Pp. xxxviii. + 323 (Paris: Librarie Hachette et Cie.)

Neue Entdeckungen von der Menschlichen Stimme. Von Dr. Ottmar Rutz. Pp. viii. + 158; M. 5. (München: C. H. Beck'sche Verlagsbuchhandlung Oskar Beck.)

What does Richard Wagner relate concerning the origin of his musical composition of the Ring of the Nibelungs? By S. Röckl: translated by C. de C. Parrish. Pp. 27; 1*s.* (Breitkopf & Haertel.) For review, see p. 171.

Mr. Francis Hill Harper died, we regret to record, on February 22, aged fifty-three. The son of Mr. Edmund B. Harper, a member of the well-known musical family, Mr. F. H. Harper served his apprenticeship with Messrs. Novello & Co., and for the past twenty years held the responsible post of head of their bookbinding department.

'The Musical Directory, Annual and Almanack' for 1908 merits the usual welcome which year by year attends its publication by Messrs. Rudall, Carte & Co. The present volume is the fifty-sixth annual issue of an invaluable book of reference.

M. CLAUDE DEBUSSY.

HIS FIRST APPEARANCE IN ENGLAND.

Nothing could have been heartier than the applause which greeted M. Claude Debussy as he stepped on to the platform at Queen's Hall on February 1. The warmth of the welcome which he received testified to the esteem in which he is held in this country. The occasion was a concert of the Queen's Hall Orchestra, which thereby became invested with unusual interest. That exquisite little tone-poem 'L'après-midi d'un faune' was the first piece which M. Debussy conducted. This characteristic work, which has become familiar to London and provincial concert-goers, received a delicate and impressive rendering under the baton of its composer. As a conductor M. Debussy is undemonstrative; he has nothing to do with those gesture demonstrations adopted by some wielders of the baton, yet he gets what he wants from the players who interpret his music.

The novelty of the afternoon's music was 'La mer,' three symphonic sketches for orchestra. As they were composed by M. Debussy between 1903 and 1905, they may be regarded as among his ripest productions. This trio of pieces are severally entitled:

1. De l'aube à midi sur la mer (From dawn to noon at sea).
2. Jeux de vagues (Gambols of the waves).
3. Dialogue du vent et de la mer (Dialogue between the wind and the sea).

So novel are the effects which M. Debussy obtains from his wonderful scheme of orchestral colour, so elusive is the music, so formless, and yet in a way so graphic, that it is difficult to express an opinion upon a work of this kind after a first hearing. Such atmospheric strains, so unlike what one is accustomed to, must be listened to in a passive frame of mind, perchance in a darkened room. There can be no question as to the cleverness of the music or its poetic import; the only thing is to get one's ears educated, so to speak, in order to appreciate its strange idiom. At the close of the performance the composer-conductor—who appeared in the unconventional garb of a lounge jacket, Why not?—was most enthusiastically recalled.

Herr Hugo Becker played with remarkable technical skill Volkmann's Violoncello concerto in A minor (Op. 33), a work which is of little value as music; and the concert opened with Beethoven's 'Egmont' overture and closed with Schubert's 'Unfinished' symphony in B minor—a good beginning and a pleasant ending to this eventful music-making.

The concert on February 15 was played by the Queen's Hall Orchestra entirely off their own bat, and in so doing they scored a success. Mr. Maurice Sons, the able leader of the band, interpreted with artistic insight, good tone and phrasing Bach's Introduction and Fugue from the Sonata No. 2, in A minor, for violin alone, his performance of the work being, from all points of view, commendable in a very high degree. The remainder of the more or less familiar programme does not call for detailed comment; it consisted of Weber's 'Der Freischütz,' and Smetana's 'The bartered bride' overtures, Tchaikovsky's 'Pathetic' symphony, and L'apprenti sorcier (Scherzo for orchestra) by Paul Dukas. Except the Debussy pieces, Mr. Henry J. Wood conducted both concerts with his customary thoroughness.

The Aberdeen Choral Union, in conjunction with the Scottish Orchestra, produced David Stephen's new setting of Lady Nairne's ballad 'The Laird o' Cockpen' at their fourth Subscription concert, in the Music Hall, on January 30. The composer, himself a Scotsman, has caught the spirit of the old song, with the result that its subtle humour is admirably reflected in this modern setting. The orchestration, a special feature of the work, was brought out to full advantage by Dr. Cowen's able body of players, while the choir, in entering into the spirit of the ballad, gave a good rendering of the vocal parts. The performance was conducted by the composer. The remainder of the programme, which included Dvorák's 'In der Natur' overture, Strauss's 'Tod und Verklärung,' and Liszt's Pianoforte concerto in E flat (the solo part played by Mr. Frederic Lamond), was conducted by Dr. F. H. Cowen.

There's nae luck about the house

FOUR-PART SONG.

Arranged by CHARLES MACPHERSON.

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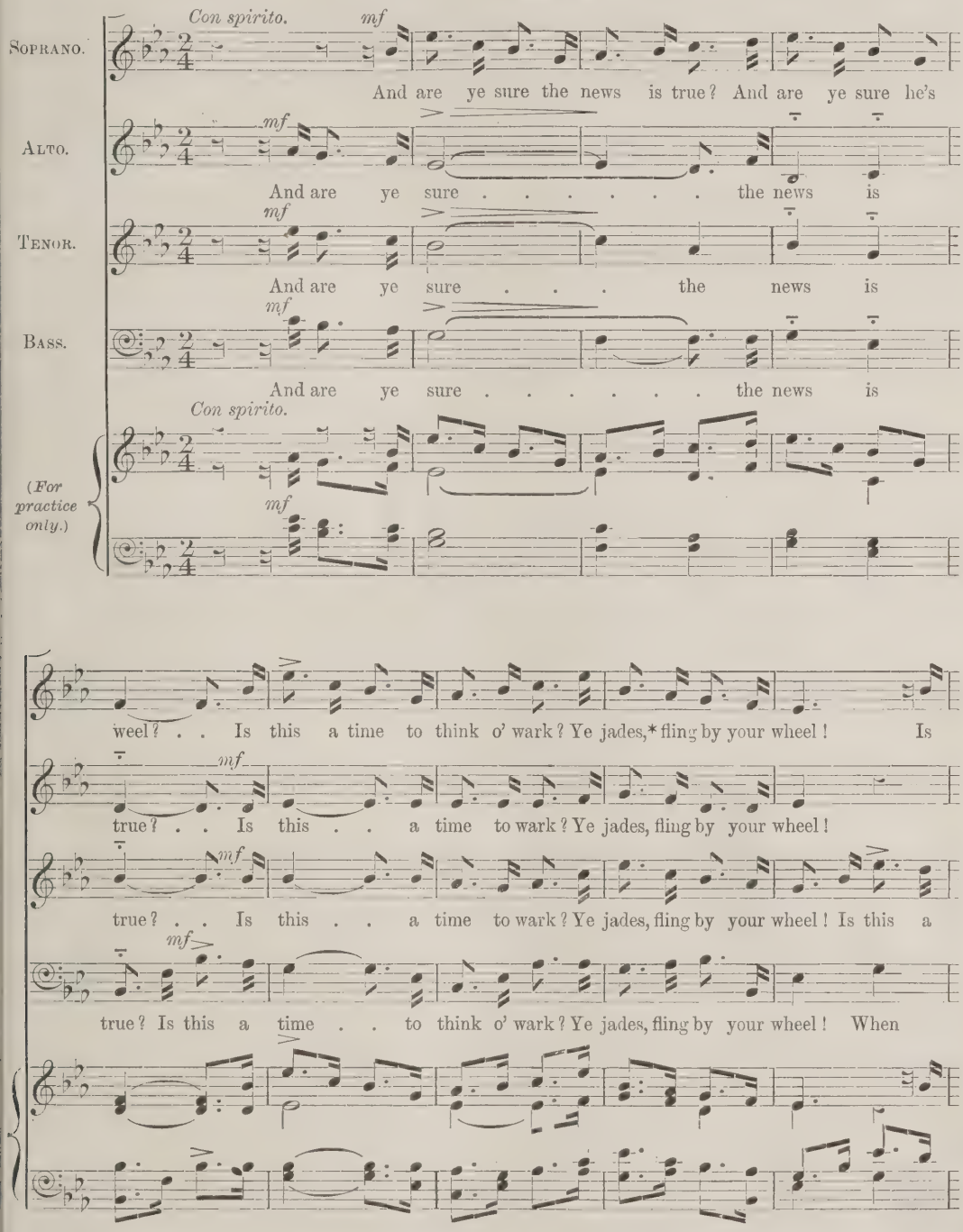
Con spirito.
mf
SOPRANO.
And are ye sure the news is true? And are ye sure he's
ALTO.
And are ye sure . . . . . the news is
TENOR.
And are ye sure . . . the news is
BASS.
And are ye sure . . . . . the news is
Con spirito.
(For practice only.)
weel? . . Is this a time to think o' wark? Ye jades,* fling by your wheel! Is
true? . . Is this . . a time to wark? Ye jades, fling by your wheel!
true? . . Is this . . a time to wark? Ye jades, fling by your wheel! Is this a
true? Is this a time . . to think o' wark? Ye jades, fling by your wheel! When

* Jade = shrew.

It is not thought necessary to add more than a few marks of general expression, as the rendering should vary with the humour of the performers.

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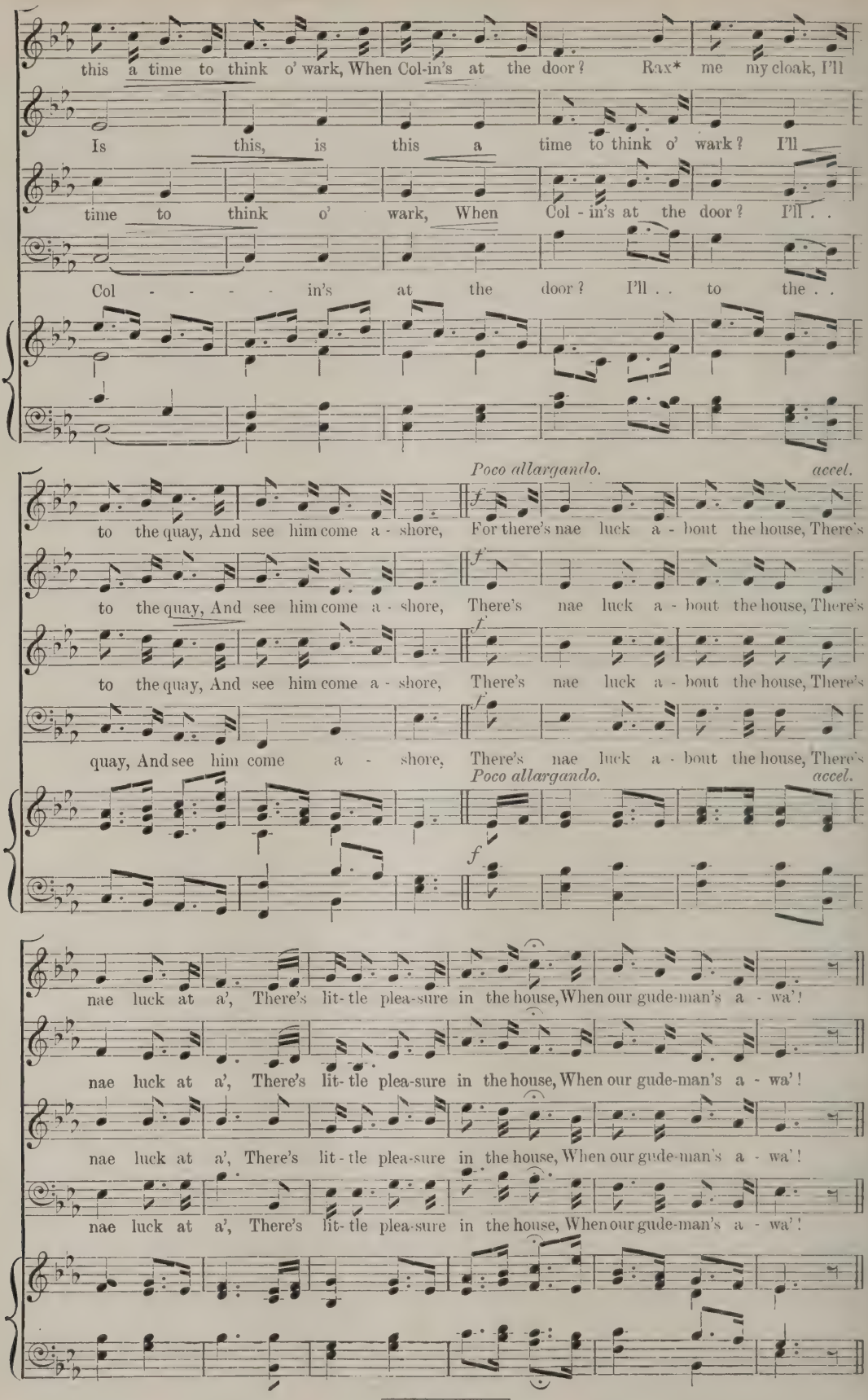
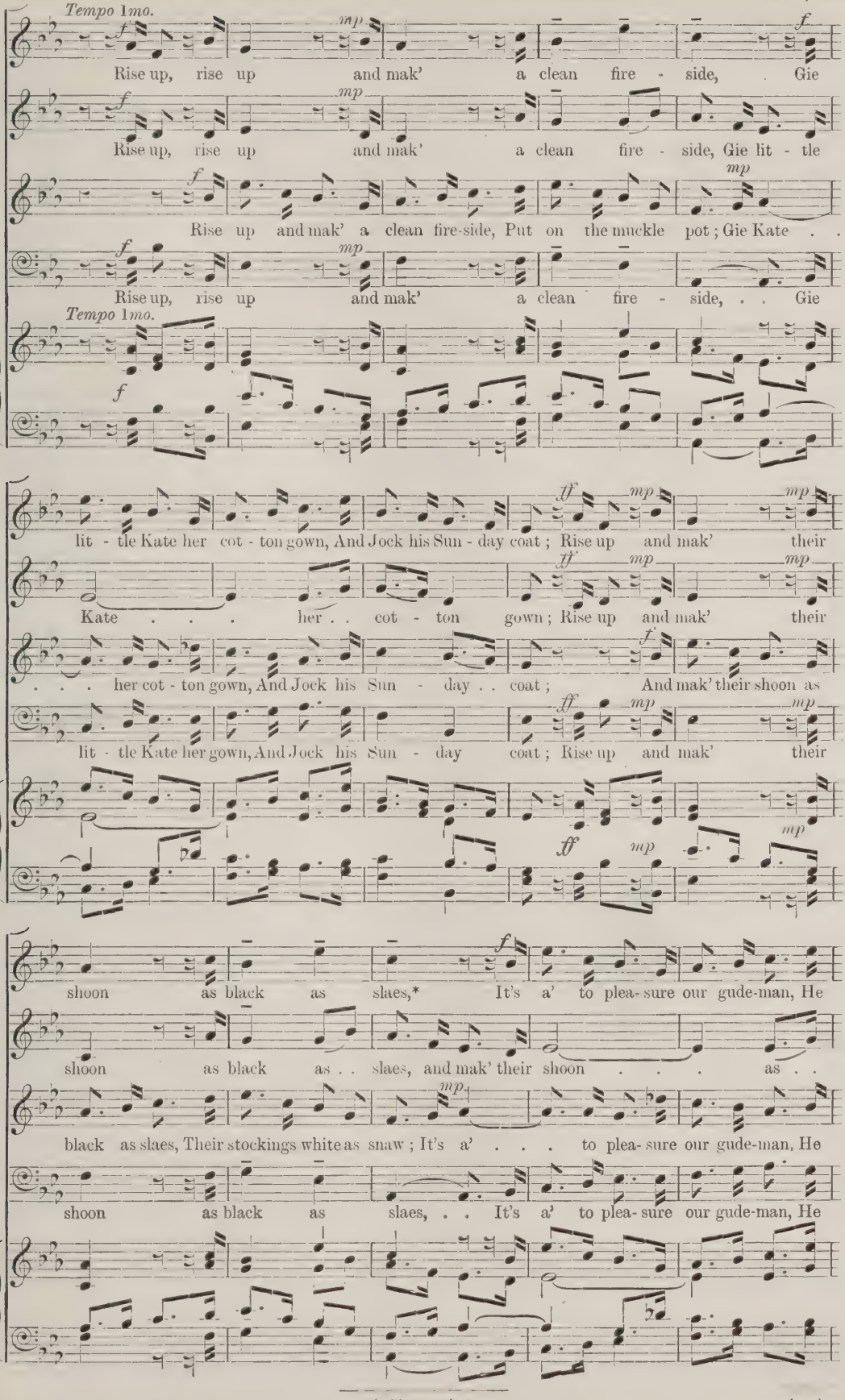
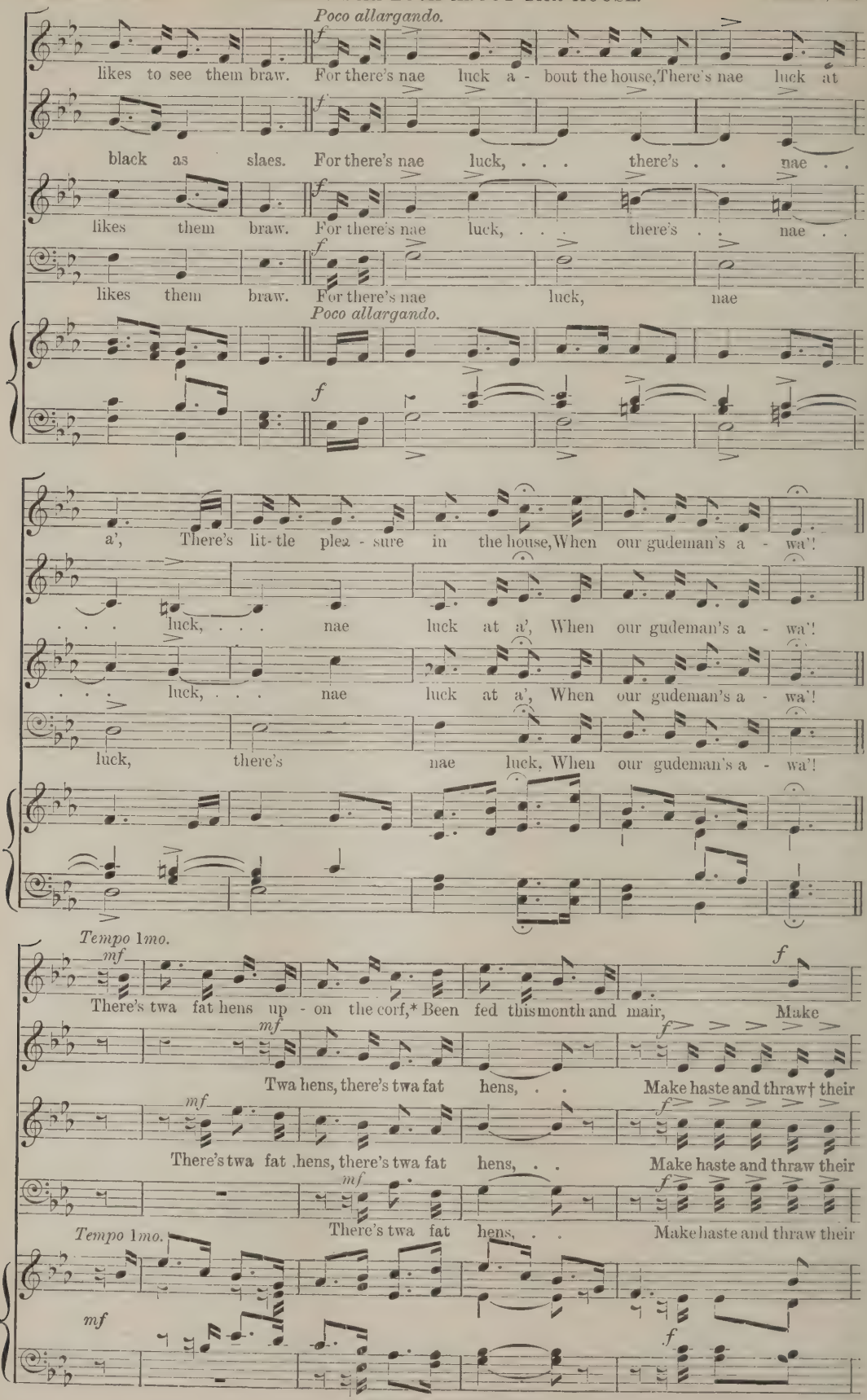

this a time to think o' wark, When Col-in's at the door? Rax* me my cloak, I'll
Is this, is this a time to think o' wark? I'll
time to think o' wark, When Col - in's at the door? I'll . .
Col - - - - - in's at the door? I'll . . to the . .
Poco allargando.
accel.
to the quay, And see him come a - shore, For there's nae luck a - bout the house, There's
to the quay, And see him come a - shore, There's nae luck a - bout the house, There's
to the quay, And see him come a - shore, There's nae luck a - bout the house, There's
quay, And see him come a - shore, There's nae luck a - bout the house, There's
Poco allargando.
accel.
nae luck at a', There's lit - tle plea-sure in the house, When our gude-man's a - wa'!
nae luck at a', There's lit - tle plea-sure in the house, When our gude-man's a - wa'!
nae luck at a', There's lit - tle plea-sure in the house, When our gude-man's a - wa'!
nae luck at a', There's lit - tle plea-sure in the house, When our gude-man's a - wa'!

* Rax = reach.


Tempo 1mo.
Rise up, rise up and mak' a clean fire - side, Gie
Rise up, rise up and mak' a clean fire - side, Gie lit - tle
Rise up and mak' a clean fire-side, Put on the muckle pot; Gie Kate . .
Rise up, rise up and mak' a clean fire - side, . . Gie
Tempo 1mo.
lit - tle Kate her cot - ton gown, And Jock his Sun - day coat; Rise up and mak' their
Kate . . . her . . cot - ton gown; Rise up and mak' their
. . . her cot - ton gown, And Jock his Sun - day . . coat; And mak' their shoon as
lit - tle Kate her gown, And Jock his Sun - day coat; Rise up and mak' their
shoon as black as slaes,* It's a' to plea - sure our gude-man, He
shoon as black as . . slaes, and mak' their shoon . . . as . .
black as slaes, Their stockings white as snaw; It's a' . . . to plea - sure our gude-man, He
shoon as black as slaes, . . It's a' to plea - sure our gude-man, He

* Slaes = sloes.


Poco allargando.
likes to see them braw. For there's nae luck a - bout the house, There's nae luck at
black as slaes. For there's nae luck, . . . there's . . nae . .
likes them braw. For there's nae luck, . . . there's . . nae . .
likes them braw. For there's nae luck, nae
Poco allargando.
a', There's lit- tle plea - sure in the house, When our gudeman's a - wa'!
. . . luck, . . . nae luck at a', When our gudeman's a - wa'!
. . . luck, . . . nae luck at a', When our gudeman's a - wa'!
luck, there's nae luck, When our gudeman's a - wa'!
Tempo 1mo.
There's twa fat hens up - on the corf,* Been fed this month and mair, Make
Twa hens, there's twa fat hens, . . Make haste and thraw† their
There's twa fat hens, there's twa fat hens, . . Make haste and thraw their
There's twa fat hens, . . Make haste and thraw their
Tempo 1mo.

* Corf = shed. † Thraw = twist.

Come, with high and holy gladness

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HUGH BLAIR.

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COME, WITH HIGH AND HOLY GLADNESS

ANTHEM FOR EASTER

Words from Hymn "He is risen,"
No. 290, *The Hymnary*, by C. F. ALEXANDER.

COMPOSED BY

HUGH BLAIR.

Price Threepence.

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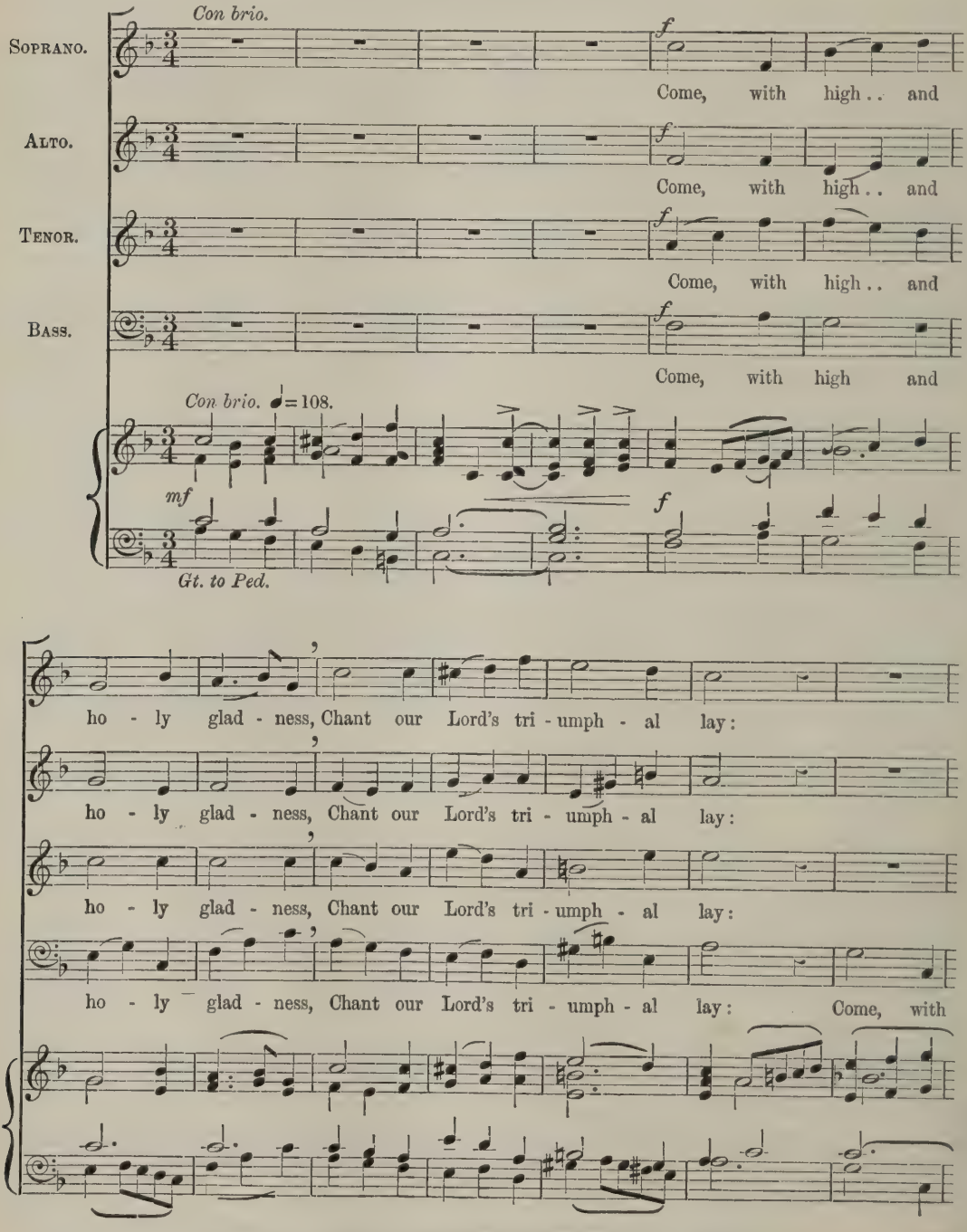
Con brio.
SOPRANO.
ALTO.
TENOR.
BASS.
Come, with high . . and
Come, with high . . and
Come, with high . . and
Come, with high and
Con brio. ♩=108.
mf
f
Gt. to Ped.
ho - ly glad - ness, Chant our Lord's tri - umph - al lay:
ho - ly glad - ness, Chant our Lord's tri - umph - al lay:
ho - ly glad - ness, Chant our Lord's tri - umph - al lay:
ho - ly glad - ness, Chant our Lord's tri - umph - al lay: Come, with

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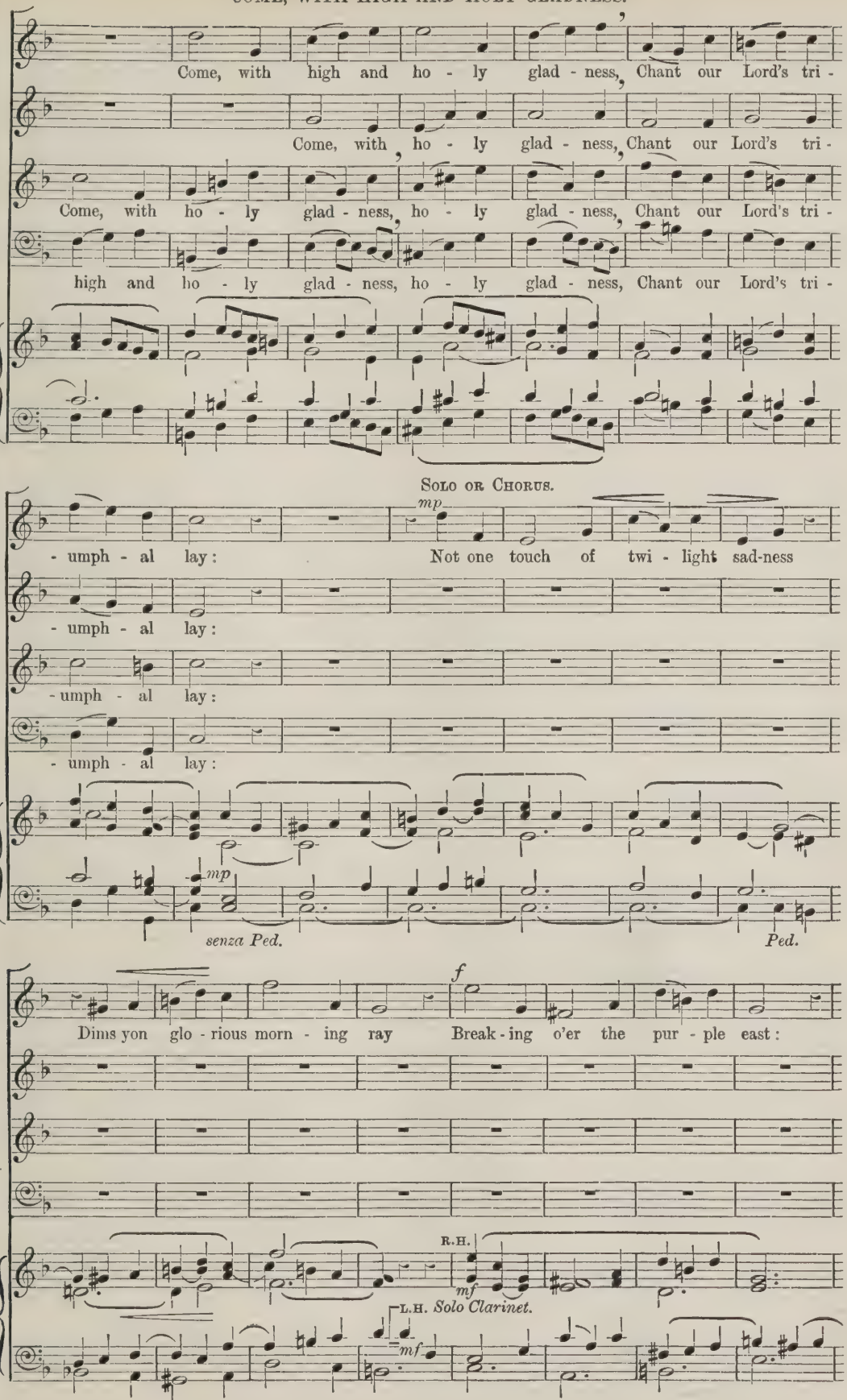
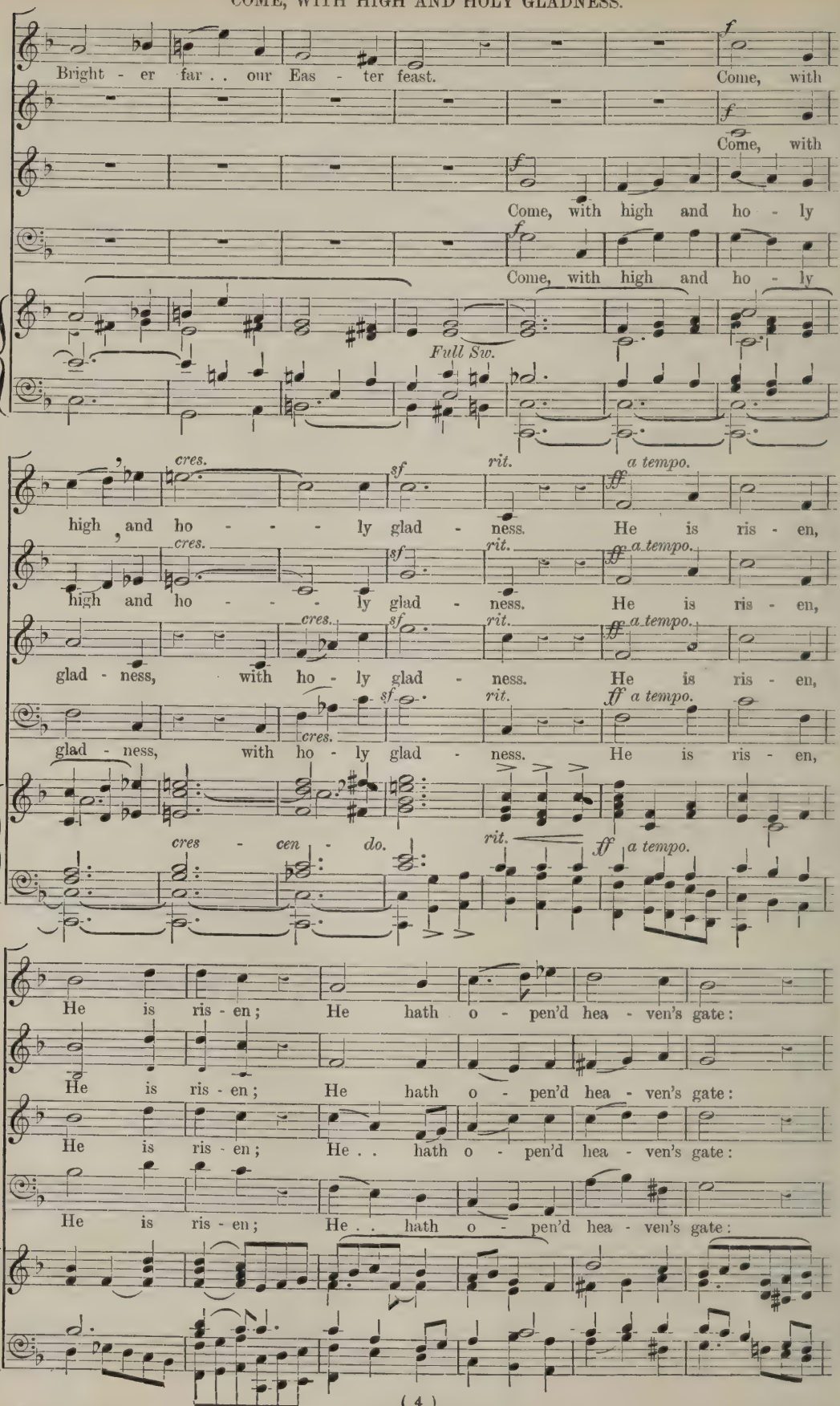
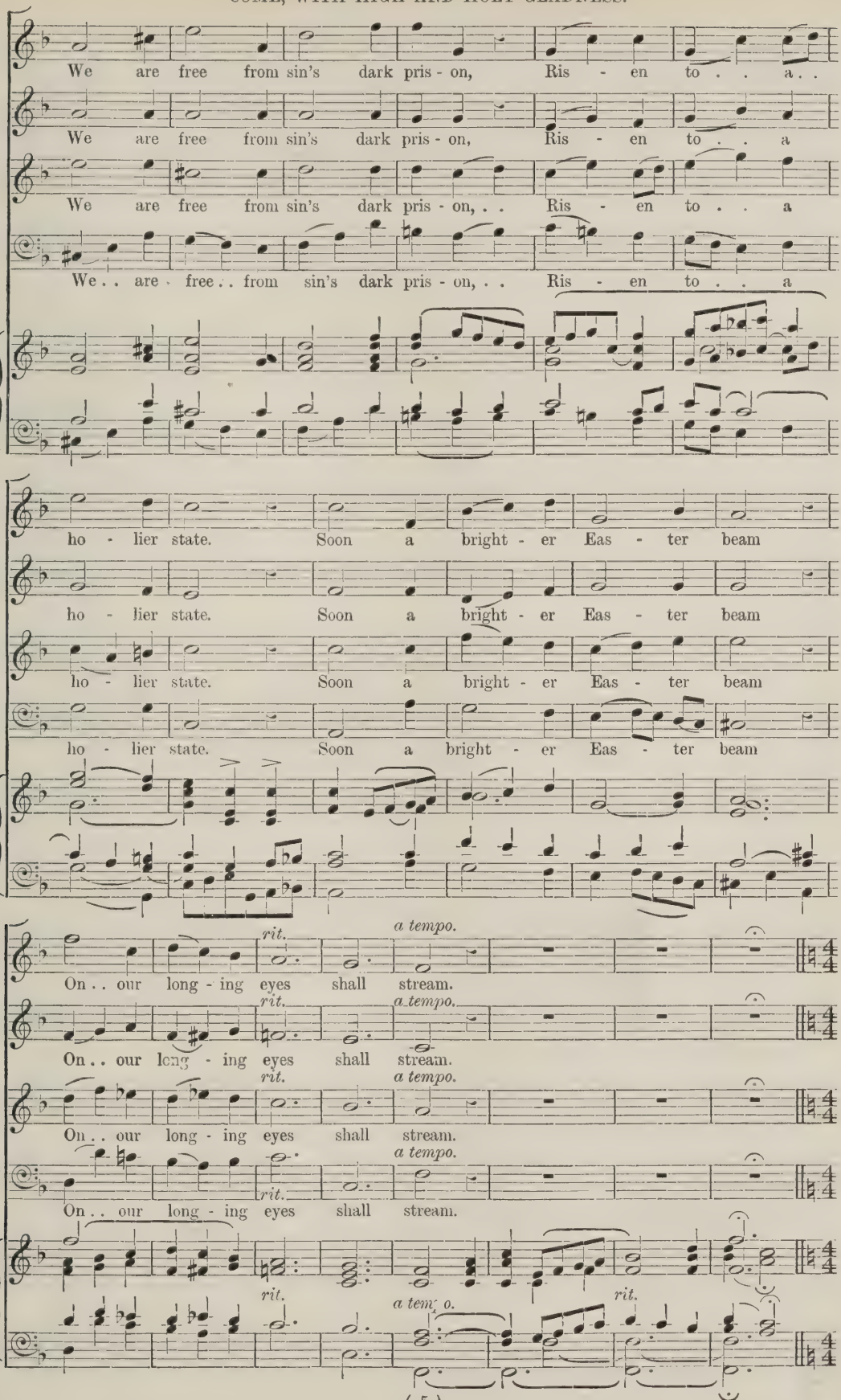
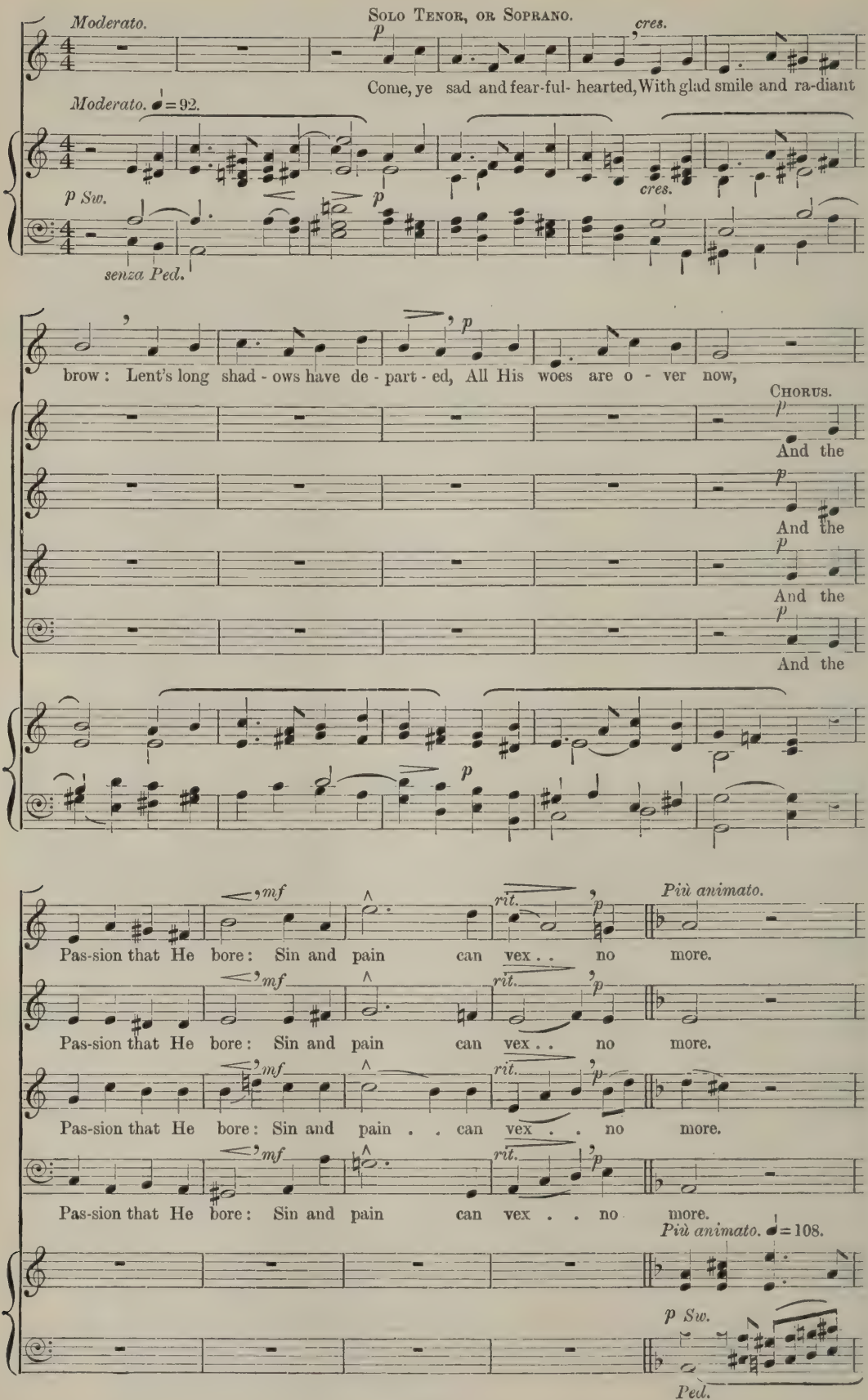
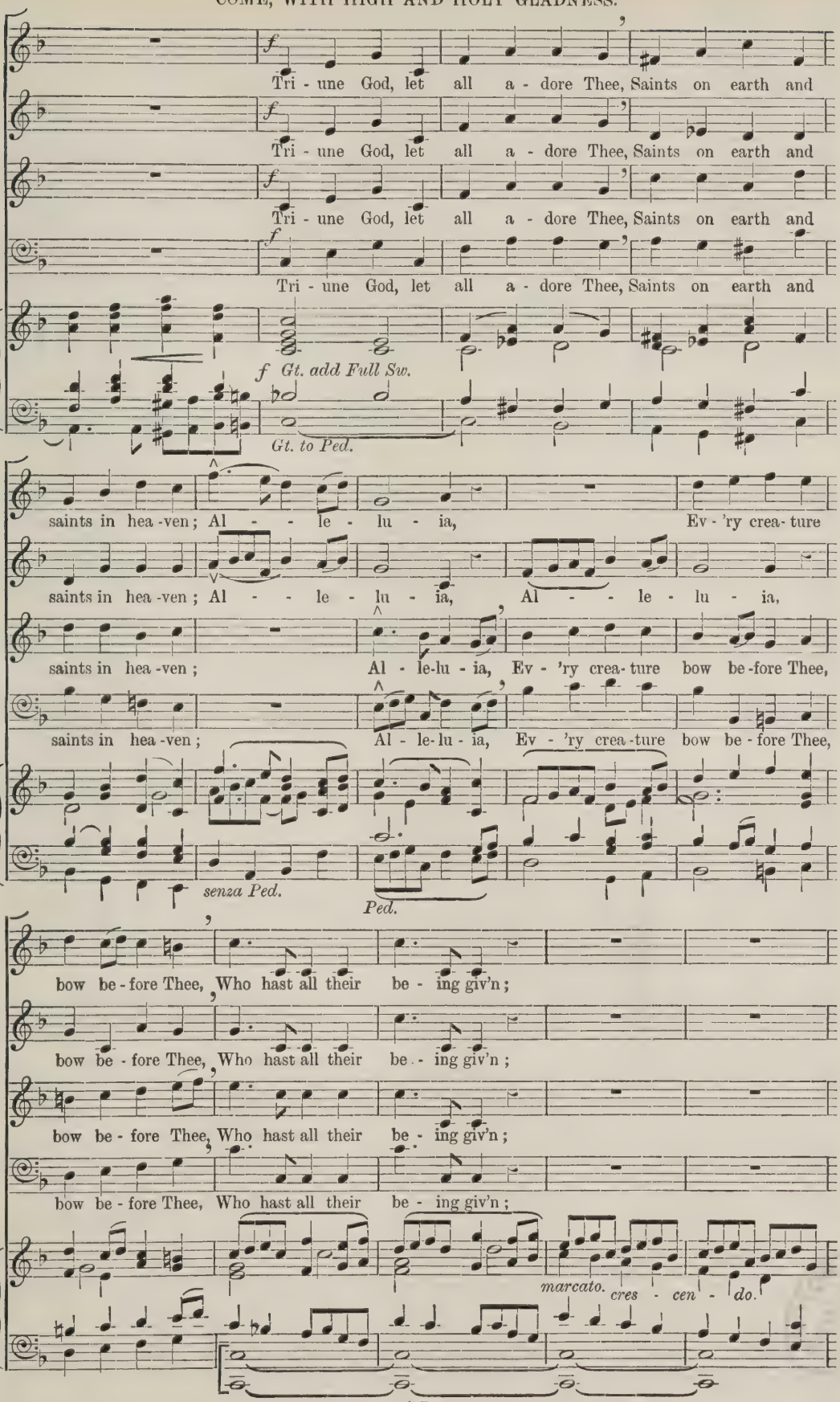
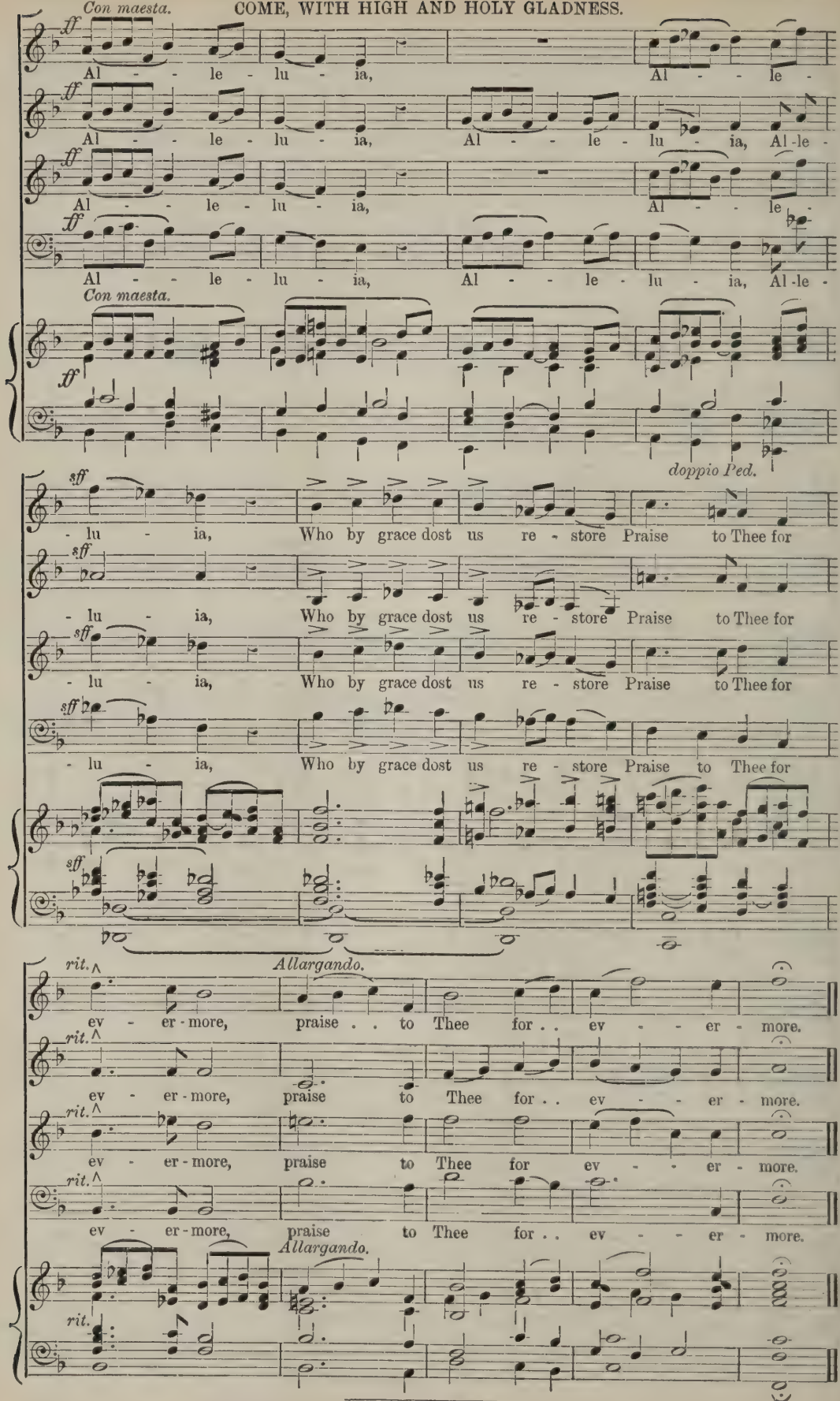

Come, with high and ho - ly glad - ness, Chant our Lord's tri -
Come, with ho - ly glad - ness, Chant our Lord's tri -
Come, with ho - ly glad - ness, ho - ly glad - ness, Chant our Lord's tri -
high and ho - ly glad - ness, ho - ly glad - ness, Chant our Lord's tri -
Solo or Chorus.
mp
- umph - al lay: Not one touch of twi - light sad-ness
- umph - al lay:
- umph - al lay:
- umph - al lay:
mp
senza Ped.
Ped.
f
Dims yon glo - rious morn - ing ray Break - ing o'er the pur - ple east:
R.H.
mf
L.H. Solo Clarinet.
mf


Bright - er far . . our Eas - ter feast.
Come, with
Come, with
Come, with high and ho - ly
Come, with high and ho - ly
Full Sw.
high and ho - - - - ly glad - ness.
He is ris - en,
high and ho - - - - ly glad - ness.
He is ris - en,
glad - ness, with ho - ly glad - ness.
He is ris - en,
glad - ness, with ho - ly glad - ness.
He is ris - en,
cres - cen - do.
He is ris - en; He hath o - pen'd hea - ven's gate:
He is ris - en; He hath o - pen'd hea - ven's gate:
He is ris - en; He . . hath o - pen'd hea - ven's gate:
He is ris - en; He . . hath o - pen'd hea - ven's gate:

We are free from sin's dark pris - on, Ris - en to . . a . .
We are free from sin's dark pris - on, Ris - en to . . a
We are free from sin's dark pris - on, . . Ris - en to . . a
We . . are free . . from sin's dark pris - on, . . Ris - en to . . a
ho - lier state. Soon a bright - er Eas - ter beam
ho - lier state. Soon a bright - er Eas - ter beam
ho - lier state. Soon a bright - er Eas - ter beam
ho - lier state. Soon a bright - er Eas - ter beam
rit.
a tempo.
On . . our long - ing eyes shall stream.
On . . our long - ing eyes shall stream.
On . . our long - ing eyes shall stream.
On . . our long - ing eyes shall stream.
rit.
a tempo.
rit.

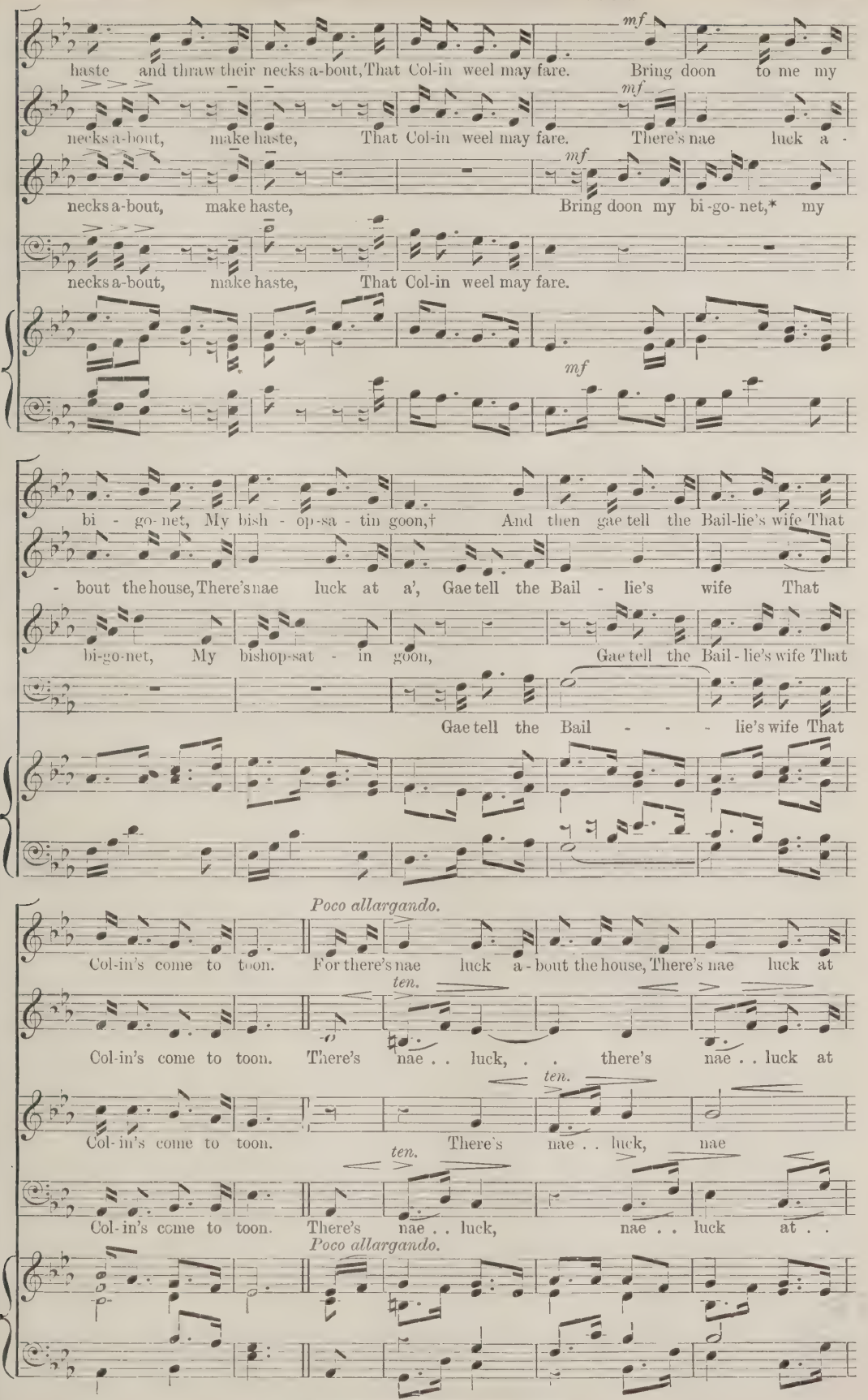

Moderato.
Solo Tenor, or Soprano.
p
cres.
Come, ye sad and fear-ful- hearted, With glad smile and ra-diant
Moderato. ♩= 92.
p Sw.
senza Ped.
p
cres.
brow: Lent's long shad - ows have de - part - ed, All His woes are o - ver now,
p
Chorus.
And the
And the
And the
And the
p
mf
rit.
Più animato.
Pas-sion that He bore: Sin and pain can vex . . no more.
Pas-sion that He bore: Sin and pain can vex . . no more.
Pas-sion that He bore: Sin and pain . . can vex . . no more.
Pas-sion that He bore: Sin and pain can vex . . no more.
Più animato. ♩= 108.
p Sw.
Ped.


Tri - une God, let all a - dore Thee, Saints on earth and
Tri - une God, let all a - dore Thee, Saints on earth and
Tri - une God, let all a - dore Thee, Saints on earth and
Tri - une God, let all a - dore Thee, Saints on earth and
f Gt. add Full Sw.
Gt. to Ped.
saints in hea - ven; Al - - le - lu - ia, Ev - 'ry crea - ture
saints in hea - ven; Al - - le - lu - ia, Al - - le - lu - ia,
saints in hea - ven; Al - le-lu - ia, Ev - 'ry crea - ture bow be - fore Thee,
saints in hea - ven; Al - le-lu - ia, Ev - 'ry crea - ture bow be - fore Thee,
senza Ped.
Ped.
bow be - fore Thee, Who hast all their be - ing giv'n;
bow be - fore Thee, Who hast all their be - ing giv'n;
bow be - fore Thee, Who hast all their be - ing giv'n;
bow be - fore Thee, Who hast all their be - ing giv'n;
marcato. cres - cen - do.

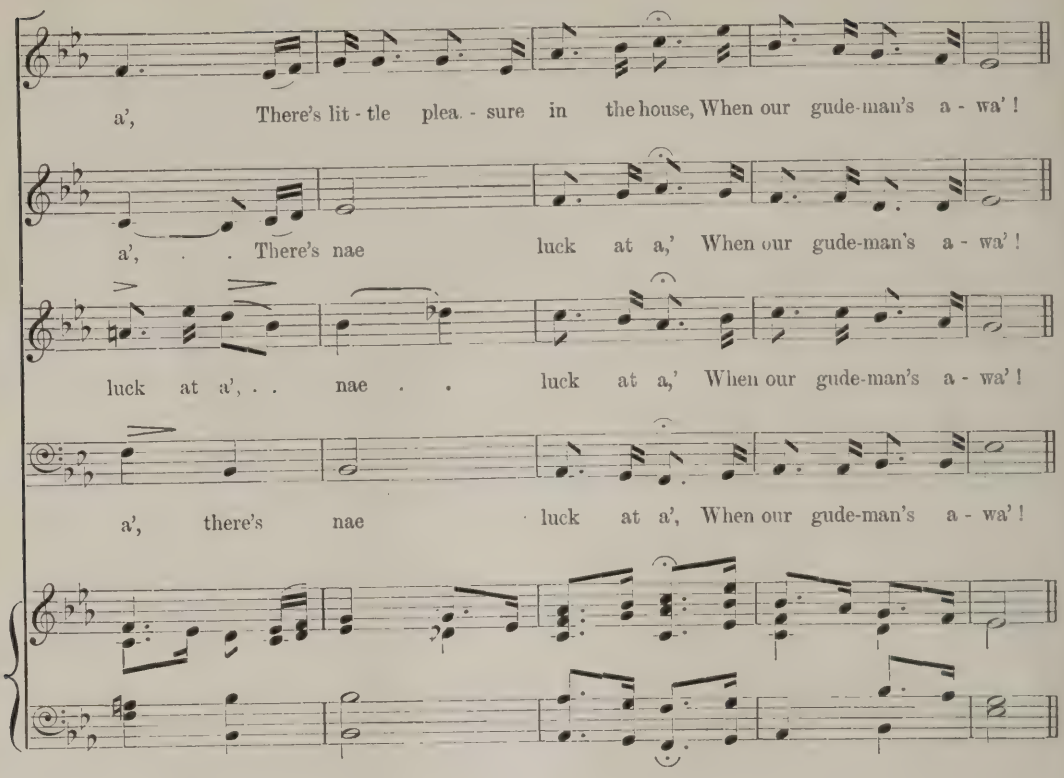
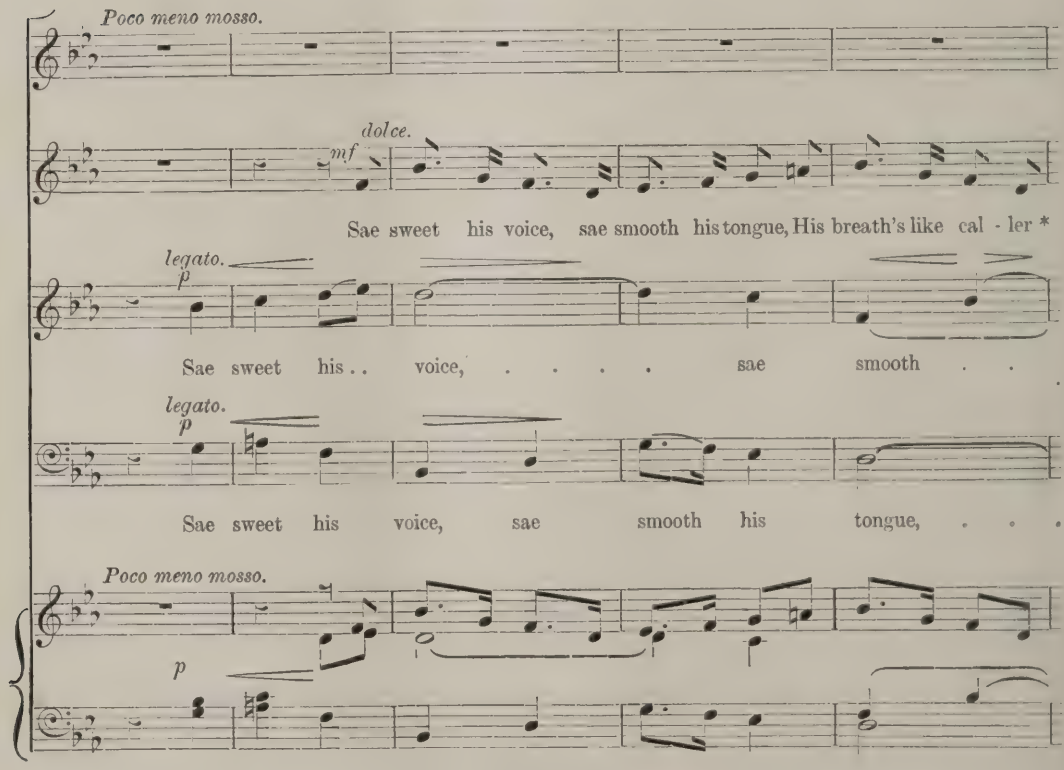
COME, WITH HIGH AND HOLY GLADNESS.

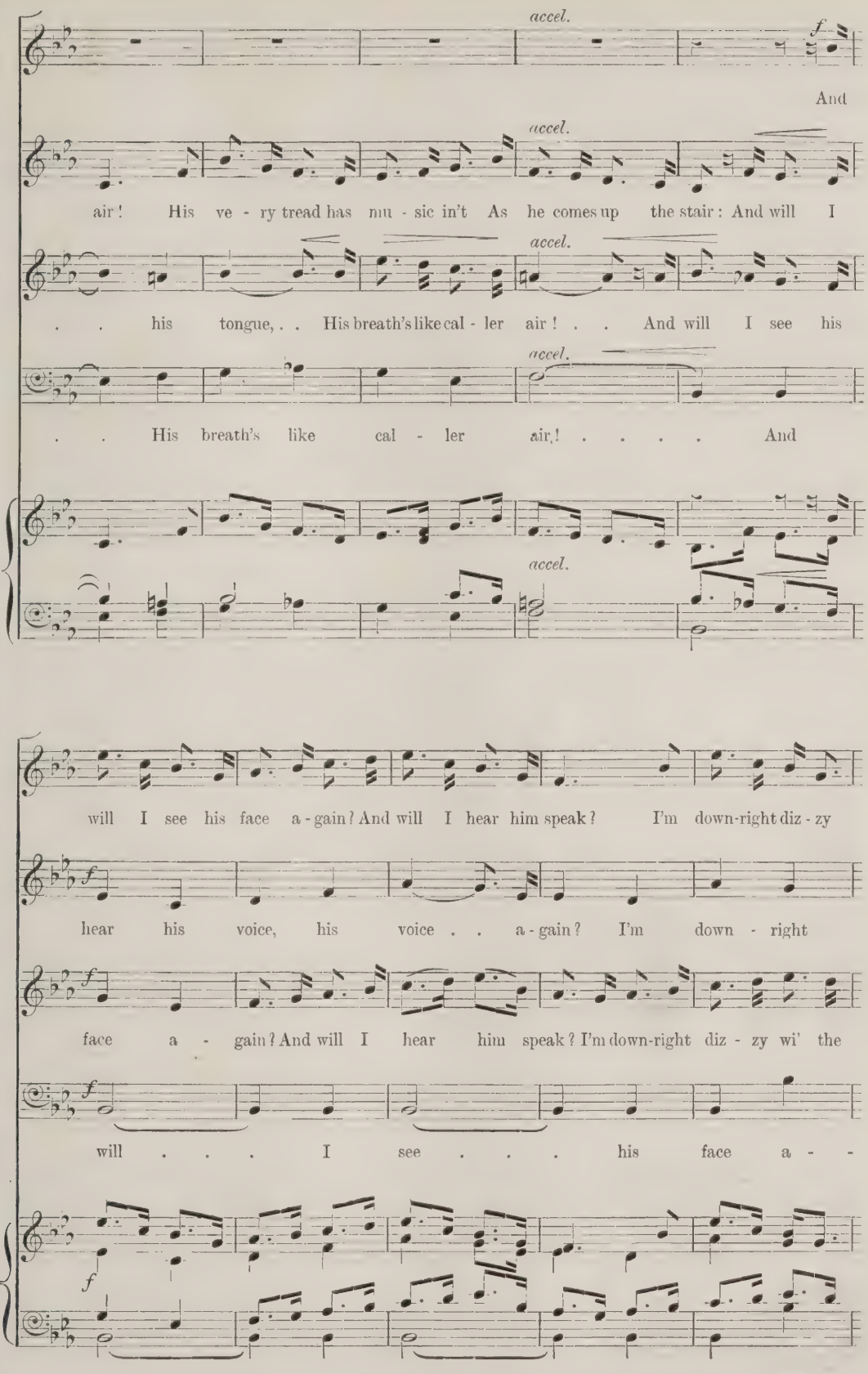

Con maesta.
ff
Al - - le - lu - ia,
Al - - le - lu - ia, Al - le -
Al - - le - lu - ia, Al - - le -
Al - - le - lu - ia, Al - le - lu - ia, Al - le -
Con maesta.
ff
doppio Ped.
sff
- lu - ia, Who by grace dost us re - store Praise to Thee for
- lu - ia, Who by grace dost us re - store Praise to Thee for
- lu - ia, Who by grace dost us re - store Praise to Thee for
- lu - ia, Who by grace dost us re - store Praise to Thee for
sff
rit.
Allargando.
ev - er - more, praise . . to Thee for . . ev - - er - more.
ev - er - more, praise to Thee for . . ev - - er - more.
ev - er - more, praise to Thee for ev - - - er - more.
ev - er - more, praise to Thee for . . ev - - er - more.
Allargando.
rit.

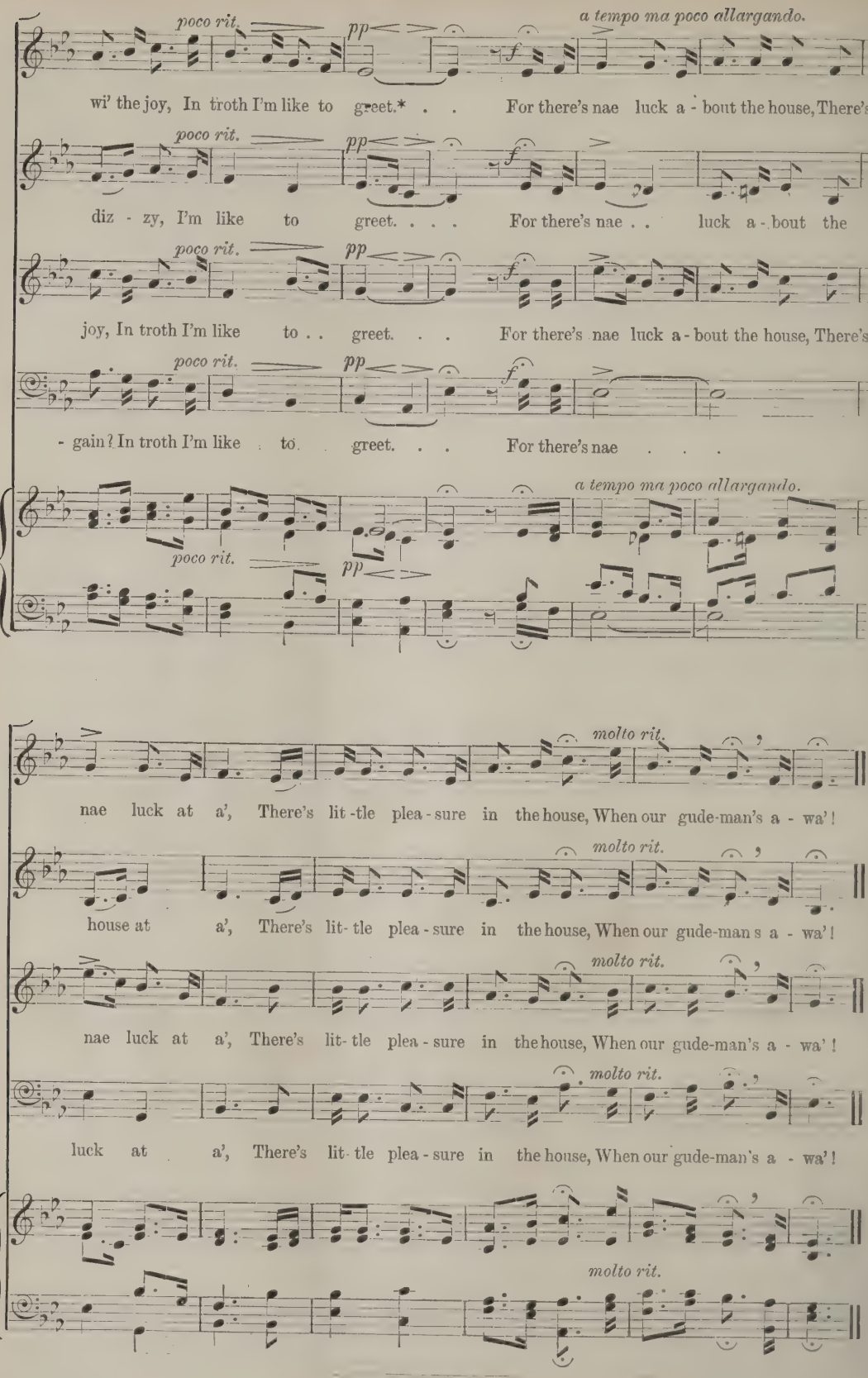
Also published in Novello's Tonic Sol-fa Series, No. 1676, price 1½d.


mf
haste and thraw their necks a-bout, That Col-in weel may fare. Bring doon to me my
mf
necks a-bout, make haste, That Col-in weel may fare. There's nae luck a -
mf
necks a-bout, make haste, Bring doon my bi-go-net,* my
necks a-bout, make haste, That Col-in weel may fare.
mf
bi - go-net, My bish - op-sa - tin goon,† And then gae tell the Bail-lie's wife That
- bout the house, There's nae luck at a', Gae tell the Bail - lie's wife That
bi-go-net, My bishop-sat - in goon, Gae tell the Bail - lie's wife That
Gae tell the Bail - - - lie's wife That
Poco allargando.
Col-in's come to toon. For there's nae luck a - bout the house, There's nae luck at
ten.
Col-in's come to toon. There's nae . . luck, . . there's nae . . luck at
ten.
Col-in's come to toon. There's nae . . luck, nae
ten.
Col-in's come to toon. There's nae . . luck, nae . . luck at . .
Poco allargando.

* Bigonet=a white linen cap. † Goon=gown.


a', There's lit - tle plea. - sure in the house, When our gude-man's a - wa' !
a', . . There's nae luck at a,' When our gude-man's a - wa' !
luck at a', . . nae . . luck at a,' When our gude-man's a - wa' !
a', there's nae luck at a', When our gude-man's a - wa' !

Poco meno mosso.
dolce.
mf
Sae sweet his voice, sae smooth his tongue, His breath's like cal - ler *
legato.
p
Sae sweet his . . voice, ... sae smooth . .
legato.
p
Sae sweet his voice, sae smooth his tongue, . . .
Poco meno mosso.
p

* Caller = fresh.

accel.
f
And
accel.
air! His ve - ry tread has mu - sic in't As he comes up the stair: And will I
accel.
. . his tongue, . . His breath's like cal - ler air! . . And will I see his
accel.
. . His breath's like cal - ler air,! . . . . And
accel.
will I see his face a - gain? And will I hear him speak? I'm down-right diz - zy
f
hear his voice, his voice . . a - gain? I'm down - right
f
face a - gain? And will I hear him speak? I'm down-right diz - zy wi' the
f
will . . . I see . . . his face a - -
f


poco rit.
pp
f
a tempo ma poco allargando.
wi' the joy, In troth I'm like to greet.* . . For there's nae luck a - bout the house, There's
diz - zy, I'm like to greet. . . . For there's nae . . luck a - bout the
joy, In troth I'm like to . . greet. . . For there's nae luck a - bout the house, There's
- gain? In troth I'm like to greet. . . For there's nae . . .
molto rit.
nae luck at a', There's lit - tle plea - sure in the house, When our gude-man's a - wa'!
house at a', There's lit - tle plea - sure in the house, When our gude-man's a - wa'!
nae luck at a', There's lit - tle plea - sure in the house, When our gude-man's a - wa'!
luck at a', There's lit - tle plea - sure in the house, When our gude-man's a - wa'!

* Greet = weep.

Also published in Novello's Tonic Sol-fa Series, No. 1681, price 1½d.

The Musical Times, **EXTRA SUPPLEMENT.** March 1, 1908.

No. 769. NOVELLO'S PARISH CHOIR BOOK. *Price* 1*d.*

Miserere mei, Deus.

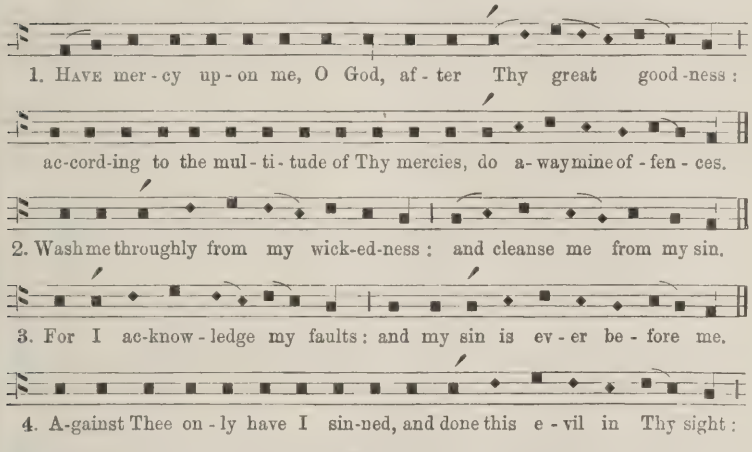
(Psalm Li.)

AS SUNG IN THE COMMINATION SERVICE OR DURING LENT.

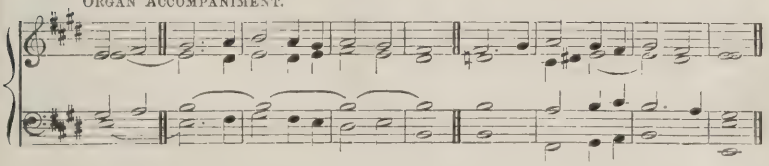
A SIMPLE UNISON ARRANGEMENT IN PLAIN-SONG NOTATION, WITH ORGAN ACCOMPANIMENT.

London: NOVELLO AND COMPANY, Limited.

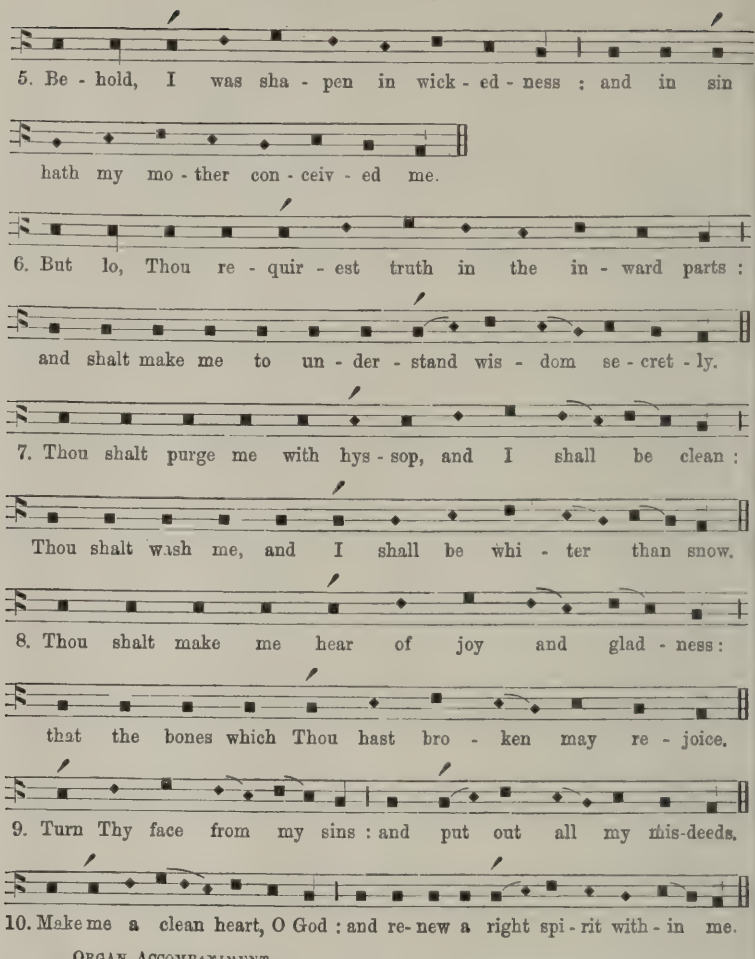
¶ *Then shall they all kneel upon their knees, and the Priest and Clerks kneeling (in the place where they are accustomed to say the Litany) shall say this Psalm:*


1. Have mer - cy up - on me, O God, af - ter Thy great good - ness:
ac-cord-ing to the mul - ti - tude of Thy mercies, do a - way mine of - fen - ces.
2. Wash me throughly from my wick-ed-ness: and cleanse me from my sin.
3. For I ac-know - ledge my faults: and my sin is ev - er be - fore me.
4. A-gainst Thee on - ly have I sin-ned, and done this e - vil in Thy sight:
that Thou might - est be jus - ti - fi - ed in Thy say - ing,
and clear when Thou art judg - ed.

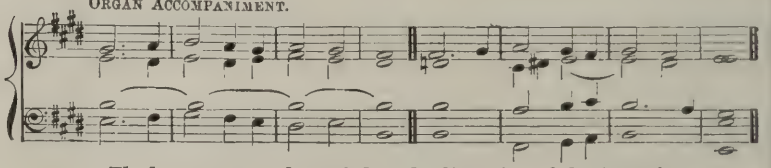
Organ Accompaniment.



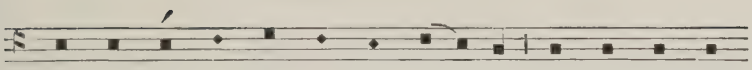
The harmony may be varied at the discretion of the Organist.


5. Be - hold, I was sha - pen in wick - ed - ness ; and in sin
hath my mo - ther con - ceiv - ed me.
6. But lo, Thou re - quir - est truth in the in - ward parts :
and shalt make me to un - der - stand wis - dom se - cret - ly.
7. Thou shalt purge me with hys - sop, and I shall be clean :
Thou shalt wash me, and I shall be whi - ter than snow.
8. Thou shalt make me hear of joy and glad - ness :
that the bones which Thou hast bro - ken may re - joice.
9. Turn Thy face from my sins : and put out all my mis-deeds.
10. Make me a clean heart, O God : and re- new a right spi - rit with - in me.

ORGAN ACCOMPANIMENT.



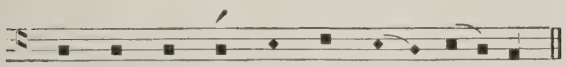
The harmony may be varied at the discretion of the Organist.



11. Cast me not a - way from Thy pre - sence: and take not Thy

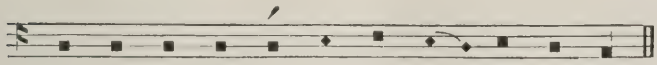
Ho - ly Spi - rit from me.

12. O give me the com - fort of Thy help a - gain:



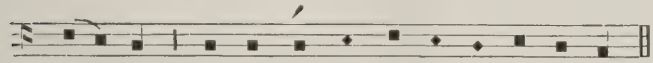
and stab - lish me with Thy free Spi - rit.

13. Then shall I teach Thy ways un - to the wick - ed:



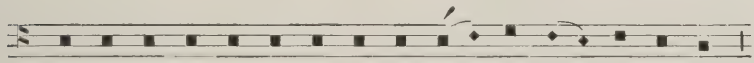
and sin - ners shall be con - vert - ed un - to Thee.

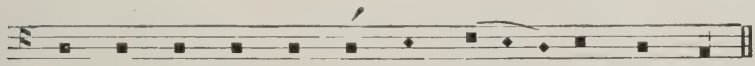
14. De - liv - er me from blood-guilt-i-ness, O God, Thou that art the God of



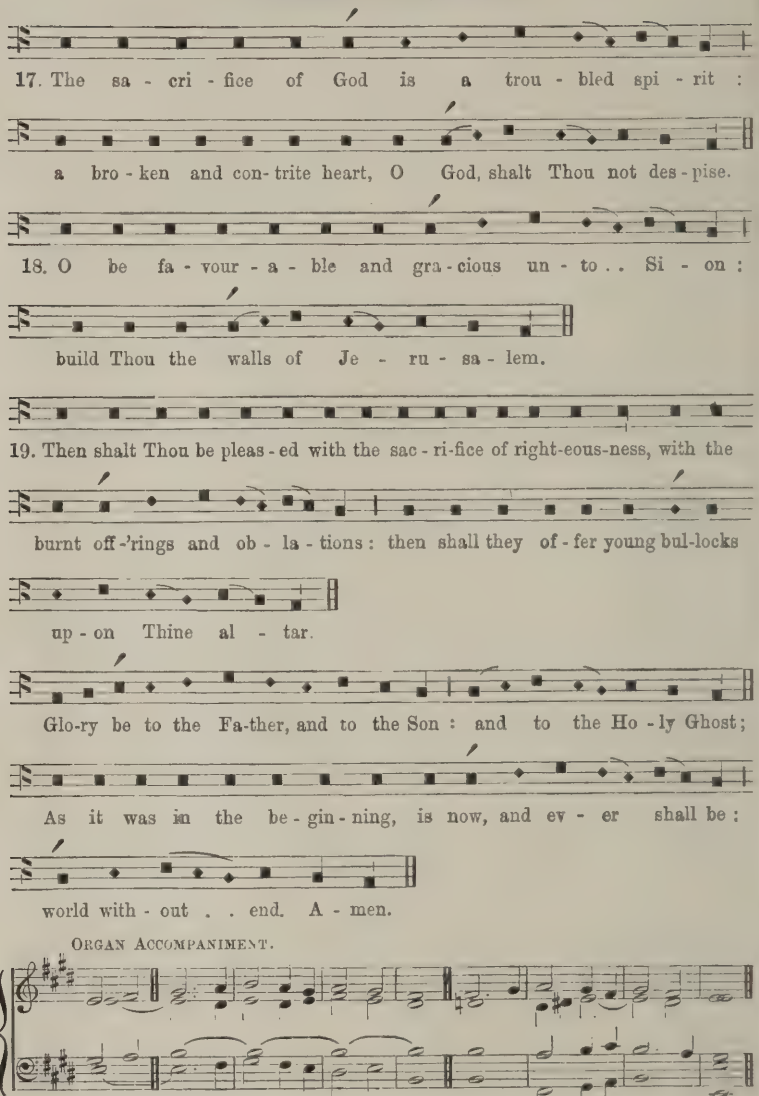
my health: and my tongue shall sing of Thy right-eousness.

15. Thou shalt o - pen my lips, O Lord: and my mouth shall shew Thy praise.



16. For Thou de - sir - est no sac - ri - fice, else would I give it Thee:

but Thou de - light - est not in burnt . . of - fer - ings.

MISERERE MEI, DEUS.


17. The sa - cri - fice of God is a trou - bled spi - rit :
a bro - ken and con - trite heart, O God, shalt Thou not des - pise.
18. O be fa - vour - a - ble and gra - cious un - to . . Si - on :
build Thou the walls of Je - ru - sa - lem.
19. Then shalt Thou be pleas - ed with the sac - ri-fice of right-eous-ness, with the
burnt off-'rings and ob - la - tions : then shall they of - fer young bul-locks
up - on Thine al - tar.
Glo-ry be to the Fa-ther, and to the Son : and to the Ho - ly Ghost;
As it was in the be - gin - ning, is now, and ev - er shall be :
world with - out . . end. A - men.

ORGAN ACCOMPANIMENT.

The harmony may be varied at the discretion of the Organist.

ROYAL CHORAL SOCIETY.

The concert given by the Royal Choral Society on January 30, at the Albert Hall, was of special interest, as it included the first performance in London of Sir Charles Stanford's 'Stabat Mater,' produced at the Leeds festival last year. It will be remembered that the composer styles his work a symphonic cantata, and that it differs from previous settings of the poem to the Virgin Mary in the great prominence given to the orchestra, two out of the five movements being purely instrumental. Also, that while use is made of plain-song inflections, they are approached from a modern standpoint, and the music is emotional and dramatic in its essence. Under Sir Charles's direction the last-named attributes were made prominent, the choristers singing with an intensity of feeling that showed comprehension of, and sympathy with, the composer's intentions. These qualities were specially noticeable in the delivery of the sections 'O quam tristis et afflicta,' and 'Morientem desolatum.' The portion beginning 'Fac ut portem' was also magnificently delivered, and the splendid pedal passage commencing the *finale*, and the conclusion, were superbly sung. The soloists were Madame Mary Conly, Miss Phyllis Lett, Mr. Ben Davies and Mr. Harry Dearth, of whom the first-named sang with the greatest purity of style and intensity of devotional feeling. The second part of the programme consisted of selections from Handel's 'Israel in Egypt,' which were imposingly rendered under the direction of Sir Frederick Bridge, the choir simply revelling in the noble choruses.

PHILHARMONIC SOCIETY.

For this season the directors of this celebrated Society have adopted the policy of engaging four conductors for the seven concerts. The first two concerts were conducted by Mr. Henry J. Wood, two are to be conducted by Dr. Richter, two by Dr. Cowen, and one by Mr. Arthur Nikisch, and some of the composers to be introduced will conduct their own works.

At the first concert of the season, which was given on January 29, Mr. Wood made his first appearance as a conductor of the Philharmonic Orchestra, and met with a flattering reception. The programme was as follows:

Funeral March .. .. *Grieg.*
(In memory of Dr. Grieg and Dr. Joachim.)
Concerto, two violins and stringed orchestra, in D minor *Bach.*
Symphony No. 5, in E minor .. .. .. *Tchaikovsky.*
New Violin concerto, in G minor .. .. *Hubay.*
Symphonic poem, 'Finlandia' .. .. *Sibelius.*

It was soon apparent that Mr. Wood had determined to live up to his reputation. The march was most impressively performed, and the symphony had a masterly interpretation. The symphonic poem did not make a great effect, although it was played with ample colour. The double concerto was played by Franz von Vecsey and his former teacher, Jenö Hubay, the first appearance of the latter musician in England. The performance was not a specially distinguished one; the *Largo* movement, however, was played with much charm.

The new Violin concerto turned out to be a fully developed work. It was admirably played by von Vecsey, and conducted by the composer. The opening movement was not striking except as an exemplification of well-written violin passages, the *Adagio* was far more interesting, and the *Finale* (*Allegro con fuoco*) displayed melodious and piquant themes. If impressions of a first hearing can be trusted, this movement should be the popular feature of the work. Mr. Hubay was cordially received; the audience was large, and obviously well pleased with the whole concert.

At the second concert, given on February 13, Mr. Wood again conducted. The programme, an over-lengthy one, was as follows:

Brandenburg Concerto No. 3, in G .. .. *Bach.*
Concerto (pianoforte), in A .. .. *Schumann.*
Soloist, Mr. Emil Sauer.
Vocal scena—'The Bells,' for baritone or contralto solo and orchestra .. .. *Franco Leoni.*
Symphony in C minor, No. 5 .. .. .. *Beethoven.*
Enigma variations .. .. *Elgar.*
Symphonic poem, 'Till Eulenspiegel' .. .. *R. Strauss.*

Again Mr. Wood secured splendid interpretations of the orchestral numbers. His reading of the C minor Symphony provoked some criticism, but it cannot be denied that it exhibited independence and individuality. Mr. Sauer is always a welcome pianist, and on this occasion he was as successful as ever. Mr. Leoni's new work was scarcely of the type suitable for these concerts. It contains some fanciful, if rather obvious, orchestral effects. The vocal part, although sung with considerable skill by Mr. Charles Tree, failed to make much impression. Again the audience was large, we are glad to record.

LONDON CHORAL SOCIETY.

The second concert of the season was given in the Queen's Hall on February 12. The first part of the programme consisted of the first two sections of Coleridge-Taylor's 'Hiawatha' (the 'Wedding-feast' and the 'Death of Minnehaha'). On the whole a very good performance was given. The choir was occasionally ragged in attack and release, but the tone and expression were decidedly good. Madame Conly, Mr. Noël Fleming (tenor) and Mr. Thorpe Bates (bass) were all efficient soloists.

Two novelties were introduced. The first was a selection from a one-act opera, 'Fra Francesco,' by Henry Waller. It is stated that the opera was produced under Dr. Muck's direction at Berlin. The selection consisted of a prelude for orchestra and organ and a soprano solo and chorus, 'Ave Maria.' We regret we cannot profess to feel any enthusiasm for the music. It displays some feeling and warmth of colour, but for the most part the ideas lack originality and distinction. Madame Conly deserves high praise for her broad and beautiful performance of the solo.

The other novelty was a setting of the Latin version of the Beatitudes for baritone solo, double chorus, orchestra and organ by 'Mr. Edward Maryon'—a *nom de plume*. The music is written in a serious devotional spirit. But the tints are too low and the continued recurrence of themes too monotonous. The orchestral writing is thick and often vague. There were occasional glimpses of melodic beauty and the climax was fairly effective. Mr. Thorpe Bates sang the trying solo part with intense expression. He is a conscientious artist, at present a little in need of the virtue of restraint. Whether either of the works newly presented will have a future in the répertoire of choral societies is, we are afraid, very doubtful. The young English school can do better work than this. The final item of the concert, Mr. Holbrooke's remarkable work 'The Bells,' proved this to be true. With all its difficulties and dubiosities there is surely a wealth of originality in this characteristic conception.

London Concerts.

ROYAL ACADEMY OF MUSIC.

Compositions by two students were included in the programme of the Students' concert at Queen's Hall on February 19. The first two movements from a Sonata in D for pianoforte and violin by Mr. Morton F. G. Stephenson proved bright and pleasing music, and were admirably rendered by Miss Mary Burgess and Mr. Urik Tschaïkowsky. Miss Katharine Eggar was represented by an *Introduction* and *Ballade* from a Suite for violoncello and pianoforte, indicative of earnest thought and much feeling. The executants were Mr. B. Walton O'Donnell and the composer. The most finished of the singers was Mr. Thomas Gibbs, who sang with dramatic emphasis an excerpt from Verdi's opera 'La Forza del Destino.' Another vocalist who showed great promise was Miss Mary Fielding. Mr. Reginald Biggers attacked with great assurance Bach's Organ Toccata and Fugue in D, in Mr. D'Albert's arrangement, and Miss Helen M. Dodd showed much technical facility in Chopin's Ballade in A flat. A Serenade for wind, harp and strings by Bernhard Sekles was admirably rendered under the conductorship of Mr. Hans Wessely.

Sir Hubert Parry's 'Suite in D major,' for violin and pianoforte, was produced at the Brinsmead Chamber Concerts at the Cavendish Rooms, on February 22, the players being Mr. Elderhorst and Signor Budmani. Of the five movements constituting this fine work, the Capriccioso is typically Parryesque by reason of its breezy charm.

LONDON SYMPHONY ORCHESTRA.

The fifth concert of the fourth series given by this organization was held at the Queen's Hall on February 17, Dr. Richter conducting. An immense audience was attracted, all tickets having been disposed of some days before the concert took place. The first item in the programme was the 'Meistersinger' overture, which was of course superbly rendered. Much of the interest of the concert was centred in Mischa Elman, who played the Brahms Concerto. Numerous and great as this phenomenal player's triumphs have been, it may be doubted whether ever before he has shown deeper interpretative insight than on this occasion he displayed in the first movement at least of this now classic Concerto. The second movement was also beautifully played, but the third movement was scarcely so successful.

The finest performance of Strauss's 'Tod und Verklärung' that it has been our good fortune to hear was another memorable feature of the concert. Mischa Elman also played Beethoven's Romance in F in fine style, and a glorious performance of the same composer's Symphony in A brought to a noble conclusion one of the most successful concerts given by the London Symphony Orchestra.

HANDEL SOCIETY.

Those dwellers at the East-end of London who attended the performance of Handel's 'Hercules' by this Society at the People's Palace on February 15 had an enjoyable evening's music. If 'Hercules' is stronger in its solos than in its choruses, there can be placed to its credit such choral movements as 'Crown with festal pomp the day,' 'Let none despair,' and 'Jealousy.' In these the choir and orchestra gave a good account of themselves; indeed, the whole performance was one of commendable excellence. The soloists were Mrs. A. H. Bright, Miss Maria Yelland, Miss Mary Peddle, and Messrs. Basil Mayhew, Arthur D'Oyly and Francis Harford. Mr. S. Coleridge-Taylor ably conducted, and Mr. E. G. Croager rendered good service at the organ.

REAPPEARANCE OF MR. MORITZ MOSZKOWSKI.

Mr. Moszkowski, who first appeared in England at the Philharmonic Concert of May 20, 1885, gave an orchestral concert of his own compositions at Queen's Hall on February 19. The programme included his Pianoforte concerto, his Violin concerto in C (Op. 30), Zoraja's aria from his opera 'Boabdil,' some short orchestral pieces, and the first performance of a new orchestral Suite, No. 3, in A flat (Op. 79). The last-named work consists of four movements: a vivacious, melodious and well-constructed *Allegro molto*; a kind of *Scherzo* in F, a distinctive feature of which is the persistent repetition almost throughout the entire movement of the note C in the middle of the part-writing; a tuneful and lively waltz in D flat; and a vigorous *Finale* suitably headed *Allegro decise*. In all these movements the music flows on with a continuity and grace distinctive of this composer's style. The soloists in the Pianoforte and Violin concertos were respectively Miss Dora Bright and Mr. Georges Enesco, both of whom rendered full justice to their parts. The vocalist was Madame Menzies. Mr. Moszkowski conducted in a quiet and unobtrusive manner, and secured from the Queen's Hall Orchestra admirable interpretations of his compositions.

KRUSE QUARTET.

The fifth of the subscription concerts given by the Kruse Quartet at Bechstein Hall, took place on February 8, when the programme opened with Dr. Ernest Walker's Quintet in B flat minor for horn, two violins, viola and violoncello. This consists of three movements, in each of which the horn is written for most sympathetically and with romantic effects. The horn part was played by Mr. A. Borsdorf with a refinement and finish that contributed in great measure to the pleasure given by the musicianly work. The remainder of the programme consisted of Beethoven's Quartet in E minor (Op. 59, No. 2) and Sinding's Pianoforte quintet in the same key (Op. 5), Madame Fischer Sobell rendering valuable help at the keyboard.

MR. DUNHILL'S CHAMBER CONCERTS.

It is eminently satisfactory that Mr. Thomas F. Dunhill received sufficient support at his first series of Chamber concerts to justify his commencement of a second on Frebruary 7, at Steinway Hall. The present scheme is to give second or third performances of new works too often laid aside after a single hearing. The first concert of the new series began with the 'Quartet fantasie' for pianoforte and strings composed by Madame Alice Bredt-Verne, and concluded with a Pianoforte quintet by Mr. James Friskin. Both works are such as improve on further acquaintance and, it may be added, are worthy of the continued attention of lovers of chamber music. The pianoforte part of the first named was admirably played by Miss Mathilde Verne, and of the latter by Mr. Friskin, an excellent account of the string parts being given by Messrs. T. F. Morris, K. Kinze, F. Bridge and Ivor James. The vocalist was Miss Gladys Honey, whose expressive singing gave great pleasure.

At the second concert, on February 14, there was played Dr. Vaughan Williams's Pianoforte quintet in C minor, a tersely written and refined work of considerable musical interest, which was sympathetically rendered by Messrs. Donald F. Tovey, L. Zimmermann, F. Bridge, G. Yates and Paul Ludwig. A pleasing feature of this concert was the singing by Mr. Greeves Johnson of 'Four songs from Vagabondia,' by Mr. Thomas Dunhill, fresh and spontaneous compositions that merit popularity.

ALEXANDRA PALACE.

Elgar's 'Caractacus' received a fine interpretation by the Alexandra Palace Choral and Orchestral Society on February 1, under the inspiring direction of Mr. Allen Gill. The full-voiced choir sang with dramatic fervour and poetic insight, and the soloists—Miss Esta d'Argo and Messrs. Lloyd Chandos, Albert Garcia and Percival Driver—were hardly less successful in their respective parts.

The London Sunday School Choir gave their annual spring festival at the Royal Albert Hall on February 22. The choir, conducted by Mr. William Whiteman, and the Orchestra of the Union, under Mr. Wesley Hammett, numbered 1,200 performers. The choral pieces included Wesley's 'Blessed be the God and Father,' Pughe Evans's 'Lead, kindly Light,' Gounod's 'Sing to God' (encored), Handel's 'Then round about the starry throne,' 'Haste thee, nymphs,' 'Wretched lovers,' and Crotch's 'Methinks I hear.' The Willesden competition choir also sang Peter Cornelius's part-song 'I can but love thee.' The solo vocalists were Miss Agnes Nicholls, Mr. Charles Saunders and Mr. Wilfrid Platt.

The Dulwich Philharmonic Society gave a concert on February 1 in the Crystal Palace Concert room, when Mendelssohn's 'Athalie' occupied the first part of the programme. The solo parts were interpreted by Mrs. Henry J. Wood, Miss Norah Newport and Miss Edith Miller. Mr. Charles Fry was once more heard in the recitation part, and both choir and orchestra rendered efficient service. The feature of the second part was the performance of Mr. Joseph Holbrooke's symphonic setting for orchestra and chorus of Keats's 'Byron.' Mr. Arthur Fagge conducted.

The first public concert of the Southwark Choral Society took place at the Town Hall, Lavender Hill, on February 10, when the greater part of the programme was devoted to 'Hiawatha's Wedding-feast' and the 'Death of Minnehaha.' The choral portions were sympathetically rendered by the members of the Society, indicating the results of careful training by the conductor, Dr. Madeley Richardson. The solo vocalists were Miss Beatrice Spencer, Mr. G. Schmedes and Mr. Foxton Ferguson.

The members of the Philomel Choral Society gave their first concert on February 10 in the Hall of the Blind School, Avenue Road. Goring Thomas's cantata 'The Sun-worshippers,' and Gade's 'Spring's Message,' as well as Faning's 'The Vikings' and Elgar's 'Spanish Serenade' were given with much expression by the choir under the spirited conductorship of Mr. Edward G. Croager.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

Vienna, February 15.

Two recent and prominent features here have been new operas by Goldmark and Smareglia. The first was 'Das Wintermärchen,' produced at the Hofoper, of which the libretto by Willner is based on Shakespeare's 'The winter's tale.' The performance with the best artists of the company was most brilliant: the principal rôles were entrusted to Mesdames Kurz and Mildenburg, and MM. Schrödter, Slezak, Demuth and Mayer. The freshness and inexhaustibility of invention of the composer, now advanced in years, caused general astonishment, as did also his wealth of beautiful melody, animated rhythms, and the important part played by the chorus throughout the work, in addition to the magnificent orchestral colouring and the impressiveness of the stage action. Less striking was Smareglia's opera (libretto by Ulica), in which Mesdames Oberländer and Drill-Oridge and MM. Hofbauer and Spiwak sustained the principal parts. This work, by a native composer, was well rendered under the direction of Capellmeister Baldreich, and met with a friendly reception.

At the Opera House ballets of late have been rare; but a new one by Hassreiter, entitled 'Das Urtheil des Paris,' the music by Stoktz, caused, however, little excitement. More successful was the performance at the 'Jubilee' Theatre of Puccini's 'Manon Lescaut,' in which Fraulein Oberländer was admirable as the principal character. All who were acquainted with Massenet's celebrated opera of the same name were busy mentally comparing the two works.

Music by Claude Debussy has been much in evidence here. The Concert Society gave the symphonic poem 'La Mer,' but it was not at all to the taste of the audience, while the Conservatoire, by its performance of the cantata 'La Demoiselle élue,' did not earn much thanks: the work was found poetic but tedious. César Franck's 'Chasseur maudit' and the highly interesting Variations on a merry theme of J. Adam Hiller for orchestra, by Max Reger, performed at the Philharmonic concerts, gave greater pleasure. The latter composer has begun to write in a clearer, purer, and therefore more effective style.

New chamber works have been given by the Rosé Quartet: a Quartet for strings by Ernst Toch and a Sonata for violin and pianoforte by Gustav Hawranek, both of which met with approval. The composers are young and talented, so that with time and experience they will probably produce music of riper, deeper import.

An interesting concert was given on February 10 by the New Ladies' Club. The programme, consisting entirely of works composed by ladies during the past one hundred years, included no fewer than twenty-one numbers, pianoforte pieces, songs, chamber music and choruses. The composers were German, French, English, and Scandinavian. The best numbers were a 'Psalm' by Kitty von Escherich, Variations by Emma von Fischer, choruses by Else Wellner, and songs by M. L. von Aust. These works showed that ladies of the present day are more skilful in the art of composition than were their predecessors.

MANDYCZEWSKI.

MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

The fourth Chamber concert of the season took place in the Queen's College Hall on January 23, when, in addition to quartets sung by local ladies, the programme included a Trio for organ, violin and violoncello by Rheinberger—played by Messrs. Montagu Nathan, Arthur Bolton and F. H. Sawyer (organist)—a Trio of Beethoven's, and solos for violin and violoncello.

M. Eugene Ysaye, with Miss Phyllis Lett and Mr. Charlton Keith, gave, on February 4, a concert which formed one of the series of Phillips' Subscription Concerts. The playing of the great violinist almost reached perfection, while Miss Lett's selection of songs was admirable and worthily sung.

The Philharmonic Society's concert on February 7 comprised a very varied miscellaneous selection of music, including, for the orchestra alone, Beethoven's 'Egmont' overture, the prelude to Wagner's 'Tristan and Isolde,' Debussy's 'L'après-midi d'un faune' and Sullivan's overture 'Di Ballo.' The choir distinguished itself very favourably in Mozart's 'Splendente te, Deus' and Mendelssohn's 'Hear my prayer.' The very admirable soloists were Madame Agnes Nicholls, Dr. Lierhammer and Mr. Boris Hambourg. The two last named appeared for the first time in Belfast, and their performances were greatly admired.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

Messrs. Harrison's third Popular Concert attracted a crowded audience to the Town Hall on January 20. As Mr. McCormack, the new Irish tenor, was unable to be present owing to indisposition, his place was taken at a moment's notice by Mr. Walter Hyde, an excellent substitute, who has since made his mark at the English performances of the 'Ring' at Covent Garden. The other vocalists were Madame Albani, Miss Marie Stuart, the new contralto, Mr. Dalton Baker and The Alexandra Ladies' Quartet. Miss Vera Margolies was the solo pianist and Mr. Victor Marmont accompanied. The death of Mr. Thomas Harrison on the previous day prevented Mr. Percy Harrison, his nephew, and director of the Harrison Concerts, from being present at the concert. Mr. Thomas Harrison, who was in his ninetieth year, was closely connected with the musical doings of Birmingham since he first became a local citizen in the year 1844.

The Birmingham Temperance Philharmonic Choral Society gave a popular concert in the Town Hall on January 27, under Mr. W. G. Proverbs' able conductorship. The choir only needs strengthening in the male-voice department to make it an evenly-balanced body of voices. Great advance was shown in the important matters of phrasing and light and shade, and a fine quality of tone especially marked the rendering of Cooke's 'Strike the lyre,' Pinsuti's 'Good-night, beloved' and the choral fantasia on Wallace's 'Maritana.' Miss Nellie Finch, Miss Grace Ivell and Mr. Sidney Stoddard, all local artists of exceptional artistic gifts, were the solo vocalists. A great success was achieved by the Spanish violinist Señor José Solér Gomez.

The Birmingham Choral and Orchestral Association, conducted by Mr. Joseph H. Adams, gave in the Town Hall on February 1 an interesting revival of Mr. J. F. Barnett's 'Paradise and the Peri,' originally produced at the Festival of 1870. The whole performance reflected great credit on the executive, the choir especially distinguishing themselves in the realization of a beautiful tone and dramatic delivery. The orchestral accompaniments were rendered with care and with due regard to the singers, while artistic help was given by the soloists, Madame Aston, Miss Anna Williams, Mr. Joseph Cheetham, a tenor new to Birmingham, and Mr. Thomas Howell.

At the Birmingham City Choral Society's second concert of the season, given in the Town Hall on January 30 under Mr. Thomas Beecham's conductorship, the principal work of the evening was Elgar's 'King Olaf.' The choir are entitled to much praise for the arduous work that fell to their share in having to contend against the strenuous playing of the orchestra. Miss Norah Newport sang, in the absence through indisposition of Madame Blanche Marchesi, the other principals being Mr. Anderson Nichol and Mr. Ernest Groom.

The Annual Welsh Concert given under the auspices of the Welsh Calvinistic Methodist Church took place in the Town Hall on February 5, in the presence of a large and enthusiastic audience. The choir—on this occasion augmented to seventy voices—gave, under Mr. William Morris's conductorship, a number of part-songs with excellent artistic results, especially in German's 'O peaceful night,' Emlyn Evans's 'Ye captive tribes' ('The Captivity') and James's 'Land of my fathers.' Miss Gwladys Roberts created an extraordinary impression with her luscious voice and fascinating style. Miss May John, the possessor of a light but pleasing soprano voice, Mr. David Ellis and Mr. David Evans completed an excellent cast of principals. Mr. Charles Collier contributed several solos on the harp and also led

his band of harps, and Mrs. W. G. Roberts was a reliable accompanist.

Herr Max Fiedler, the distinguished Hamburg *chef d'orchestre*, made his first appearance here with the Hallé Orchestra at the Town Hall on January 20, in connection with the newly-formed Birmingham Orchestral Concerts. He created a remarkable impression by his masterly performance of Brahms's C minor Symphony and Strauss's 'Tod und Verklärung.' The vocalist was Miss Tilly Koenen. Mr. Henry J. Wood and the Queen's Hall Orchestra provided an excellent programme at the concert on February 3, the chief features being Mozart's G minor Symphony, Strauss's 'Till Eulenspiegel' and Schumann's Pianoforte concerto, with Madame Marie Fromm as the soloist.

The fifth concert of the season promoted by the Birmingham Concerts Society was given in the Town Hall on February 4, under Mr. George Halford's conductorship. The best result centred in the fine performance of Schumann's E flat symphony (the 'Rhenish') and Saint-Saëns's 'Le rouet d'Omphale.' Herr Ferencz Hegedus—who introduced a beautiful Violin concerto by Tartini with fine cadenzas by Emmilio Pente—created a marked impression by his artistic playing.

Messrs. Mark, Jan and Boris Hambourg gave a matinée at the Prince of Wales Theatre on February 11, at which the only concerted piece was the *Andante* and *Scherzo* from Mendelssohn's D minor Trio, most exquisitely rendered. The audience was most enthusiastic, and nearly every item was encored!

The Birmingham Choral Union gave an excellent performance of the 'Messiah' in the Town Hall on February 15, under Mr. Thomas Facer's baton. Mr. C. W. Perkins presided at the organ, and the principals were Madame Laura Taylor, Miss May Seiber, Mr. Alban J. Cohen and Mr. William Evans.

The fourth and last Max Mossel Drawing Room Concert of the season was given at the Grand Hotel on February 13. The Max Mossel String Quartet gave excellent renderings of two String quartets—Schubert's in D minor and Dvorák's in F major (Op. 96). Mr. Leonard Borwick was the solo pianist, and Madame Minadieu the vocalist. Mr. G. H. Manton ably accompanied.

The Birmingham Victoria Male Choir gave its annual concert in the Town Hall on February 8 with great success. The choir never sang better. Special mention should be made of the effective rendering of Protheroe's 'Spartan heroes,' Janin's 'King of worlds,' Rooke's 'Eventide' and De Rillé's 'The destruction of Gaza.' The solo vocalists were Madame Aston, Miss Grace Ivell and Mr. John Child. Mr. John Northwood conducted.

The Birmingham Festival Choral Society gave an interesting 'Mozart' concert in the Town Hall on February 20, under Dr. Sinclair's exhilarating conductorship. The great feature was the first performance here of Mozart's Grand Mass in C minor. The chorus sang finely throughout, and the vocalists were Miss Agnes Nicholls, Miss Carrie Siviter, Mr. Lloyd Chandos and Mr. Robert Radford. Mr. C. A. Perkins presided at the organ. The second part of the programme included Mozart's Motet No. 3, 'Glory, honour, praise and power.'

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

There was a large audience at the Victoria Rooms on January 25, when one of the Popular Concerts was held. Under the able direction of Mr. George Riseley the Society of Instrumentalists, with the aid of local professional musicians, interpreted several compositions: some well-known favourites, others being heard in the city for the first time. Special interest was felt in respect to Mozart's Violin concerto No. 7, which was introduced to the public a short time ago, Mr. Harold Bernard playing the solo instrument, the four cadenzas introduced having been written by him for the performance. The other unfamiliar work presented was the Viennese Dances by Beethoven. Of these, six were performed, the remaining five being reserved for the next concert. Other works were Mendelssohn's 'Calm Sea and Prosperous Voyage' overture, two movements from Massenet's 'Scènes pittoresques,' the *Waltz* and *Pizzicati* from 'Sylvia' (Délibes), 'Sous le balcon,' for strings (R. Wüerst), and the overture to 'Marta.' These compositions were agreeably rendered, and were highly appreciated by the hearers. The vocalists were Miss Madeline Applegate and the Apollo Glee Singers (Messrs. Gay, Monks, Davey and Thomas), whose efforts were well received.

The Clifton Quintet at its concert on February 6 gave an excellent performance. The players were Messrs. Herbert Parsons (pianoforte), Maurice Alexander and Hubert Hunt (violins), Ernest Lane (viola), and Percy Lewis (violoncello). In March last, Debussy's String quartet in G minor was introduced, and obtained such a cordial reception that it was repeated on this occasion, and again gratified the audience. Messrs. Parsons and Lewis displayed their ability in Rachmaninov's Sonata in G minor (Op. 19) for pianoforte and violoncello, and Mr. Parsons contributed Chopin's Fantasia in F minor (Op. 49). The other work included in the scheme was Brahms's Pianoforte quartet in A (Op. 26).

On February 8 an immense audience assembled at Colston Hall for the third concert of the Bristol Choral Society. The choir and band numbered upwards of 500 performers, and Mr. George Riseley directed the performance of two works which were received with much enthusiasm—Max Bruch's 'Lay of the Bell' (soloists, Madame Esta d'Argo, Miss Frederica Richardson, Mr. Lloyd Chandos and Mr. Harry Dearth) and Parry's 'Pied Piper of Hamelin' (soloists, Messrs. Lloyd Chandos and Harry Dearth). Both cantatas were admirably performed, especially the second, in which the choir was highly successful in its interpretation of the picturesque production.

The second concert of the Bristol Symphony Orchestra was held at the Victoria Rooms on February 12. Formed during the past twelve months, the Society includes professional players of Bristolt with some from Bath, the concerts being conducted by different musicians. On this occasion Mr. A. H. Peppin, music-master at Clifton College, was the conductor. There was a numerous attendance, and considerable enthusiasm prevailed in respect of some of the compositions performed. Beethoven's seventh Symphony, Wagner's Prelude to 'Die Meistersinger' and 'Ride of the Valkyries,' and Tchaikovsky's Valse from the opera 'Eugen Onegin' and 'Marche Slave' (Op. 31) formed the chief features of the programme. Miss Edith Evans, the vocalist of the evening, effectively rendered Schubert's 'Die Allmacht' and 'Senta's ballad' from the 'Flying Dutchman.'

Liberal patronage was accorded to the concert in aid of the Postmen's Benevolent Fund, held at the Victoria Rooms on February 14. Among those who took part were Miss Nellie Ellis, Miss Ethel Hook, Mr. Frank Webster and Mr. Dan Price (vocalists), and Miss Marjorie Evans (the child violinist), with Mr. W. E. Fowler (accompanist). The performance was of a gratifying character, and several extras had to be given through the persistent applause.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

At the Antient Concert Rooms, on January 23, the Dublin Philharmonic Society gave its first concert under the conductorship of Mr. Charles Marchant, organist of St. Patrick's Cathedral. The works performed included Coleridge-Taylor's 'Hiawatha,' Mendelssohn's 'Hear my prayer' (soloist, Miss Emilie Martyn) and Beethoven's 'Hallelujah' chorus ('Engedi'). In the absence of an orchestra the accompaniments were admirably played by Mr. Arthur Oulton. The choir, numbering upwards of 200 voices—formed partly from the recently disbanded Orpheus Choral Society — proved to be quite worthy of the occasion, and excellent work will be expected of them. Solos were sung by Miss Emilie Martyn, Mr. Dan Jones and Mr. Vine Sanderson.

On February 5 the Dublin Glee Singers, our oldest established Choral Society (conductor, Mr. Joseph Seymour), gave the first concert of their thirteenth season at the Antient Concert Rooms. An attractive programme of

unaccompanied glees, madrigals and part-songs was well sung by the choir. Mr. Clyde Twelvetrees (solo violoncello), Mr. John G. Carroll (vocalist) and members of the Society were the soloists. Dr. Jozé and Madame Nolan O'Connell were the accompanists.

The North City Choral Society (conductor, Mr. George Harrison) gave a concert in the Rotunda Rooms on February 10, at which Schubert's 'Song of Miriam' (soloist, Miss Madeline Macken) and Mendelssohn's 13th Psalm (soloist, Miss Daisy Love) were the chief features. Miss Marie Dowse was the solo violinist, and Messrs. H. V. Love and J. V. Love played the organ and pianoforte accompaniments respectively.

Recitals have been given at the Royal Dublin Society by Mr. A. H. Fricker, organ (Bach's Toccata and Fugue in C, &c.), the Brodsky Quartet (Mendelssohn's String quartet in E flat, Op. 44, No. 3, Schumann's Quartet in A major, and, with Mr. Clyde Twelvetrees, Schubert's String quintet, Op. 153), Miss Annie Lord, pianoforte (Bach's Prelude and Fugue in C sharp, Brahms's 'Handel' Variations, Beethoven's Sonata in E flat, Op. 31, No. 3, &c.), and Mr. Herbert Walton, organ (Mozart's 'Clock' fantasia, Bach's Passacaglia, &c.).

The Sunday Orchestral Concerts, under Dr. Esposito's spirited conductorship, seem to be firmly established in popular favour. During the month Madame de Vere Sapio, Mr. Joseph O'Mara and Miss Agnes Nicholls have given their services as soloists, and attracted very large audiences.

The Dublin Orchestral Society gave the first concert of its tenth season on February 13. Her Excellency the Countess of Aberdeen with a large party was present. The band, under Dr. Esposito, played Nicolai's 'Merry Wives of Windsor' overture, Bach's Brandenburg Concerto No. 3, in G, for strings, Beethoven's seventh Symphony, and Tchaikovsky's 'Casse Noisette' suite.

M. Eugene Ysaye gave a violin recital on February 3, assisted by Mr. Charlton Keith, pianist, and Miss Bingham Hall, vocalist. On this his second visit to Dublin the distinguished violinist's magnificent playing was greatly appreciated. The programme included Handel's Sonata in G minor and Mozart's Concerto in G major.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

At the eleventh of Messrs. Paterson & Son's Subscription Concerts, on January 27, Mr. Moonie's Choir was engaged. The interesting programme comprised Act II. of 'Tannhäuser' and Scene 5, Act III., of 'Die Meistersinger,' being the first concert performances in Scotland of these excerpts from Wagner's operas. The singing of the choir was throughout a splendid exhibition of cultured choral art—the balance of parts, the flexibility and purity of tone, together with the alert responsiveness to the demands of the conductor (Mr. J. A. Moonie), being admirable. The principal soloists were Madame Ella Russell, Mr. Edward Davies, Mr. Lewys James and Mr. Arthur Winckworth. In the concerted music valuable help was rendered by Miss Amy Gallon (a member of the Choir), Mr. J. Davies, Mr. W. Harvey, Mr. E. Lucas and Mr. S. P. Malcolm.

The programme for the twelfth and last concert of the series, on February 3, was by plébiscite vote. The works selected for performance were Tchaikovsky's E minor Symphony, 'The Ride of the Valkyries' and the 'Tannhäuser' and 'Der Freischütz' overtures. Mr. Edouard de Reszke, the vocalist, roused the audience to enthusiasm by his renderings of the 'Catalogue' song from 'Don Giovanni,' Vulcan's song from Gounod's 'Philémon et Baucis,' Schumann's 'The Two Grenadiers,' and the Serenade from Gounod's 'Faust.'

On January 28 the Edinburgh String Quartet gave fine performances of works by Mozart (in E flat), Brahms (in B flat, Op. 67) and Beethoven (in G, Op. 18, No. 2).

At the third Harrison Concert, on February 1, Madame Albani and Mr. John McCormack were the chief attractions. The other members of the party were Miss Marie Stuart, Mr. Dalton Baker, Miss Vera Margolies (pianist) and the Alexandra Ladies' Quartet. Mr. Victor Marmont accompanied.

The programme for the third of the University Historical Concerts, given on February 6, was entitled 'A Concert of Music for the Organ in combination with the orchestra, and orchestral instruments.' Handel, Mozart, Mendelssohn, Adolf Fischer, Liszt, Rheinberger, Albert Becker and Guilmant were the composers represented. The organist was Mr. Matthew Shirlaw; the band—selected from the Scottish Orchestra—was led by Mr. Henri Verbrugghen, and Professor Niecks conducted.

For the second of his present series of Chamber Concerts, given on February 8, Mr. Ernst Denhof had the assistance of the Rosé String Quartet from Vienna, and, as vocalist, Mr. Gervase Elwes. The concerted numbers included Quartets by Haydn (in E flat, Op. 64, No. 6), Beethoven (in D, Op. 18, No. 8), and Brahms's Pianoforte quintet in F minor. Mr. Elwes sang songs by Brahms, Blow, Anthony Young and Maude V. White. The accompanist was Mr. Edgar Barratt.

The second concert of the Edinburgh Amateur Orchestral Society was given on February 10, Mr. T. H. Collinson conducting. The programme comprised the overtures to 'Prometheus' (Beethoven) and 'Stradella' (Flotow), Haydn's Symphony in E flat, 'Spring-time,' by Svembjörnsson, Mozart's Concerto in E flat for two pianofortes, and a pianoforte duet, 'Variations on a Theme of Haydn,' by Brahms. The pianists were Mrs. William Younger and Mr. R. F. M'Ewen. Mr. A. Betts Brown was the vocalist.

Notice of the Jubilee celebrations in connection with the Edinburgh Choral Union must be deferred till next month.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

At the thirteenth classical concert, on January 28, the Choral Union and Scottish Orchestra gave a fine performance of the second act of 'Tannhäuser' and a selection from the third act of 'Die Meistersinger.' The choral portion of the works was sung with excellent effect, and the eleven solo vocalists included such experienced artists as Madame Ella Russell and Messrs. Edward Davies, Lewys James and Arthur Winckworth.

A special interest was attached to this concert, inasmuch as Mr. Joseph Bradley made his last appearance as conductor of the Choral Union. Such an occasion cannot be allowed to pass without placing on record the admirable service Mr. Bradley has rendered to the cause of choral music in Glasgow during his twenty years' connection with the Choral Union. With that body he has achieved many triumphs, thereby raising the status of the Society almost to the level of some of the English festival choirs. Mr. Bradley has been the recipient of many tokens, tangible and otherwise, of the esteem in which he is held here. On January 22 a banquet in his honour was given by members and friends of the Choral Union, when a cheque for £200 was presented to him, and on January 29 the ladies of the choir entertained Mr. and Mrs. Bradley at a reception and dance, when they presented Mrs. Bradley with a handsome piece of jewellery. Some biographical notes on Mr. Bradley will be found on p. 164.

The last Classical Concert of the season took place on February 4, when a first performance here of Handel's Concerto Grosso in B minor and two movements of Mozart's Horn concerto in E flat (Mr. A. E. Brain, soloist) was given. The programme likewise included Tchaikovsky's Fourth symphony and the 'Meistersinger' overture. As solo vocalist, Mr. Edouard de Reszke proved a great attraction. The annual 'plébiscite' concert on February 8 brought the Choral and Orchestral Union's present season to a close. With the exception of Strauss's 'Ein Heldenleben'—which headed the poll, although it was not included in the programme!—the pieces chosen were almost identical with past plébiscite selections, viz., Beethoven's fifth Symphony and the Leonora No. 3 overture, the Ballet Air in G from 'Rosamunde,' Mendelssohn's music to 'A midsummer night's dream' and the overture to 'Tannhäuser.'

On February 6 the Lansdowne United Free Church Musical Association, conducted by Mr. J. E. Hodgson, gave a highly successful rendering of Mendelssohn's 'Elijah.' Excellent work was done by the chorus and soloists, Mr. Joseph Lycett singing the music of the Prophet with

fine dramatic effect. A very efficient orchestra, led by Mr. R. Daeblitz, with Mr. C. C. Dawson at the organ, supplied the accompaniments.

Mr. Maclean Borthwick, a local baritone vocalist with high artistic aims, gave his third recital on February 10. A somewhat unique programme included no fewer than twenty-two songs, all by British composers; of these Granville Bantock's six 'Jester' songs and Dora Bright's settings of six songs from Kipling's 'Jungle Book' were brought to a first hearing in Glasgow. Another novelty on the programme was Parry's 'Partita' in D minor for violin and pianoforte, capitally played by Miss Bessie Spence and Mr. A. M. Henderson, the latter giving also three movements from D'Albert's Pianoforte suite in D minor. On February 12 the Athenæum Choral Society, under Mr. Alfred Heap, gave a praiseworthy performance of Elgar's 'The Banner of St. George,' in addition to some carefully-chosen madrigals and glees.

The students of Nôtre Dâme Training College—an institution possessing an unbroken record of excellent choral achievements—gave three public concerts on February 19, 20 and 21. In addition to some vocal solos and instrumental selections, the programme included Wilfred Bendall's 'The Lady of Shalott,' von Holst's songs from 'The Princess,' part-songs by Elgar and Miss Macirone, and Somervell's song-cycle 'Wind flowers,' all of which were charmingly rendered. Von Holst's songs merit a special word of praise as they were sung with beautiful blending and great delicacy and finish.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

An interesting concert was given on February 5 by the Liverpool Symphony Orchestra, at which Herr M. Moszkowski conducted his Second Suite in G minor (Op. 47), the suite 'From foreign parts,' originally written for pianoforte duet, and the Pianoforte concerto in E (Op. 59), in which the solo part was finely played by Miss Dora Bright. The excellent playing of our local Symphony Orchestra deserves commendation, as does Miss May Currie, the vocalist of the evening.

At the eighth Philharmonic concert on January 28, Mr. Godowsky gave a poetical reading of Beethoven's Pianoforte concerto in G, to which he contributed a cadenza. His brilliantly-played second solo was Chopin's Andante spianato and Polonaise in E flat (Op. 22), orchestrated by Xaver Scharwenka. Mr. Hamish MacCunn's orchestral ballad 'The ship o' the fiend' was performed for the first time at these concerts. Dr. Cowen also conducted Mendelssohn's 'Italian' Symphony. The vocalist was Mr. John McCormack, and the choir had the rare compliment of an encore for their singing of Dr. Wood's part-song 'How sweet the moonlight sleeps.' The ninth concert, on February 11, was devoted to Schumann's 'Paradise and the Peri' and Act 2 of 'Tannhäuser,' two works which together required no fewer than ten principal and sub-principal vocalists, including Miss Gleeson-White, Miss Lillie Wormald, Madame Lakin, Mr. Samuel Masters, Mr. F. Braun, Mr. Frederic Austin, Mr. H. Earle and Mr. W. Wheatley, together with Messrs. H. Evans and A. Weber, two local singers who did well.

The death of Mr. Carl Courvoisier is recorded with regret. Well known as a violinist and teacher, he was born at Basle in 1846, studied under David, E. F. Richter, Kiel, and Joachim. Before settling in Liverpool he had had considerable experience as conductor of theatre-orchestras on the continent. The Schiever Quartet, in which Mr. Courvoisier played the viola, has suffered a heavy loss in the death of this amiable and accomplished musician.

On February 8, the Liscard Orchestral Society, which, under Mr. Philip Smart's direction, is doing good work, gave an interesting performance of Handel's Organ concerto in G minor, in which the solo part was skilfully played by the Rev. J. Nankivell. So rarely are organ concertos heard with orchestral accompaniment that it is hoped the Society will repeat the experiment. The orchestra of sixty performers (led by Mr. T. Rimmer) performed Rubinstein's 'Feramors' ballet-music and Wagner's 'Rienzi' overture. Miss Ethel Meggitt was an acceptable vocalist.

At the 143rd concert of the Società Armonica on January 22 the principal orchestral pieces were Bach's Overture in C, Dvorák's 'Heldenlied' and Tchaikovsky's 'Casse-Noisette' Suite. Beethoven's Pianoforte concerto in C minor was well played by Miss Lilian Risque, and a young soprano, Miss Edna Thraves, made a distinctly favourable impression by her singing.

Mr. Albert E. Workman, who is re-establishing high-class subscription concerts in Bootle, gave a preliminary concert on January 27, at which Mrs. Henry J. Wood, Mr. Willy Lehmann (violoncello) and Mr. Arthur Cooke (pianoforte) assisted.

At the fourth Ladies' Concert of the Orchestral Society on February 15, Sibelius's 'Varsang' or 'Spring song' (Op. 16) was performed, and Brahms's Violin concerto, solo by Mr. Alfred Ross. Mr. Granville Bantock conducted. Special interest centred in the performance of Tchaikovsky's fourth Symphony, conducted by Mr. Landon Ronald. The vocalist, Miss Grainger Kerr, sang with much acceptance J. S. Bach's Cantata for contralto 'Sound your knell, blest hour of parting,' a quaint and characteristic Bach air with a suggestive bell obbligato. Miss Kerr also sang three musicianly songs, with orchestral accompaniment, by Mr. F. C. Nicholls, a local composer.

The fourth and final concert of an interesting series of Chamber Concerts in the Birkenhead Town Hall was given under Mr. Lawrence Atkinson's direction on February 18, when Madame Sobrino sang and Mr. Joska Szigeti played Max Bruch's Violin concerto in G minor.

MUSIC IN LUTON.

(FROM A CORRESPONDENT.)

Few towns in the home counties are more often ignored in the musical world, yet, paradoxically, are better provided with good musical societies, than Luton. The borough that provides straw hats for half the world possesses an old-established Choral Society, an Orchestral Society, and at least two other musical societies that annually perform works which are often beyond the capacity of the average choral society. Special attention is merited, however, by the concert given by the Luton Choral Society on February 5. Invoking the aid of Mr. Henry J. Wood and a considerable portion of the Queen's Hall Orchestra, the Society presented to an audience of 1,000 people the most remarkable programme of music that has ever been heard in the local Plait Hall. In the unusual circumstances, orchestral numbers predominated. The only choral works were Dr. A. Herbert Brewer's ballad 'Sir Patrick Spens,' conducted by the composer, and Sir Hubert Parry's ode 'Blest pair of Sirens,' conducted by Dr. Fred Gostelow. So excellent was the choir that Dr. Brewer, who was loudly cheered, stated that he had not previously heard a better rendering of his ballad.

The orchestral performances were equally brilliant. Every item of a long programme was splendidly interpreted and greeted with enthusiasm. Perhaps never before has Mr. Wood enjoyed so moving a reception in the provinces. Mr. Fred Gostelow, who, through eight years' of strenuous work as honorary conductor, has raised the Society to its present prosperity and perfection, also enjoyed a remarkable demonstration during the evening. He performed the solo part in Saint-Saëns's Pianoforte concerto in G minor with all due brilliancy, and was enthusiastically recalled. Vocal solos were contributed by Mrs. Henry J. Wood and Mr. Montague Borwell. The instrumental selections included Sibelius's symphonic poem 'Finlandia,' two of Brahms's 'Hungarian' Dances, Bach's Aria on the G string, and Schubert's ballet music from 'Rosamunde.'

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

It somewhat detracted from the whole-heartedness of spirit that characterized the Hallé Jubilee Concert on January 30, that Dr. Richter was compulsorily absent, he being engaged in conducting the 'Ring' performances in London. His place, however, was again effectively filled by

Mr. Franz Beidler. As on the same date in 1858, the 'Der Freischütz' overture opened the concert, and the 'Jubilee' overture, both by Weber, closed it. The audience rose when the National Anthem *finale* of the overture was reached; and, when the opportunity came, crowned their loyalty with their enthusiasm. A bust of Sir Charles Hallé was placed conspicuously at the front of the platform. The symphony was Schubert's 'Unfinished.' Miss Irene Scharrer made a powerful impression in her playing of the Saint-Saëns Pianoforte concerto in G minor, of three Chopin Studies, and of a Scherzo by D'Albert, the last named as an encore. Mr. Herbert Brown was the vocalist. Prior to the concert a social gathering of the members of the Orchestra was held, to which were welcomed three of the members of the original orchestra—Mr. Jacoby (violin), Mr. Ambrose Lee (violin), and Mr. Edward de Jong (flute).

Tchaikovsky's 'Pathetic' symphony came to its fourteenth performance at the concert of February 6; the other orchestral pieces being the Prelude and Liebestod from 'Tristan and Isolde,' and Liszt's symphonic poem, 'Tasso.' Master Ernst Lengyel, the solo pianist, startled us all with his display of musical appreciation as well as of technical skill in his performance of the Saint-Saëns Concerto in E flat, Bach's Chromatic Fantasia and Fugue in G, and, for an encore, Beethoven's Rondo (Op. 129).

Dr. Richter resumed the conductorship at the concert of February 13, and secured a delightfully inspiriting rendering of the Beethoven Symphony in A. The anniversary of Wagner's death was commemorated by the performance of his 'Faust' overture; and with the singing by Mr. Plunket Greene of the Hans Sachs air, 'Was duftet doch der Flieder.' Mr. Willy Hess played Joachim's Violin concerto in D minor and the familiar *Adagio* of Spohr's No. 9 Concerto, Op. 55.

In the absence of Dr. Richter and Mr. Franz Beidler, Mr. Granville Bantock conducted at the concert of February 17. The programme included the 'Beatrice and Benedict' overture of Berlioz, the orchestral arrangement of Debussy's Suite in G, and Dvorák's Symphony 'From the New World.' Madame Dora Bright played Mr. Moszkowski's Pianoforte concerto in E (Op. 59), the composer conducting, and Miss Nora Meredith was the vocalist.

At the concert of February 20, Mr. Granville Bantock's 'Omar Khayyam' (Part I.) was performed, the composer himself conducting. The principals were Madame Ada Crossley, Mr. John Coates and Mr. Hubert Brown. The performance was probably the best to which Mr. Bantock has listened. The crowded audience gave a sympathetic welcome to the composer, and recalled him again and again at the close of the performance.

At the afternoon recital of the Gentlemen's Concerts on February 5, Mr. Robert B. Gregory—a native of Manchester, who has studied on the Continent—exhibited much technical skill as a pianist in playing Bach's Chromatic Fantasia and Fugue, two of Schumann's 'Kreisleriana,' Chopin's Andante Spianato and Grand Polonaise in E flat (Op. 22), and—for the first time in this country, so it was announced—four Charakteristische Stücke by Heinrich Wottawa. The Blackpool Glee and Madrigal Society upheld its fine reputation in the rendering of choruses and part-songs under the conductorship of Mr. Herbert Whittaker.

The programme of the Brodsky Quartet concert on February 4 consisted of Schumann's Quartet in A (Op. 41, No. 3), Mozart's Pianoforte quartet in G minor, and Schubert's String quintet in C (Op. 163). Mr. R. J. Forbes was at the pianoforte in the Mozart quartet and Mr. Leo Smith was second violoncello player in the quintet. At Mr. Brand Lane's concerts of February 1 and 15, the following artists appeared: Miss Mabel Manson, Miss Phyllis Lett, Madame Mary Conly, Miss Carmen Hill, Mr. Thorpe Bates and Mr. Plunket Greene (vocalists), Miss Evelyn Suart (pianoforte), and Mr. Mischa Elman (violin). In playing the Wilhelmj arrangement of Schubert's 'Ave Maria,' Mr. Elman, no doubt intentionally, as well as gracefully, honoured the memory of the distinguished violinist who has recently passed away. Mr. Arthur Catterall achieved honour in his own country at the Promenade Concert of January 25, when he played the first movement of Goldmark's Violin concerto (Op. 28), Ernst's 'Airs Hongrois,' and one of Fiorillo's Studies. Miss Annie Worsley was the vocalist. The orchestral selections included Bizet's overture to Sardou's 'Patrie,' the same composer's 'L'Arlésienne' suite, two movements from Goldmark's 'Rustic wedding' symphony, Mendelssohn's 'Ruy Blas' overture, and Elgar's 'Pomp and circumstance' march (No. 1, in D). At the concert on February 8, Sterndale Bennett's 'Naïads' overture was worthily played, in addition to Massenet's suite, 'Scènes pittoresques,' Glinka's Slav fantasia, 'Komarinskaya' (dance song), and the overture to 'Le domino noir.' A so-called 'Discourse' between flute, oboe and clarinet by Val Hamm proved a popular feature; but Gabriel Pierné's Concertstück for harp and orchestra—the harp extremely well played by Mr. Charles Collier, of the Hallé Orchestra—is made of more sterling stuff. The principal feature of the programme of the Vocal Society's concert on February 5, was Mendelssohn's 'First Walpurgis night,' with the director, Dr. Henry Watson, at the pianoforte.

The second of four French concerts was given on February 11. M. Henry Février, the modern composer introduced, is a versatile writer. An opera of his, 'Roi Aveugle,' was produced at the Opéra Comique in 1903. At this concert the following compositions of M. Février were performed: A Pianoforte trio — by Messrs. Battala (pianoforte), Villers (violin) and Bazelaire (violoncello), the *Andante* from a Sonata for pianoforte and violin, two short pieces for violoncello, and a Nocturne and a Valse caprice for pianoforte solo. All these works showed nervous warmth of feeling as well as musicianly skill; but it is as a song composer that M. Février seems specially to excel. Some of these, nine in number, that were sung by Madame Mantelin (soprano) and Mr. Baehrens (baritone) were strikingly effective from an emotional point of view.

Mr. Egon Petri, Professor at the Royal Manchester College of Music, gave on January 27 the first of four recitals of Beethoven's Sonatas. At the second, on February 10, as at the previous performance, the large Whitworth Hall of the Victoria University was crowded. M. Petri's magnificent technical display excited great interest. In another direction Mr. Edward Isaacs set himself a not less trying task in his pianoforte recital on January 29, when, in addition to three cleverly-written pieces of his own composition, a Staccato-Caprice, a Rêverie, and a Scherzo-Fantaisie—he played Liszt's Sonata in B minor and Rubinstein's Theme and Variations (Op. 88).

MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

First performances in Newcastle of Brahms's Second symphony, Debussy's 'L'après-midi d'un Faune' and Sibelius's suite 'Finlandia' were given by the Queen's Hall Orchestra on February 4, under the direction of Mr. Henry J. Wood. Unfortunately a condemnation of the exit arrangements on the occasion of the granting of the Town Hall license created a scare, which had an adverse effect upon the sale of tickets, and added another difficulty to the many which seem to prevent the establishment of a series of orchestral concerts here. As the Town Hall cannot be guaranteed for next season, and as there is no other available building, many musical arrangements must be held in suspense. Such a state of affairs is lamentable.

On the following evening the concluding concert of the Classical Concert Society was devoted to a superb pianoforte and violoncello recital by Miss Johanne Stockmarr and Professor Hugo Becker, who played sonatas by Beethoven and Brahms.

At the third Harrison Concert, on February 7, the vocalists were Madame Albani, Miss Marie Stuart, Mr. Dalton Baker, and Mr. J. McCormack, Miss Vera Margolies being the solo pianist. Three effective and pleasing 'Meditations,' composed by Mr. Alfred Wall for violin and pianoforte, were performed by the composer and Herr Oppenheim at the concert of the Newcastle Musical Society on February 12; Brahms's Pianoforte quartet and a Haydn String quartet were also performed, and Canon Hughes was an acceptable vocalist.

Dr. John Warriner has been elected a Member of the Faculty of Music in the University of London.

MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The performance of Coleridge-Taylor's 'Hiawatha' by the Nottingham Sacred Harmonic Society on February 6 proved a great success. The delightful orchestral effects received ample justice, and the choral numbers were admirably sung. Mr. Allen Gill ably conducted a work which was most enthusiastically received—no small share of the happy result being due to his able guidance. The soloists were Miss Ethel Lister, Mr. Maxwell and Mr. Dan Price; and Mr. Lyell Taylor was an able leader of the band.

The Retford Choral Society, under the baton of Mr. H. C. Andrews, gave a performance of Mendelssohn's 'Hymn of Praise' and Elgar's 'Banner of St. George' on February 6. The orchestra and chorus, which numbered 160 performers, gave a good account of themselves. The soloists were Madame Lucie Gillespie, Miss Dorothy Jenkinson and Mr. S. Hempsall, all of whom ably assisted in obtaining a careful and satisfactory rendering of the two works.

The Riddings and District (Derbyshire) Choral Society gave a successful and effective performance of Handel's 'Judas Maccabæus' on February 19. The soloists, who rendered valuable assistance, were Miss Olive Clare, Miss Gertrude Pegg, Mr. H. Beaumont and Mr. Harry Horner. The band, ably led by Mr. W. Whitehead, and chorus, numbered over one hundred performers. Mr. C. Cotton conducted in an efficient manner, Miss Alton was the pianist, and Mr. Munks presided at the organ.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The second series of municipal competitions organized by the Sheffield Sunday School Union was held in the Montgomery Hall during the week commencing February 3. In the choral competitions a remarkable advance was noticeable in the quality of the singing as compared with the efforts of a year ago. The contest for senior choirs, which brought forward some admirable choral singing, finally resulted in the victory of the Tabernacle Choir (conductor, Mr. W. H. Dawn), who sang Coward's 'Lord, Thou art good,' and Rogers's 'The river floweth strong.' The classes for ladies'-voice choirs, male-voice choirs, and mixed quartets also produced some artistic and refined choral effects, and the junior choirs proved that excellent work is being carried on in the free churches of the city. The sight-singing tests were severe. That for choirs was an anthem with numerous modulations and a short fugue, the whole unaccompanied, specially written by Mr. C. Jessop. The winners were the John Street Church Choir, under Mr. N. Bingham. Mr. J. A. Rodgers was the adjudicator.

The Chesterfield and District Musical Union is a progressive, enterprising choral body, numerically powerful, and full of zeal. Mr. J. F. Staton, the conductor, has done such excellent work with his material as to justify the performance of so important a work as Elgar's 'King Olaf' on February 19. The members revelled in the music, which they sang with whole-hearted enthusiasm. The soloists were Miss Eva Rich, Mr. W. Burrows and Mr. R. Charlesworth.

A performance of 'The Creation' at Owlerton Church, conducted by Mr. J. W. Marriot, and two ballad concerts in the Albert Hall, organized respectively by Mr. Percy Harrison and Messrs. Wilson, Peck & Co., must be included in a record of the month's musical doings.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

LEEDS.

The concert of the Philharmonic and Subscription series on January 29 had a programme selected by the vote of the subscribers from a list of works compiled by Dr. Richter, who conducted a fine performance of Tchaikovsky's fourth Symphony, the 'Don Juan' fantasia of Richard Strauss, the 'Lohengrin' prelude and 'Rosamunde' overture. Mr. Tivadar Nachez played the solo part in Mendelssohn's Violin concerto, and the Philharmonic chorus, under Mr. Fricker, sang Bach's motet 'The Spirit also helpeth us' and the difficult part-song of Cornelius 'Grim death,' in fine style. The Municipal Orchestra on February 1 was heard in some delightful music of the old school—Mozart's 'Don Giovanni' and 'Figaro' overtures, and a Haydn symphony, one of the Paris period, in G. These were chosen as illustrations of the period with which the local branches of the 'Home Music Study Union' was then engaged, and this concert inaugurated a new plan which has been adopted in order to make the music given at the series more thoroughly appreciated. This is to be done by prefacing each concert with a lecture, given on the previous evening, and dealing with the principal works to be heard—their structure, orchestration, and so forth. These lectures are in connection with the Municipal School of Music, the appointment of whose staff has occasioned such heartburnings among local musicians, and they are to be given by prominent professional musicians of the town. Of especial interest was a novelty introduced at this concert, an orchestral tone-picture, composed by Mr. J. Weston Nicholl, entitled 'In English seas.' There can be no doubt of the expressiveness of the music, whose surging, swaying themes and sonorous orchestration are most suggestive. Contrast is wanting to make it musically effective, but in general character it answers its description very closely indeed. A most promising young singer was introduced at this concert in Miss Blanche Tomlinson, who, though her resources can hardly be fully developed, has a fine soprano voice, very even in quality, and she uses it very artistically. At the next Municipal Concert, on February 15, Beethoven's seventh Symphony was the centre piece of the programme, one of Stanford's 'Irish' Rhapsodies, the 'Midsummer Night's Dream' and 'Meistersinger' overtures, and Tchaikovsky's 'Battle of Poltava,' being its other more important features.

The Rasch Quartet gave a concert on February 5, when Beethoven's splendid Pianoforte trio in B flat (Op. 97) was given, together with Brahms's first String quartet and movements from Quartets by Tchaikovsky and Glazounow. It is a matter for congratulation that Leeds can now boast of such capable string quartets as this and the Bohemian Quartet, which, on February 19, gave Quartets by Mozart (K. No. 590), and César Cui (Op. 68), and repeated the very interesting and beautiful quartet by Mr. Arthur Grimshaw, a Leeds musician, which was produced at these concerts three years ago. Another chamber concert of more than common interest was that given by a Leeds pianist, Miss Eisele, on February 8, when, with the help of that fine artist, the violoncellist Mr. Hugo Becker, she played sonatas by Brahms and Richard Strauss, while Mr. Becker's exceptional powers were shown in two movements of a Haydn sonata, the *Adagio* of Schumann's Violoncello concerto, and a display piece by Popper. On February 12 the Leeds Choral Union gave a concert of unaccompanied choral music, including Bach's fine motet 'Sing ye to the Lord' and Samuel Wesley's massive 'In exitu Israel.' Dr. Coward and Mr. Farrer Briggs conducted, and Mrs. Henry J. Wood, accompanied by her husband, was the solo vocalist.

A Harrison Concert on January 27, at which Madame Albani appeared, and the new tenor, Mr. J. McCormack, made his first appearance at Leeds, and one of Messrs. Haddock's Musical Evenings on February 18, when Miss de Benici was the pianist, sum up the Leeds concerts for the month. A series of performances of Sullivan's 'Iolanthe' by a local amateur society, under the direction of Mr. Percy Richardson, which began on February 18, deserves, however, to receive brief chronicle.

BRADFORD.

On January 25 the Bradford Permanent Orchestra, under Mr. Allen Gill, gave Mr. J. Weston Nicholl's symphonic poem 'Alastor,' which they had introduced among the native works played at the recent Conference of the Incorporated Society of Musicians. Like the sea-pictures referred to above, 'Alastor' is music which suggests a mood, in this case tragic and impassioned and well sustained. Two movements from Raff's 'Lenore' symphony, which is becoming rather worse for wear, were included in this concert, which was ably conducted by Mr. Allen Gill. The Subscription Concert on February 14

was, save for the 'Wanderer's storm song' of Richard Strauss, exclusively of Wagner's music. With the help of Madame Ella Russell and Mr. John Coates as soloists, the Hallé Orchestra and the chorus of the Bradford Festival Choral Society, Dr. Cowen conducted excellent performances of sundry Wagner pieces, of which the 'Grail' scene from 'Parsifal' and extracts from 'The Flying Dutchman' and 'Tristan' were the most conspicuous. On January 24 Miss Ada Sharp and Miss E. A. Atkinson gave a very interesting recital of violin and pianoforte music, including Sonatas by Beethoven (Op. 30, No. 3) and Brahms (Op. 108), and the whole of Schumann's 'Kreisleriana.' A similar concert was given by Mr. S. Midgley, with the co-operation of Mr. Catterall, the young Manchester violinist, on February 19.

OTHER TOWNS.

The Leeds Symphony Society—a body of musicians, many, if not most, of whom are engaged at the local theatres—gave a concert at Harrogate on January 29 under Mr. Julian Clifford's conductorship, the programme including some of the most popular orchestral pieces, of which Beethoven's fifth Symphony was the chief. The keenness of the players was admirable. Some slight roughness, inevitable under the circumstances, will no doubt disappear, or be greatly reduced, as they familiarise themselves with music of a more subtle type than that to which they are accustomed. On February 1 the Huddersfield Philharmonic Orchestra, an amateur organization, gave a programme selected by plébiscite and including the 'William Tell' and 'Merry Wives of Windsor' overtures, and the 'Faust' ballet music, which went well under Mr. A. Pearson's conductorship. At the Subscription Concert on February, 4 Mr. Mark Hambourg appeared, and played some Chopin pieces with his usual exuberant virtuosity, and little Vivien Chartres played violin solos with wonderful freedom of style and beauty of tone.

On January 23 Miss Gertrude Hobday gave a chamber concert in Wakefield, at which, with the help of Miss M. Clark and Mr. Hubert Withers, she gave a refined interpretation of Brahms's Trio in B, the early work as revised in his later period. On January 30 the last of the excellent Wakefield Chamber Concerts took place, Miss Kathleen Chabot's pianoforte playing being the chief feature of the programme.

The Hull Symphony Orchestra is continuing its interesting afternoon concerts, and that on February 20 was of special importance in that it included the first performance in this country of a tone-picture by Schjelderup, 'Sunrise over Himalaya,' an episode in a drama which is very suggestively treated. The whole programme on this occasion was new to Hull, and included Bizet's 'Roma' suite, a movement from Schumann's 'Rhenish' symphony, and Handel's fourth Organ concerto, which was played by Mr. J. A. Meale on the fine instrument which the Hull firm of Foster & Andrews recently built in the Queen's Hall. Mr. Wallerstein conducted.

Foreign Notes.

ANTWERP.

Jan Blockx, the Flemish composer of several successful operas, including 'La Princesse d'auberge' and 'La fiancée de la mer,' has just produced a new work at the National Theatre here. It is entitled 'Baldie,' and appears to have been cordially received.

BERLIN.

A little more than ten years ago Humperdinck wrote incidental music to the play 'Königskinder.' He now intends to write an opera, the libretto of which will be based on that play. He will therefore embody in it much, if not all, of the incidental music above mentioned.—— Great anxiety is felt for Dr. Hermann Kretzschmar, who is suffering from a severe attack of inflammation of the lungs. ——Felix Weingartner, owing to pressure of work at Vienna, was represented at two of the Symphony concerts by the conductors Robert Laug, from Hagen (Westphalia), and Leo Blech.

HAMBURG.

After many delays, which in the operatic world are not unusual, Siegfried Wagner's new opera 'Sternengebot' was produced at the municipal theatre on January 21. The impersonators of the principal parts were Madame Fleischer-Edel and MM. Birrenkoven and Dawison, and the performance under the direction of Capellmeister Gustav Brecker appears to have been excellent. The libretto, as usual, is written by the composer.

HEIDELBERG.

The Academical Vocal Society, which is now rehearsing Beethoven's 'Missa Solemnis,' under the direction of Dr. Philipp Wolfrum, has decided to devote an evening during the summer term to the compositions of Max Bruch.

MEXICO.

Ricardo Castro, director of the National Conservatory, who recently died after a short illness, was born at Durango in 1866. He studied in Europe, where he formerly gave many concerts. He returned to Mexico, and was only appointed director in December, 1906.

ROME.

Richard Strauss recently conducted, with marked success, one of the concerts of the Academia Santa Cecilia. The programme included the 'Tristan-Vorspiel,' and the 'Don Juan' and 'Tod und Verklärung' symphonic poems. The municipal authorities have voted an annual sum of £2,000 to the institution, for the organization of popular concerts to be given in the Corea amphitheatre, which will seat 5,000 persons. An Italian newspaper says that, through this undertaking, 'Rome will contribute largely towards the progress of music in Italy.'——In Gabriele d'Annunzio's new drama 'La Nave,' produced at the Argentine Theatre in January, music plays an important part. Songs and dances are introduced, at the express desire of the poet, in order to accentuate the symbolism of the piece. The music, which is said to be very interesting, is from the pen of a young composer, Giovanni Zagari, a native of Parma.

WIESBADEN.

Towards the end of January the musical section of the General Society of German Lady Teachers gave a 'Langhans evening' in honour of the composer and pianist, Frau Louise Langhans-Japha, now in her eighty-second year. The programme included songs, trios for female voices, a 'Romanze' for violin, and pianoforte solos. The venerable lady was persuaded to play two of her pianoforte pieces, and the energy she displayed was quite remarkable. Frau Japha received her first lessons at Hamburg, her native city, but in 1853 she studied pianoforte playing and composition at Düsseldorf under Clara and Robert Schumann.

The Bath Orpheus Glee Society gave its annual concert at the Assembly Rooms on February 17. The occasion was made memorable by the visit of Mr. Gervase Elwes, who most kindly came to take the solo part in Dr. Herbert Brewer's 'In springtime,' produced at last year's Leeds festival. The choir sang with great vivacity, and the work made a most favourable impression. The choir was no less successful in Elgar's well-known part-songs from the Greek Anthology, especially in 'Yea, cast me from heights' and 'After many a dusty mile.' Dr. Brewer's 'Love's philosophy' and Sullivan's 'The long day closes' were also given. Madame Amy Simpson was the lady vocalist, and the conductor, Mr. H. J. Davis, was warmly congratulated on the success of an enjoyable concert.

Mr. John Brinsmead died at his residence, Albert Road, Regents Park, on February 17, at the age of ninety-three. In recording, with regret, the death of this patriarchal manufacturer of pianofortes, it should be stated that he only survived his wife by six weeks. The seventieth wedding-day of this much respected pair was referred to in our issue of July last.

The Jubilee Number of the *Bookseller* makes its appearance in an attractive cover, one that reflects the attractive letterpress of its pages. Messrs. J. Whitaker & Sons, Ltd., of 'Whitaker's Almanack' fame, are to be warmly congratulated upon the Jubilee of their important and valuable periodical publication.

The Central London Choral and Orchestral Society performed Leoni's cantata 'The gate of life' at St. Andrew's Hall, Newman Street, on January 23. Both choir and orchestra acquitted themselves satisfactorily. The solo vocalists were Miss Ethel Lewin, Mr. Frank Tebbutt and Mr. Harry Dearth. Mr. David J. Thomas conducted.

Mr. Denis O'Sullivan died recently at Columbus, Ohio, after an operation for appendicitis. This excellent operatic baritone had no equal in interpreting Irish music, and the news of his death, at the early age of forty, has been received with genuine regret.

Mr. F. Gilbert Webb discoursed on 'The vagueness of musical nomenclature' before the Musical Association on February 18. A summary of the paper will appear in our April issue.

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either collated from local papers or furnished by correspondents.

Abergavenny. — The Choral Society gave its annual concert on February 6 in the Town Hall. A selection from Handel's 'Samson' was performed with a miscellaneous second part, which included Suppé's Overture 'Morning, noon and night in Vienna,' Scènes Espagnoles 'Sevillana,' (Elgar) and the part-songs 'In this hour of softened splendour' (Pinsuti) and 'Summer-time' (W. Griffith). The solo vocalists were Miss May Eaves, Mr. Frank Mullings and Rev. R. Spurrell. Mr. W. R. Carr conducted.

Abingdon.—The annual concert of the Musical Union took place in the Corn Exchange on February 6, when 'Hiawatha's Wedding-feast' and the 'Death of Minnehaha' were performed successfully under the spirited conductorship of Mr. H. W. Wilsdon. There was a small orchestra and the solo vocalists were Miss Euneta Truscott, Mr. Philip Ritte and Mr. Ernest Burgess.

Bognor.—The Musical Society gave a concert in the Assembly Rooms on January 29, when Stanford's 'Revenge' formed the main feature of attraction in a programme which included Weber's 'Der Freischütz' Overture and the Suite (Op. 49) by Saint-Saëns. The choir sang with good expression, and were well supported by the orchestra under the conductorship of Mr. F. J. W. Crowe. The solo vocalists were Miss Norah Newport and Mr. Thomas Gibbs.

Braintree.—The Braintree and Bocking Institute Choral Society, which has been in existence for upwards of thirty years, gave a public performance of 'The death of Minnehaha' and 'St. John's Eve' on February 13, under the conductorship of Mr. James Newman, organist of St. Michael's Parish Church, Braintree. The solo vocalists were Miss Florence Holderness, Miss Edith Nutter, Mr. Walter Heal and Mr. Arthur Walenn. The orchestra consisted of twenty-eight performers, with Mr. George Wilby as leader, and Miss Bacon, an excellent harpist.

Brighton.—Mendelssohn's 'Elijah' was performed by the Sacred Harmonic Society on February 6 at the Dome. The choir and orchestra responded zealously to the inspiriting conducting of Mr. Robert Taylor, under whose direction the Society has worked for so many years. A very able quartet of principal singers was found in Miss Margaret Adela, Madame Amy Dewhurst, Mr. James Davis and Mr. Charles Knowles.

Chiswick.—The Chiswick and Gunnersbury Philharmonic Society gave its first concert at the Town Hall on January 27. The Society has been formed as the result of a desire for concerts of high-class music in the locality. Mr. David M. Davis was invited to organize a society, and some 150 vocalists and instrumentalists have now become members. Sterndale Bennett's 'May Queen' formed the first part of the programme and received an excellent interpretation, the choir and orchestra both giving evidence of careful training, which was exemplified in their attention to attack and expression. Madame Ellen Verrinder, Miss Maplesden-Young, Mr. Ben Calvert and Mr. Humphey Bishop were the solo vocalists. The orchestra also played Weber's 'Oberon' and Mozart's 'Zauberflöte' Overtures, a movement from Mendelssohn's 'Italian' Symphony, German's 'Henry VIII.' dances, and co-operated with the choir in 'Hail, bright abode,' from 'Tannhäuser.' Mr. H. S. MacDermott led the orchestra, and Mr. David M. Davis was the conductor.

Christchurch (N.Z.).—The fifth subscription concert of the Musical Union was held in His Majesty's Theatre on December 18. The chief features of interest in a varied programme were Schubert's 'Unfinished' Symphony and Brahms's 'Song of Destiny.' The choir was also heard in Elgar's part-song 'O happy eyes' and Cowen's 'Rowing homeward,' and the orchestra played Mendelssohn's 'Cornelius March' and No. 1 of the 'Henry VIII.' Dances by Edward German. The soloists were Mrs. E. W. Pidgeon and Mr. R. F. Foster (vocalists), Mr. L. Bonnington (violoncello) and Mr. G. Bonnington (oboe). Dr. J. C. Bradshaw conducted as usual. The programme was repeated on December 19.

Deal.—The first concert this season of the Deal and Walmer Musical Society took place on January 30 at the Theatre Royal, when Mendelssohn's 95th Psalm ('Come, let us sing') and Bridge's 'Flag of England' were performed. The choir also sang German's part-song 'O peaceful night' with excellent expression, and the orchestra was heard in Haydn's Military Symphony in G. The solo vocalists were Miss Winifred Marwood and Mr. Henry Turnpenney, Miss Hylda Bruce Payne played some violin solos effectively, and Mr. J. Sterndale Grundy, to whom much credit is due for the general success of the performance, conducted.

Enniscorthy.—Two successful concerts were given in the Athenæum on February 5 and 6, under the direction of Dr. W. H. Grattan Flood. The principal attraction was Madame Fanny Bauer, the Irish-Australian soprano, who created a most favourable impression by her vocalism. Miss Orpen, a pupil of Señor Arbos, contributed some charming violin solos.

Hendon.—Mendelssohn's 'St. Paul' was performed by the newly-formed Choral Society on January 27 in the Bell Lane Council Schools. The choir and orchestra, numbering 120, gave promise of good work as a result of conscientious training by Mr. Rimmer, who conducted, and the solo parts were undertaken by Miss Dorothy Cook-Smith, Miss Muriel Ashe, Mr. James Garner and Mr. Arthur Weber.

Hinckley.—The Hinckley and District Choral Society gave its first concert on January 30, when Elgar's 'Coronation Ode' formed the first part of the programme. The second part included Mendelssohn's 'Hear my prayer' and a selection from the 'Creation.' The soloists were Miss Marie Fairs, Miss F. S. Harrison, Mr. C. W. Fredericks and Mr. W. R. Batey. The conductor was Mr. Paul Rochard.

Hythe.—The Choral Society gave its second concert on January 29. The programme included Locke's 'Macbeth' music, C. H. Lloyd's 'Song of Balder' and W. H. Speer's 'Jackdaw of Rheims.' Miss Dorothy Baxter was the soprano soloist, and Dr. Archer J. Froggatt conducted.

Ilford.—At the Congregational Church on January 26 Mendelssohn's 'Hymn of Praise' was performed in the presence of a congregation which completely filled the church. The church choir was supported by a capable orchestra, ably led by Mr. James Easton. The soloists were Miss F. Rattray, Miss Clara Ainsworth, Miss Winifred Ayton and Mr. Willett V. Dalton. Mr. L. C. F. Robson presided at the organ, and Mr. Walter J. Walls conducted.

Limpsfield.—The Limpsfield and Oxted Choral Society gave a concert on February 12, when Stanford's 'The Revenge' was successfully performed by a choir of seventy voices. The Celtic Quartet contributed Glazounow's 'Novelletten' and Mendelssohn's Quartet No. 1, in E flat (first two movements). The tone and ensemble of this Quartet was particularly good. Mr. Gilbert Ledger conducted.

Louth (Lincoln).—The members of the Louth Choral Society gave their only concert of the present season on February 13 at the Town Hall, Louth, when Handel's 'Judas Maccabæus' was performed. The choir gave a satisfactory and creditable account of the choruses, whilst

the orchestra, led by Mr. J. E. Hilton, did able service. The solo vocalists were Miss Mary Lund, Miss Ethel Stephenson, Mr. Wilfrid Hudson and Mr. R. R. Morris. Mr. Owen M. Price conducted.

Macclesfield.—A successful performance of Parry's cantata 'The Pied Piper' was given by the Philharmonic Society, in the Drill Hall, on February 19. The second part included the overture 'Fra diavolo' by the orchestra, and German's part-song, 'The Chase,' by the choir. The solo vocalists engaged were: Miss Carrey Kershaw, Mr. Samuel Masters and Mr. Charles Tree. Dr. J. W. Jackson conducted.

Old Hill (Staffs).—The Musical Society gave its annual concert on February 13 in the Trinity Schools, when the programme included 'Hiawatha's Wedding-feast' and the 'Death of Minnehaha,' Max Bruch's 'Ave Maria' and Beethoven's Pastoral Symphony. These works were well performed, the choir singing with intelligence, reflecting credit on their trainer, Mr. A. H. Bassano, and the orchestra giving capable support in the cantatas and an admirable rendering of the Symphony. Miss Ethel Lister, Mr. Frank Mullings and Mr. Sidney Stoddard were the solo vocalists, and Mr. George Halford conducted.

Pentre.—The Moriah Choral Society, under the conductorship of Mr. O. T. Jones, performed Haydn's 'Creation' at the Workmen's Hall on January 30 and February 1. The choir showed a marked improvement on its performances of last year, and gave an excellent rendering of the choruses. The solo vocalists were Miss E. Sheppard, Mr. R. Jones and Mr. Walter Scott. The accompaniments were played with care and finish by Mr. Percie G. Smith's orchestra, and Mr. J. T. Jones rendered valuable assistance at the pianoforte.

Poolbrook (Malvern).—Miss Marion Barlow's Choral Society gave a concert at the Foley Institute on February 18, when the first part of the programme consisted of Macfarren's 'May Day,' with orchestral accompaniment. The solo-part was sung by Miss Mabel Cox.

Porth.—Leoni's 'Gate of Life' was performed on February 6 and 8 by the Bethlehem Choir under the conductorship of Mr. W. Howell, the soloists being Madame S. M. Lewis-Davies and Messrs. Harry Lewis and W. Trevor Lewis. The orchestral accompaniments were very effectively rendered by Mr. Percie G. Smith's orchestra, and Messrs. R. Howell and D. Evans presided at the pianoforte and organ respectively. The choir of 100 voices showed that great intelligence had been brought to bear in training, and the performance reflected credit on all concerned.

Reading.—The eighth concert of the Reading Free Church Choral Society took place in the large Town Hall on February 19, when Elgar's 'Caractacus' was performed for the first time here. Miss Gleeson-White, Mr. Gwilym Richards, Mr. Albert Garcia and Mr. Greeves Johnson formed an efficient quartet of vocalists, and a band and chorus, numbering about two hundred, gave an effective rendering of the work under the direction of the conductor, Mr. A. W. Moss, with Mr. F. G. Goodenough at the organ.

Redbourn.—The Choral Society gave its first concert on January 29, when Anderton's 'Wreck of the Hesperus' was the principal feature of the programme. The choir of forty voices was supported by a small but capable orchestra, and did excellent work under the conductorship of Mr. S. Skillman, the solo vocalists being Miss Maud Wright and Mr. J. M. Macarthy.

Rhymney.—The Gwent Choral Society, conducted by Mr. Daniel Owen, gave two performances of Sullivan's 'Light of the World' on February 10 and 11 at the Victoria Hall. The choir of 180 voices sang with much expression, and the solo vocalists were Madame Davidson, Miss Winifred Lewis, Mr. J. E. Jones and Mr. Ivor Foster.

Romford.—The Musical Society gave a performance of Sullivan's 'Golden Legend' in the Corn Exchange on February 6, under the conductorship of Mr. John Challis. The choir sang throughout with spirit, giving evidence of careful training, and there was an excellent orchestra. The solo vocalists were Miss Mabel Manson, Madame Annie McBride, Mr. George Brierley and Mr. R. E. Miles.

Ross.—A successful concert was given by the Choral Society on February 4, in the Corn Exchange. Dr. C. H. Lloyd's 'Hero and Leander' was performed, followed by a miscellaneous second part, which included a part-song composed by Mr. H. M. Goodacre, the hon. conductor of the Society. Unfortunately Mr. Goodacre was taken ill just prior to the concert, his place being filled by Mr. Woodward, organist of the parish church, Ledbury.

Sandbach.—The Philharmonic Society gave a concert on February 4, when the first part consisted of Haydn's 'Spring' ('Seasons') and Sterndale Bennett's 'May Queen.' In both these works the choir displayed the results of careful training by the conductor, Mr. H. J. Lea, and the orchestra rendered efficient aid. The solo vocalists were Miss Lillie Wormald, Mr. Webster Millar and Mr. Hamilton Harris. The second part included Schubert's 'Rosamunde' overture and Edward German's Three dances from 'Tom Jones.'

Scunthorpe.—The Choral Society gave its annual concert at the Public Hall on February 11, when Cowen's 'St. John's Eve' was the principal feature. In this both choir and orchestra rendered excellent service, and the solo vocalists were Madame Marguerite Gell, Miss Jennie Ellis, Mr. Henry Beaumont and Mr. Herbert Brown. Mr. F. C. Nicholson conducted.

Stratford-on-Avon.—The new Choral Society gave its first concert on February 12 in the Shakespeare Memorial Theatre. The choir, numbering 110 voices, under the conductorship of Mr. G. W. Webb, gave a very creditable interpretation of Stanford's 'The Revenge,' and Morley's 'It was a lover and his lass.' Miss Clara Smith and Mr. Dan Harrison were the solo vocalists, and Dr. Ernest Carter played Hüllweck's Gavotte for violoncello. The orchestra (led by Mr. H. A. Heden) played Tchaïkovsky's 'Elégie' and Sir Hubert Parry's Suite for strings, which were much appreciated.

Wellington (N.Z.).—The Musical Union gave 'Israel in Egypt' for its Christmas concert, the choral singing being especially distinguished for its vigour and accuracy. The oratorio had been given only twice previously in Wellington, at intervals of several years, each time under the direction of the present conductor, Mr. Robert Parker. The solo vocalists were Mrs. F. P. Wilson, Mrs. Mitchell, and Messrs. E. J. Hill, E. J. Parkes and Harold Widdop. Mr. Lawrence Watkins presided efficiently at the organ, and Herr Max Hoppe led the orchestra.

Answers to Correspondents.

Sub-Bass.—Considering the source of Handel's so-called 'Largo,' it hardly seems likely that any self-respecting musician would arrange it as an anthem. In its original form it is a little air from Handel's opera 'Serse' or Xerxes'), and sung by some youth or maiden under a favourite plane tree. The singer invokes protection for her beloved tree, and asks if ever leaves were dearer or shade sweeter. The words of the air are:

Ombra mai fù
Di vegetabile,
Cara ed amabile
Soave più.

The original key of the song is F, but G is the key of the arrangement for solo violin, harp, organ, and orchestra by Joseph Hellmesberger, by whom it was designated 'Largo.' An early, if not the first, performance of the piece in this form was at the Crystal Palace Saturday concert of March 17, 1877. 'Serse' was one of Handel's latest operas. He began it the day after Christmas Day, 1737 (in that year a Sunday!), and it was produced on April 15, 1738.

L. R. A. M.—Your 'argument that a person who is truly musical would not care to listen to pianola playing' is entitled to respect; but at the same time it is no proof that a pianolaist is not truly musical because he (or she) is 'a mechanic.' There are plenty of mechanics who are very musical, and there are not a few musical people who are very mechanical.

G. L. M.—The following practically come within your enquiry for 'works for church purposes (arranged or original) for organ, strings, quartet of brass, and drums': 'Adoramus Te,' by Hugh Blair, arranged for small orchestra, strings, brass and organ; and 'In Te, Domine, speravi' (Op. 24), by J. W. C. Hathaway, for strings, brass, drums and organ.

A. G. M.—The title and address of the Berlin Conservatoire is Akademische Hochschule für Musik, Fasanenstrasse 1, Berlin-Charlottenburg. We cannot differentiate between the Conservatoires of Berlin, Dresden and Leipzig. Each has its merits, and more or less specialises in the course of instruction given.

J. P. H.—In order successfully to prepare for the examination of the Licentiateship of the Royal Academy of Music (Teacher of Singing), it would be most desirable for you to take some lessons of a good teacher. The books you have are excellent, but they should be supplemented by oral instruction.

LENTO.—Christian Sinding was born at Königsberg, Norway, on January 11, 1856; Sergei Vassilievitch Rachmaninoff at Novgorod, Russia, on April 2, 1873 (new style); and Wilhelm Backhaus at Leipzig, March 26, 1884. The last-named can scarcely be considered an Englishman, at least by birth.

S. P.—Whatever may be the merits of your setting of 'Abide with me,' there would seem to be little chance of its displacing the popular setting of Dr. W. H. Monk's 'Eventide.' The change of tonality in your tune is foreign to the calm serenity of Lyte's beautiful lyric.

E. W.—The following speeds are suggested for the works you name: Schumann's 'Album for the Young,' No. 7, dotted crotchet = 116, and No. 15, dotted crotchet = 56; Bach's Two-part Invention, No. 8 in F, crotchet = 144; Sterndale Bennett's Rondino in E, crotchet = 100.

ARCARE.—We are afraid that the accentuation of your hymn-tune does not suit the tranquillity of the words: the crotchets in complete bar 5 are anything but restful compared with the long notes in the following three bars.

CLEMENT.—Your hymn-tune is not unpleasing, though it is not an ideal setting of 'Lord, I would own Thy tender care,' regarded from the point of view of a children's hymn. The last line is not quite original, we fear.

P. H. T.—Music for the concertina is published by Messrs. Wheatstone & Co., 15, West Street, Charing Cross Road. So far as we know it is not possible to obtain any degrees in music through the playing of that instrument.

L. M. G.—Sir John Stainer's 'Music of the Bible' is out of print. It might be obtained (second-hand) from Mr. W. Reeves, 83, Charing Cross Road, or Mr. M. Middleton, Dr. Johnson Passage, Bull Street, Birmingham.

P. E.—We have never heard of a sightless member of a cathedral choir, though the possessor of a really good voice might not find his blindness an obstacle to the discharge of his duties.

W. J. R. D.—Portraits of the musicians you mention have appeared in THE MUSICAL TIMES as follows: Sir Walter Parratt, July, 1902; Dr. H. C. Perrin, June, 1906; and Dr. Davan Wetton, June, 1902.

J. H.—Your eight lines on 'The old, old Hall' are on a subject that has often provided material for doleful ballads of the dear deceased daughter description. Why not rhyme upon some more joyful theme?

G. T. M.—'With verger clad' is probably a creation of your friend's fancy. 'With verdure clad' is doubtless meant.

QUAVER.—The March from Raff's 'Leonore' Symphony has not been arranged for the organ.

'AN AMATEUR BANDSMAN' is thanked for the information that Messrs. Wright & Rounds, Erskine Street, Liverpool, publish a book, dealing with everything regarding bands, entitled 'The Amateur Band Teacher's Guide,' price 2s. This may be useful in reply to the enquiry of 'M. J. K.' in last month's issue of THE MUSICAL TIMES, p. 119.

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TIMES.

It has been revised and, of course, re-scored, but the fact that it bears the Opus No. 1a may indicate that in general plan it is to be considered as really belonging to the composer's childhood. It is very easy to see a great many of the little devices by which the man has improved the boy's work; effective harp passages and points of imitation speak to every hearer of 1907 rather than of 1869, but the freshness of the main ideas, the vivacity of contrast in the last movement between the fairies and the giants, and the pretty thought embodied in the section called "Fairy Pipers," breathe of a boyish imagination. . . . The clever "Sun Dance" seems to have walked straight out of Tchaikovsky, and the "Giants" straight out of the "Rheingold"; the resemblance in the former case is no doubt due to the orchestration of the adult composer, but the latter must be another instance of independent invention by two composers.

STANDARD.

The suite begins with a short overture, and consists of six pieces. The remarkable point about them is that the melodic invention is wonderfully fresh and individual. They are, of course, slight, but in more than one place there is evidence of the skilled musician. Whatever additional effects have been secured by the matured hand and brain of the composer—whose skill in orchestration and colour is one of his chief qualities—the tunes themselves are full of charm and individuality. They show undoubtedly the promise that has been so amply fulfilled by the composer, but they also stand out as among the most fluent and spontaneous melodies that he has ever written.

MORNING POST.

The suite is entitled "The Wand of Youth," and is one of the most charming and graceful efforts imaginable. Dr. Elgar has apparently used only the thematic material of the suite in its early form: its present development and orchestral treatment are that of a master hand. The Elgar of 1869 and the Elgar of to-day harmonise well together. With the adoption of a sane simplicity in the subject-matter, and the same concentration of harmonic power upon such unassuming themes, a perfect style would be provided for the setting to music of a purely child's story like that of "Peter Pan." . . . The "Sun Dance" and the "Slumber Scene" are particularly distinctive; the one by its rhythmic quaintness, the other by its peculiar appropriateness and the beauty of its orchestration.

DAILY NEWS.

The music of the suite is singularly original, with the exception of an avowed "Old Style" minuet and the Mendelssohnian scherzo manner of the "Sun Dance." The most taking of the six sections is the movement entitled "Fairy Pipers," which has a second subject of haunting beauty. A "Slumber Scene" also foreshadows the Elgar of the "Dorabella" variation in the "Enigma" set. The little suite represents a side of the composer which is not to be detected in his very latest compositions. It rather suggests that he should have long since written a light opera. "The Wand of Youth" may be warmly commended to the attention of conductors of amateur orchestras.

OBSERVER.

Leaving the orchestration—which is the result of the composer's matured powers—out of the question, these pleasing and graceful pieces show a melodic invention truly wonderful for a boy of twelve. . . . The "Serenade" and the "Slumber Scene" must be picked out as specially charming and wholly characteristic of the musician who wrote the delicate "Dorabella" variation. These two numbers foreshadow in a remarkable way the gift for pure melody shown in the popular violin piece, "Salut d'Amour," which was one of the first compositions to bring Elgar into prominence.

TRIBUNE.

In Sir Edward Elgar's new suite "The Wand of Youth"—as far as structure and design are concerned, a work in miniature—childlike simplicity and charm march hand in hand with ingenious imagination and consummate knowledge of effect. . . . This revised version of one of the composer's earliest works, showing at once the fancy of the boy and the mastery of the man, was excellently played and very well received.

MORNING LEADER.

It is a much more consistent work than one would have expected in the circumstances: some of the movements are full of grace and charm, and all are beautifully scored. The Overture is delightfully fresh and vigorous, and there is piquancy and originality in the "Sun Dance," especially in the orchestration of the latter part: while the final movement, "Giants and Fairies," has a great deal of fancy and fine swing. . . . The suite, as a whole, will be a welcome addition to the répertoire.

SUNDAY TIMES.

The work has both the exhilaration and the gravity of childhood, and the numbers make a charming sequence. Those one remembers most affectionately are the "Minuet," which shows the young Elgar already under the influence of Bach; the "Sun Dance," which might be the germ of one of the "Enigma" Variations, Nos. 3 or 4, so typical in their delicate remoteness of the later musician, and "Fairies and Giants" in its fine fantastic pomposity.

PALL MALL GAZETTE.

The seven short movements are very characteristic of the composer, especially in the fanciful orchestration, which is as happily done as anything of the kind from his pen.

WESTMINSTER GAZETTE.

It is interesting to notice how early the characteristic Elgarian idiom seems to have manifested itself, some of the phrases and melodies of the suite being remarkably similar to those which we have long since become familiar with in the composer's later works—and also how little of it is in any marked degree suggestive of other composers or in any way derivative. Elgar was apparently himself from the beginning.

GLOBE.

The "Serenade," the "Sun Dance," "Fairy Pipers," and the "Slumber Scene" are full of dainty fancies charmingly expressed, and the suite ought to become popular.

YORKSHIRE POST.

The themes possess a significance and, in several instances, a charm that, treated with Sir Edward's present resource, result in a most attractive work that will probably become very popular. It opens with a short and energetic Overture, built up with two well-contrasted themes of vivacious character. This prepares the way for an Andantino, a serenade of happy sentiment also possessing attractive melodies. The next number is a Minuet, written in "the olden style"; it is dainty, and charmingly suggestive of tenderness and courteousness. To this succeeds a "Sun Dance," which is replete with exuberant life. It has three subjects, the third of haunting melodiousness. In the next movement, the music becomes more tranquil. It is headed "Fairy Pipers," and there is written in the score, "Two fairy pipers pass in a boat, and charm them to sleep." . . . The piece is delicately scored, but still more subtle effects are produced in the sixth number, a "Slumber Song," played almost entirely pianissimo, and of fascinating dreaminess. The Finale is headed, "Fairies and Giants." . . . It begins lightly and softly with a rhythmic theme, which, after brief development, is succeeded by another subject equally gay and attractive. The giants' motif is as didactic and heavy as those of the fairies are capricious and captivating, and dramatic interest is thus set up which is deftly handled by the composer until a brilliant Coda brings the suite to an effective conclusion.

MANCHESTER GUARDIAN.

The pleasing melodies, the freshness and ingenuity of the treatment, and the many happy thoughts in the scoring will commend it to music-lovers. . . . The breezy and melodious overture, the original, impetuous "Sun Dance," the charming "Serenade," and the fanciful and vigorous finale ("Giants and Fairies") are quite worthy of their author, and show that a great composer can make light music valuable. The suite was received very enthusiastically.

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CLARA ANASTASIA NOVELLO

(1818—1908).

FROM AN OIL-PAINTING BY HER BROTHER, EDWARD PETRE NOVELLO.

The Musical Times.

APRIL 1, 1908.

CLARA NOVELLO.

Born, London, June 10, 1818.
Died, Rome, March 12, 1908.

The death of Clara Novello (Contessa Gigliucci)—which we record with deep regret—closes the long life of a great queen of song and removes the last member of a family distinguished in literature and art. The fourth daughter of Vincent and Mary Sabilla Novello, Clara Anastasia was born in a house in Oxford Street which stood on or about the site of the Marble Arch Station of the Central London Railway. Her innate musicianship manifested itself at the tender age of three, when she startled her parents by correctly singing the melody of 'Di tanti palpiti,' which she had heard played on a barrel-organ in the street. Her father used often to call her to the pianoforte to sing, with her doll in her arms, some air of Handel's or Mozart's which he had taught her. At the age of nine she was sent to school at York, where she studied under a Miss Hill and Mr. John Robinson of that city. Two years later, at the early age of eleven, she became a pupil not at the Paris Conservatoire, as has been stated, but at the Institution Royale de Musique classique et religieuse, Paris, of which M. Choron was the director. Mrs. Cowden-Clarke, in her 'Life and Labours of Vincent Novello,' thus describes her little sister's experience upon entering that Government-aided institution in the French capital:

So young was the childish candidate, that she had (rather against the grain of her little ladyship's dignity!) to be placed on a stool when the first public performance of the pupils took place after Clara had gained her election; yet so potent was the youthful voice, so assured was the musical execution, that her umpires at once decided in her favor. That stool was the first step of her steady ascension to the throne of vocal supremacy. The father had reason to congratulate himself on the firm basis he had given to his little girl's education in grounding her thoroughly in the elements of her art; for she acquitted herself with a self-possession and certainty that won her immediate success. Her judges were almost as much amused as pleased with the business-like, quiet, unfluttered manner of the child, in the delivery of her competitive exercise and piece. She sang these as though she had been accustomed to face an audience for years, instead of having seen but a few summers since her cradle. As an indication of the full tone and unwavering style which characterised Clara's singing even at that early age,—one of her judges chancing to hear the little girl sing in an adjoining room on the eve of the trial-day, thought it was a girl of sixteen, and could hardly believe his eyes when he beheld the blue-eyed English child in a white frock who had just been performing Arne's 'Soldier tired' with that confident brilliancy and rich roundness of voice. The weight and wealth of tone, with purity and precision in Clara's high notes, were as remarkable then as they have been ever since,—silvery, bell-like, clear, and ringing.

The Revolution of 1830 suddenly terminated her studies at Paris, and the child-singer returned home—a home of refinement and artistic influence; for

MRS. VINCENT NOVELLO.

(From an oil-painting by Joseph Severn, the friend of Keats.)

The original picture, now in the possession of Mr. Augustus Littleton, was presented to the late Mr. Henry Littleton, at Genoa, January 7, 1880, by Miss Sabilla Novello, for whom the portrait was painted.

under Vincent Novello's hospitable roof, many men and women of learning and genius met. Among them may be mentioned Charles and Mary Lamb, Shelley, Keats, Leigh Hunt and Copley Fielding, in addition to Mendelssohn, Malibran, and others.

The dictionaries and recent obituary notices of Clara Novello state that she made her first public appearance at a concert at Windsor in the year 1833: as a matter of fact, the actual date is October 22, 1832. The concert, which took place at the Theatre Royal, was for the benefit of Mrs. Sewell, 'a struggling widow' and a daughter of C. F. Horn, a former organist of St. George's Chapel, Windsor. The King's private band gratuitously rendered their assistance, Mrs. Anderson was the solo pianist, and Vincent Novello and Thomas Welsh conducted. Clara sang 'Hush! ye pretty, warbling choir' (Handel), 'O'er hill and dale' (Novello), and took part in two glees, 'The gipsies' (Welsh) and 'Ye spotted snakes' (Stevens). The *Windsor and Eton Express* referred to the youthful débutante in a 'critique which has been sent to us by a mutual friend':

> This young lady, we are informed, has had the advantage of a very liberal education, and although it was her début, and she evidently suffered under that alarm which is ever attendant on merit, the good result of well-directed study was perceived in all she did. The voice is sweet, and her intonation perfect. Her first effort was in Spohr's charming duo, 'Forsake me not in this dread hour.' Mr. Vaughan sang with her, and a fine specimen it was of real concert singing. It requires some knowledge of the science to appreciate fully such a composition, and the absence of the too fashionable shakes, turns, and extravagant ornaments, rendered it not likely to excite tumultuous applause; but we advise our young aspirant to pursue an undeviating course in the refined and classical style of her father, and ultimate great success and fame must be hers. A native of Italy gave us the following impromptu:
>
> Canta bene quest' uccello
> Dolce rosignuol—Novello.

CLARA NOVELLO.
(*From a painting by Edward Magnus, of Berlin.*)

On Christmas-eve in the same year (1832) she was the principal soprano in the first performance in this country of Beethoven's Mass in D, a remarkable achievement for a girl only fourteen years of age.* In the following year (1833) she sang in London at the Vocal Concerts, the Ancient Concerts, the Philharmonic Society, and at certain benefit concerts, also at the Worcester Musical Festival, she being then under fifteen. It is recorded that, at Worcester, 'Miss Clara Novello did herself much credit, and the beautiful quality of her voice and excellent style of singing were fully appreciated.' On that occasion S. S. Wesley made his first festival appearance.

The Royal Musical Festival at Westminster Abbey on June 24, 26, 28, and July 1, afforded the gifted young soprano an opportunity of demonstrating her powers in oratorio music. Moreover, her appearance on that important occasion drew from Charles Lamb a choice specimen of his exquisite fooling. In a letter — without heading or signature, addressed to 'Charles Cowden Clarke, Esq.' (Clara's brother-in-law)—Lamb, one of the most *un*musical of men, wrote: 'We heard the music in the Abbey at Winchmore Hill, and the notes were incomparably soften'd by the distance. Novello's chromatics were distinctly audible. [V. Novello was one of the organists.] Clara was faulty in B flat. Otherwise she sang like an angel. The trombone, and Beethoven's waltzes were the best. Who played the oboe?' Although, according to Charles Lamb, 'Clara was faulty in B flat,' she

* For detailed particulars of this interesting event see The Musical Times, April, 1902, p. 236.

inspired him to write one of his most characteristic poems, which first appeared in the *Athenæum* of July 26, 1834, a few weeks after the Abbey performances. The lines read :

To Clara N——.

The Gods have made me most unmusical,
With feelings that respond not to the call
Of stringed harp, or voice —— obtuse and mute
To hautboy, sackbut, dulcimer, and flute ;
King David's lyre, that made the madness flee
From Saul, had been but a jew's-harp to me :
Theorbos, violins, French horns, guitars,
Leave in my wounded ears inflicted scars ;
I hate those trills, and shakes, and sounds that float
Upon the captive air ; I know no note,
Nor ever shall, whatever folks may say,
Of the strange mysteries of *Sol* and *Fa ;*
I sit at oratorios like a fish,
Incapable of sound, and only wish
The thing was over. Yet do I admire,
O tuneful daughter of a tuneful sire,
Thy painful labours in a science, which
To your deserts I pray may make you rich
As much as you are loved, and add a grace
To the most musical Novello race.
Women lead men by the nose, some cynics say ;
You draw them by the ear—a delicater way.

C. Lamb.

Five months later the tender heart of Charles Lamb ceased to beat.

Later in the year, 1834, Clara Novello was engaged to sing at a musical festival held in Holy Trinity Church, Hull. This gave rise to an amusing incident. Mr. William Dykes, a banker in the town and father of the Rev. Dr. J. B. Dykes, was one of the prime-movers in that important music-making. In a privately printed booklet entitled 'Personal Memories,' written by Miss Fanny Dykes, sister of Dr. Dykes, the amusing incident above referred to is thus related :

There were musical festivals in the fine old church, the Holy Trinity, in Hull. My father was on the committee, and took much interest in them. Clara Novello made her first appearance there.* Our father used sometimes to spend an evening with Mr. Novello, when in London. On one of these occasions he heard his daughter, Clara, a girl of about 15, sing, and persuaded the committee in Hull to engage her for the coming festival [in 1834]. I have often heard how angry some members of that committee were when they met the coach from London. A lady and a young girl alighted, and they asked the former when she would be ready for a rehearsal. 'It is my daughter who is to sing,' said the mother. My father was much blamed, until the lovely voice of Clara Novello told the committee that he had judged right in spite of the youth of the singer.

* This, of course, is a little lacking in accuracy.

After singing at important festivals and concerts in England during the next three years, she gained further laurels on the Continent during a tour in 1837-38. She first appeared at the Gewandhaus, Leipzig, on November 2, 1837, and again on January 1 and 8, 1838. On the last occasion, her own concert, Mendelssohn played Beethoven's Pianoforte concerto in C minor, and so great was the applause after the concert-giver sang some national Irish and Scottish airs that she responded by singing 'God save the Queen.' Her performances found the greatest favour with Mendelssohn, who wrote to Alfred Novello the following interesting letter in English, which we give *literatim :*

Leipzig, 18th Nov. 1837.

My dear Sir.—It is now a fourtnight since your sister first appeared here in public, and directly after it I wanted to write to you & give you a full account of it & only to-day I have leisure enough to do it. Excuse it, but although it is late & I may think that you heard already from other sides of all the details of her great success here I cannot help

Clara Josepha Novello,

writing you also on the subject, & before all I shout 'triumph' because you know that you were my enemy† & that my opinion prevailed only with great difficulty (tellers included) & that it comes now out how well I knew my countrymen, how well they appreciate what is really good & beautiful, & what a service to all the lovers of music has been done by your sister's coming over to this country. I do not know whether she thinks the same of my opinion now, I am sometimes afraid she must find the place so very small & dull, & miss her splendid philharmonic band & all those marchionesses, & duchesses and lady patronesses who look so beautifully aristocratically in your Concert-rooms, & of whom we have a great want. But if being really & heartily liked & loved by a public, & being looked on as a most

† This allusion is to Mr. Alfred Novello's desire that his sister Clara should proceed direct to Italy, and not visit Germany.

distinguished & eminent talent must also convey a feeling of pleasure to those that are the object of it—I am sure that your sister cannot repent her resolution of accepting the invitation to this place, & must be glad to think of the delight she gave & the many friends she made in so short time & in a foreign country. Indeed I never heard such an unanimous expression of delight, as after her first Recitative, & it was a pleasure to see people at once agreeing & the difference of opinion (which must always prevail) consisting only in the more or less praise to be bestowed on her. It was capital that not one hand's applause received her when she first appeared to sing 'non più di fiore,' because the triumph after the Recitative was the greater; the room rung of applause, & after it there was such a noise of conversations, people expressing their delight to each other, that not a note of the whole ritornelle could be heard; then silence was again restored, & after the air, which she really sang better & with more expression than I ever heard from her, my good Leipsic public became like mad, & made a most tremendous noise. Since that moment she was the declared favourite of them, they are equally delighted with her clear & youthful voice & with the purity & good taste with which she sings everything. The Polacca of the Puritani was encored, which is a rare thing in our Concerts here, & I am quite sure the longer she stays & the more she is heard the more she will become a favourite; because she possesses just those two qualities of which the public is particularly fond here, purity of intonation & a thoroughbred musical feeling.

I must also add that I never heard her to greater advantage than at these two Concerts, & that I liked her singing infinitely better than ever I did before; whether it might be that the smaller room suits her better or perhaps the foreign air, or whether it is that I am partial to every thing in this country (which is also not unlikely), but I really think her much superior, to what I have heard her before. And therefore I am once more glad that I conquer'd you, my enemy. . . . And how is music going on in England? Or had you no time to think now of anything else than the Guildhall-puddings & pies & the 200 pineapples which the queen ate there, as a French paper has it. If you see Mr. Attwood will you tell him my best compliments & wishes, & that a very great cause of regret to me is my not having been able to meet him at my last stay in England.

And now the paper is over & consequently the letter also. Excuse its style, which is probably very German. My kindest regard to Mr. & Mrs. Clarke, & my best thanks for his kind letter & the papers he sent me by Mrs Novello. And now good bye & be as well & happy as I always wish you to be.

Very truly yours,
Felix Mendelssohn Bartholdy.

The letter, written on the Bath paper favoured by Mendelssohn, is addressed: 'Alfred Novello, Esq., 69, Dean Street, Soho Square, London.'

Schumann, too, was hardly less enthusiastic than his friend Mendelssohn about the young English singer. He said* :

Clara Novello was the most interesting of these [artists]. She came to us from her friendly London circle, heralded as an artist of the first rank; and this weighed with us in Leipsic. For years I have heard nothing that has pleased me more than this voice, predominating over all other tones, yet breathing tender euphony, every tone as sharply defined as the tones of a keyed instrument; besides the noble performance, the simplicity, yet art, which seemed to desire prominence for the composer and his work only. She was most in her element with Handel, amid whose works she has grown up and become great. People asked each other, in astonishment, 'Is that Handel? Did Handel write so? Is it possible?' From such a performer the composer himself may learn; when we hear such a performance we again feel respect for the executive artists, who give us caricatures so often, because they leave school too soon; such art at once snaps asunder the stilts on which ordinary virtuosity strides and thinks it looks over our shoulders. Miss Clara Novello is not a Malibran, and not a Sontag, but she possesses her own highly original individuality, of which no one can deprive her.

From Leipzig Miss Novello proceeded to other German cities, including Berlin, and afterwards to St. Petersburg, always being favourably received. In 1839 she went to Milan, in order to study Italian opera under Micheroux. She first sang on the stage at Padua, July 6, 1841, in Rossini's 'Semiramide,' with great success, and afterwards made operatic appearances in Rome, Milan, Bologna, and other Italian cities, including Fermo. At the last-named place she met her future husband, Count Gigliucci. She returned to England in March, 1843, 'having performed the journey from Genoa in less than ten days,' so the *Musical World* records. She appeared at Drury Lane Theatre, under Macready's management, in an English version (by J. T. Serle, a son-in-law of Vincent Novello) of Pacini's 'Sappho,' on April 1, 1843. Her sister, Mrs. Serle, also appeared in the same opera, and the part of Hippias was impersonated by a young tenor named, on the play-bills, 'Mr. J. Reeves,' afterwards better known as Sims Reeves. 'Mr. J. Reeves's rich tenor voice was heard to great advantage, though in a small part,' is recorded by a critic. On May 5 of the same year, and at Drury Lane, a stage performance of Handel's 'Acis and Galatea' was given, Clara Novello being Galatea and Staudigl impersonating Polyphemus, while 'Mr. J. Reeves' was one of the Sicilian Shepherds. Soon afterwards Miss Novello sang at the concerts of the Sacred Harmonic Society and elsewhere with extraordinary success.

On November 22, 1843, the marriage took place at Paddington Parish Church of Giovanni Battista Gigliucci, Bachelor, Count, 'of the parish of St. George, Hanover Square,' son of Claudio Gigliucci, Count, and Clara Anastasia Novello, spinster, 'of the parish of Paddington,' daughter of 'Vincent Novello, Professor of music.' According to the certified copy of the marriage in the General Register Office at Somerset House, the register at the church was signed by Giovni. Batta Gigliucci and Clara Annastasia (*sic*) Novello, the witnesses being Vincent Novello and Emma Aloysia Novello.

After her marriage, the Contessa Gigliucci retired into private life and settled at her husband's estate at Fermo, Italy. The unrest which spread over Europe in 1848, and the temporary confiscation of Count Gigliucci's property, necessitated that

* *Music and Musicians: essays and criticisms*, by Robert Schumann, translated by Fanny Raymond Ritter. London: William Reeves, 1877, p. 386.

Madame Clara Novello (as she was professionally called) should resume the practice of her art. In 1850 she reappeared in opera at Rome and Lisbon. On her return to England in July, 1851, she sang in a performance of the 'Messiah' at Exeter Hall, under the auspices of the Sacred Harmonic Society. The *Illustrated London News*, in a notice of that concert, said: 'On her entrance into the orchestra she was cordially greeted by the immense auditory and by her comrades in the orchestra, the patriarch Lindley affectionately receiving the daughter of his old friend, Vincent Novello.' At the opening of the Crystal Palace, June 10, 1854, she created an extraordinary sensation by her magnificent singing. Sir George Grove more than once told the present writer of the electrifying effect of 'Clara Novello's high B flat in the National Anthem,' that 'unparagoned B flat,' as Mr. Davison called it. At the Handel Festivals of 1857 and 1859 she carried all before her in her interpretations of the master's music. In the following year (1860) she finally retired from all professional work, her last appearances being at a performance of the 'Messiah' given at the Crystal Palace, 1860, and in her benefit concert at St. James's Hall, November 21, 1860. Thenceforth she resided in Italy, spending the remaining years (over forty-seven) of her life at her residences at Fermo and Rome in alternation. Her voice was a high soprano, extending from C below the stave to D in alt, and it retained even in old age its purity of tone, brilliance and power. The greatest English soprano singer of her time, Clara Novello excelled in oratorio, her devotional nature finding its truest outlet in sacred music.

The picture of the eminent singer, forming one of our special supplements, is from a portrait painted by her brother, Edward Petre Novello, a gifted artist who died, at Hastings, January 4, 1836, at the early age of twenty-two. The photograph from which the reproduction has been made and now published for the first time, was taken by Mr. Augustus Littleton during a visit he paid to the Villa Novello, Genoa, where the portrait was then located.

F. G. E.

We are authorized to state that Sir Hubert Parry, acting on medical advice, has obtained three months' leave of absence from the Royal College of Music, and that he has gone to Sicily for three months. Many will join with us in the fervent hope that the rest and change will completely restore to health the genial Director of the Royal College of Music. Sir Hubert has resigned the Professorship of Music in the University of Oxford, to which he was appointed in 1901 on the death of Sir John Stainer. Much regret is felt that he has relinquished a Chair which he has filled with such marked ability and earnestness of purpose.

Permanence in a work of art depends to a great extent on its being able to stand the test of frequent scrutiny without betraying serious flaws; and this is only achieved by considerable concentration of faculty and self-restraint.—Sir Hubert Parry in 'The Art of Music.'

MR. T. H. COLLINSON.

'In quietness and confidence shall be your strength.' To this precious promise may be joined the utterance of a great master of music, who said, 'No work begun in earnest and followed up by quiet perseverance can fail ultimately to command success.' Happy is the man whose character, influence, and life-work harmonize with the encouraging dicta above quoted: such an one is the highly-esteemed musician who forms the subject of this biographical sketch.

Thomas Henry Collinson was born on April 24, 1858, thus his entry into the world coincides with the birth of the Edinburgh Choral Union, of which he is the able conductor. He first saw the light at Alnwick, the county town of Northumberland, under the shadow of one of the most magnificent baronial castles in England. Thrice besieged during the Middle Ages, this stately structure formed a bulwark against the invasions of the Scots. Alnwick was formerly a fortified town; one of its gates and fragments of its walls still remain. Since the year 1310 Alnwick Castle has been the seat of the Percy family, and successive Dukes of Northumberland have shown a practical interest in the inhabitants of the little northern town. A former Duke founded, in 1811, a school of which Mr. Thomas Collinson, father of the subject of this sketch, was for forty-seven years the head-master.

Mr. Collinson, senr.—who, we regret to say, died, at Alnwick, on March 17, aged eighty-seven, while this article was being written—was a pioneer of modern educational methods. In addition to grounding his scholars in the three R's and in good English, he added to the curriculum courses of technical instruction — drawing, chemistry, zoology, horticulture, and so on. A thorough educationist, who took the greatest interest in developing the minds of the boys entrusted to his care, he constructed a salt-water aquarium and stocked it, while garden plots were provided for the young Alnwickers to work in; thus long ago did this provincial schoolmaster forestall and practically carry out enlightened ideas of education. The father of Mr. Collinson, senr., was a remarkable mathematician. Cambridge dons were wont to make pilgrimages to Derbyshire, where he lived, in order to baffle him with some extraordinary problem, but he was always a match for the puzzles of those mathematical geniuses.

To return to Thomas Henry. Both his parents were artistically gifted. From his step-mother he received his first pianoforte lessons when he was seven years old. Mrs. Collinson imparted to her little son the secrets of that 'lovely touch' which in these days is becoming all too rare among pianists. His father sowed the seeds of that grit in his boy which makes men strong to labour and becomes a priceless heritage in after life. For instance, at half-past six o'clock in the morning Thomas had to begin practising his scales. Hard work and pegging-away perseverance were instilled into the boy and became part of his

nature, for which he owes a debt of gratitude to his revered father. At the age of nine he began to study the organ, and a year later he played his first service at St. Paul's Church, Alnwick, of which he became a chorister and a pupil of Mr. Charles E. Moore, then as now organist of the church, a post he has held for thirty-nine years. Mr. Moore, who is the editor of the *Alnwick and County Gazette*, has kindly contributed the following note upon his former pupil:

Collinson was a most diligent and painstaking pupil who always practised before breakfast. He was very soon able to deputise for me and to take full charge of the services when required to do so. In company with his two elder brothers he was a choirboy for some years, singing alto. He possessed a remarkably good voice, and was a good and correct reader.

He studied theory with Mr. J. Maude Crament, then residing at Alnwick, and derived much benefit from the organ lessons he received from William Alphonse Leggatt, a poetic-souled musician of Newcastle-on-Tyne, who, strangely enough, died, at Edinburgh, on the 10th of last month!

A great change in the youth's life occurred in 1871, when he was apprenticed for five years to the late Dr. Philip Armes, organist of Durham Cathedral. Within the walls of that stately fane he drank deeply from the well of pure English church music, and from his esteemed master he received valuable instruction and not a little inspiration for his future life-work as a cathedral organist. During his Durham period Mr. Collinson saw much of the Rev. Dr. J. B. Dykes, then a minor canon of the cathedral and vicar of St. Oswald's Church in the city. Dr. Dykes was his own organist, and on his death, January 22, 1876, Mr. Collinson was appointed organist of St. Oswald's. In response to our request, Mr. Collinson has kindly furnished the following appreciation of Dr. Dykes, which is sure to be read with interest:

'My recollections of the saintly Dykes are altogether inspiring, tinted withal with the haze of the intervening years. A spare form, a serene countenance, a preoccupied mind — commonly called absence of mind—a voice not strong nor specially musical, will picture to the seeing eye in some sort the living presentment of the revered composer of "These are they" and of our best hymn-tunes. It seemed natural in the reverend Doctor to stumble over the order of the Lesson which he had just read, and say, "Here endeth the first, second," or the "second, first lesson"; but give him a choir poor and plain, and an organ of moderate dimensions—as in St. Oswald's Church, Durham—and then you might wonder at the virile grasp and imaginative power of his accompaniments. Bold they were, firm in touch, replete with colour, original in harmony; as, for instance, in his inimitable harmonizations of the Creed in monotone. And then his improvisations between the carols after a Christmastide Evensong! They were joys for the memory, idyllic in their naïveté, even gleeful and picturesque in their freedom.

'As a deputy-organist during the Doctor's last illness, and afterwards organist at St. Oswald's, I had opportunity to learn something of his spirituality of temperament from his devoted parishioners, to whom he was a fatherly counsellor and sweet friend; and there were in certain manuscript books of the organ traces of his painstaking care in the ordering of the simple music, and also of his tentative and progressive settings of well-known hymns such as "Sun of my soul." The solemn obsequies of Dykes occupy a sacred niche in my memory—the humble parish choir, with myself at the organ, doing our best with simple hymn and psalm to voice the grief of a city. When will the world be enriched by the publication of his noble and touching Burial Service, still in manuscript at Durham?'

In 1877, aged nineteen, the subject of this sketch took the degree of Bachelor of Music at the University of Oxford. 'I am very glad to say that your admirable exercise [a setting of Psalm lxv.] has given very great satisfaction to myself and my coadjutors.' Thus wrote Ouseley, the Professor of Music. A year later (1878) Mr. Collinson, who is a fellow of the Royal College of Organists, was appointed organist and choirmaster of St. Mary's Cathedral, Edinburgh, the duties of which office he still faithfully discharges. It was on September 24, 1878, when he, a young man in his twenty-first year, held his first choir practice in the temporary Iron Church, the choir, then newly-formed, consisting of twelve boys and six men. At that time the beautiful permanent building (of which photographs are given on pages 227 and 228) was then nearly approaching completion.

St. Mary's Cathedral, Edinburgh, owes its inception and realization to the munificence of two maiden ladies, the Misses Barbara and Mary Walker. At the death of the latter, in 1870, provision was made for the erection on the present site of a cathedral church to be called St. Mary. The Trustees of the Walker Estate (who were incorporated by Act of Parliament in 1877) were given special powers in connection with the erection of the cathedral, the cost of which had far exceeded the amount originally contemplated. As a concise description of the cathedral, no better account could be given than that which appeared in the *Scottish Guardian* of November 4, 1904, from a series of articles written by Mr. David D. Buchan, LL.B., by whose courtesy we are enabled to reprint it:

The Trustees invited competitive plans from six architects—three in England and three in Scotland. Those of Sir Gilbert Scott were chosen, and were to cost £75,000; but owing to an extension of the nave, to difficulties in regard to the foundations, and to a rise in the price of labour, the ultimate cost of the building was about £110,000, exclusive of the site. The style of architecture is Early Pointed, and the plan is cruciform, giving a nave of six bays (exclusive of those formed by the western towers) and aisles, also a chancel of four bays with aisles. The transepts project two

ST. MARY'S CATHEDRAL, EDINBURGH.

bays beyond the nave and choir, and at the intersection stands the great tower. The total length is 262 feet, while the height of the spire is 292 feet, and the height of the western towers when completed will be 220 feet. The foundation-stone was laid on May 21, 1874; the nave was opened on January 25, 1879; the capping of the spire took place on June 6, 1879; and finally the Cathedral was consecrated on October 30, 1879, in the presence of a large number of Bishops and clergy, the last name in the official list being that of Randall Davidson, then chaplain to another Scotsman, Archibald Crawford Tait, Archbishop of Canterbury, and himself now Primate of England.

During the quarter of a century various embellishments and additions have been made to the Cathedral. The great east and west windows have received stained glass. The organ by Willis, situated in the north transept, is now controlled by electro-pneumatic action from a new console in the chancel. Under a bequest by the late Mr. Hugh James Rollo, W.S. and Registrar of the Diocese, the Chapter House has been built. By other liberality there has been erected a Song School, the mural paintings of which, by Mrs. Traquair, are notable. The old house of Coates, after serving for a number of years as the organist's residence, has been adapted for the occupation of the Cathedral library, bequeathed by Dean Montgomery, while the choir school has recently been rebuilt and extended. By the gift of a living Churchman the south aisle of the chancel of the Cathedral was some years ago equipped as a side chapel for special services on week-days.

The mural paintings in the Song School referred to above, illustrate the *Benedicite*. This building, one admirably adapted for sound, was built at a cost of £2,000 and opened in November, 1885. For that occasion Mr. Collinson composed an eight-part anthem, 'Not unto us, O Lord.' The choir school is a separate building. Here the thirty boys —all of whom live at home—are educated. By dividing the chorister choir into three divisions (A, B, and C) the Sunday duty (three services) is lightened, two sections only in turn singing at the evening service. There are fourteen regular lay-clerks at the Sunday services, four of whom sing at the daily Evensong. For the evening services on Sundays, and when an augmented choir is required, about twenty voluntary lay-clerks are available.

The organ, a four-manual instrument by Father Willis, stands in the north transept of the cathedral. It was built in 1879, and in 1897 was adapted to the

Hope-Jones electric system of mechanism. The movable console stands at the north-east pillar of the central tower. In addition to fully maintaining all the best traditions of English cathedral music, Mr. Collinson has organized and successfully carried out special musical services at St. Mary's Cathedral. On those occasions the following works, mostly with orchestral accompaniment, have been performed:

Bach's St. Matthew Passion and Christmas Oratorio; Handel's Messiah and Dettingen Te Deum; Haydn's Passion; Graun's Passion; Beethoven's Mount of Olives; Mendelssohn's Elijah, St. Paul, and Hymn of Praise; Brahms's Requiem; and Gounod's Redemption.

His excellent organ recitals have been equally acceptable as a means of enjoyment and as of educational value. From the time, now nearly thirty years ago, when Mr. Collinson came as a young man aged twenty to St. Mary's, thoroughness has been his watchword. Artistic restraint in his accompaniments, a wise eclecticism in the choice of music, and a reverent discharge of the duties of his sacred office are other attributes that can unstintingly be placed to his credit as a cathedral organist. In 1903, in commemoration of his semi-jubilee as organist of St. Mary's Cathedral, he was honoured with the presentation of a silver salver and a cheque for £250, jointly subscribed for by the cathedral congregation, the Theological College and the Diocese of Edinburgh. As a lecturer on church music he has rendered good service at the Theological College of the Episcopal Church in Scotland.

In 1898 he was appointed organist to the University of Edinburgh. This appointment, absolutely unsought by him, made him feel 'a prood mon,' and no wonder! His duties in connection with this office are to play the organ in the McEwan Hall at Graduations and other University functions held in that gorgeous building. (See the illustration on the opposite page.)

An interesting non-musical connection with the University of Edinburgh, especially the medical section, is related in *The Student* of March 2, 1899, the magazine of the Students' Representative Council at the University. After stating that 'Mr. Collinson, like all eminent musicians, has from his earliest years sat on the five-barred gate of Music, poring over the pages of dots and dashes whereby the master minds have given harmony and melody to the world,' the article went on to say:

In 1890 experiments were conducted by the late Professor Rutherford and Dr. Berry Haycraft on muscle contraction and heart beats, their substance being communicated by the latter gentleman to the Royal Society of Edinburgh. T. H. Collinson was invited to assist at these experiments by contributing from his knowledge of absolute musical pitch the data needed to show the flow of nervous force during muscle contraction, this flow manifesting itself by the period of its vibrations. The well-known fact, established by Helmholtz, of the heart beating in minor thirds, was independently affirmed by T. H. Collinson from his own observation. A somewhat curious sequel followed Mr. Collinson's voluntary assistance to physiological research. Several months after the reading of the paper, the annual record of the Royal Society's doings reached the alert ears of the Anti-Vivisection Society in London. Violent articles were written in the Society's papers, and Mr. Collinson was threatened with criminal prosecution, which was only stopped by the authorities here showing that the vivisections were carried out (painlessly) by the licensed operators, Mr. Collinson merely attending as an expert witness.

A CORNER OF ST. MARY'S CATHEDRAL, EDINBURGH.
(*Photograph by Mr. A. W. Anderson.*)

In June, 1883, Mr. Collinson was appointed to the important post of conductor of the Edinburgh Choral Union. His splendid work in connection therewith, covering a period of a quarter of a century, is referred to in the article on the Jubilee of that organization in the present issue (page 233). It should be recorded here, however, that at the Jubilee concert of the Edinburgh Choral Union, held on March 9 last, Mr. Collinson was presented with an illuminated address, a clock, and a cheque in acknowledgment of his valuable services as conductor; on the same occasion Mrs. Collinson was the gratified recipient of a pearl pendant.

Mr. Collinson relates an amusing story in connection with the visit of Queen Victoria to

THE McEWAN HALL, EDINBURGH.

From 'The Student,' by kind permission of the Editor.)

THE ORGAN CONSOLE, ST. MARY'S CATHEDRAL, EDINBURGH, AND MR. T. H. COLLINSON.

the Edinburgh Exhibition on August 18, 1886. On that occasion the Choral Union had to sing before her Majesty. With that rare acumen which characterized every action of the late Queen, she sent within an hour of her visit a message from Holyrood 'commanding' that 'Rule, Britannia' was to be included in the programme. Only a dozen copies of the music were available in the Exhibition, and all the shops were closed in honour of the Queen's visit, but Mr. Collinson obtained a police pass for a cab to and from his house to procure his cyclostyle. During the drive he harmonized the refrain and then printed off a few copies at the Exhibition, where the official printers set up and struck off copies of the words. When the time arrived for 'Rule, Britannia' to be sung, sufficient had been printed of the chorus refrain to supply all the choir, twenty of the sopranos singing from the dozen copies of Arne's patriotic air.

Since 1900 Mr. Collinson has conducted the Edinburgh Amateur Orchestral Society, an organization instituted in 1872 under the direction of the late Mr. Carl D. Hamilton. The Society's library includes forty-eight symphonies and ninety overtures, in addition to a large number of other works which have been performed by the orchestra. No difficulty is experienced in obtaining talented amateurs for playing the solo parts in concertos for pianoforte, violin, or violoncello. Five of Beethoven's symphonies have been performed, and modern compositions have had due recognition in such works as the 'Meistersinger' overture and Dvorák's 'New World' symphony. As a proof that Mr. Collinson has practical qualifications for conducting an orchestra, it should be stated that he can play the violin and the horn.

It is the bare truth to say that the subject

of this biographical sketch has exercised a powerful influence for good on the art of music in Edinburgh during his thirty years' residence in the Scottish capital. One of the most modest and genial of men, his courtesy of demeanour and charm of manner have secured him the respect and esteem —even the affection—of all with whom he comes in contact, whether socially or officially. Among British musicians who are serving their generation wisely and well, and who are carrying on their work quietly and earnestly in the true artistic spirit, a high place must be accorded to Thomas Henry Collinson.

Occasional Notes.

Nature's sweet voices, always full of love
And joyance! 'Tis the merry nightingale
That crowds, and hurries, and precipitates
With fast thick warble his delicious notes,
As he were fearful that an April night
Would be too short for him to utter forth
His love-chant, and disburthen his full soul
Of all its music!

Coleridge.

A new organization has recently been formed under the title of 'The Musical League.' According to the official announcement of its formation, the scope of the Musical League is certainly comprehensive. Its objects are:

1. To foster the cause of music in England, and to promote the development of musical life and culture throughout the country:
   (*a*) By holding an annual Festival of two or three days' duration, at which the works performed shall consist partly of new compositions, both English and foreign, partly of older works of musical interest which, under present conditions, cannot be heard as frequently as their merits entitle them to be. The Festival will be held each year in a different town.
   (*b*) By making use at the Festival, as far as possible, of the existing musical organizations of each district and of the services of local musicians.
   (*c*) By affording opportunities for composers, executive artists and amateurs to exchange ideas upon questions of interest to musicians.
   (*d*) By establishing, as soon as possible, a Journal that shall be the official organ of the League.
2. To look after the general interests of musicians:
   (*a*) By watching any proposed legislation that may affect them.
   (*b*) By taking steps, when necessary, to promote or to prevent such legislation.
   (*c*) By protecting the rights of composers in their agreements with publishers and with concert societies or opera houses.
3. To assist necessitous musicians of merit in cases of sickness or undeserved misfortune.

The following gentlemen constitute the first committee: Sir Edward Elgar (President), Mr. Frederick Delius (Vice-President), Sir A. C. Mackenzie, Dr. Adolph Brodsky, Dr. W. G. McNaught, Messrs. Henry J. Wood, Granville Bantock, Philip L. Agnew, Percy Pitt, Norman O'Neill and Harry Evans. The Hon. Treasurer is Mr. J. D. Johnston, 14, Chapel Street, Liverpool; and Mr. C. Copeley Harding, 32, Waterloo Street, Birmingham, is the Hon. Secretary.

A series of very elaborate rules has been drawn up, some of which appear to be somewhat unnecessary, especially those relating to the 'expulsion' of members, while the constant reiteration of the word 'must' has rather a forbidding effect. Considering some of the names of those forming the executive, Rule 25 seems to be somewhat arbitrary. It reads:

No Member of the Committee or of the Music Selection Sub-Committee shall be eligible to have any of his works performed at a Festival of the League during his term of office.

But doubtless this and all the other features of the constitution of this new organization have been carefully considered by those responsible for its initiation. The practical outcome of The Musical League will be awaited with much interest: in the meantime we wish it all success.

As an interesting sequel to the article on 'Cherubini in England,' which appeared in our March issue, we give a letter written by Cherubini to Ingres, the artist who painted the portrait of the composer which we reproduced. The original letter is in the collection of Mr. Edward Speyer, who has kindly allowed its publication in these columns:

Paris, ce 24 décembre, 1835.

Cher ami et illustre confrère,

Il y a bien longtemps que je n'aie eu le plaisir de m'entretenir avec vous, que j'aime de tout mon cœur, et que je révère comme homme de bien et comme grand artiste. J'ai voulu plusieurs fois vous écrire, mais il m'est survenu quelque empechement, toujours indésirable, qui m'en a empeché malgré moi. J'avis de vos nouvelles indirectes, par des lettres que vous adréssez de tems en tems à l'académie; mais elles ne contenaient pas mon désir, qui aurait voulu les avoir par vous particulièrement, en les provoquant par une lettre de moi qui vous aurait donné des miennes: Pardonnez donc moi, mon très digne ami, d'avoir tant tardé à vous écrire.

J'imagine que vous vous êtes toujours bien porté, ainsi que la chère et aimable Madame Ingres, à laquelle je vous prie de présenter mes hommages respectueux. Quant à ma santé elle est toujours bonne; mais je suis malgré moi dominé par un fond de tristesse, sans savoir à quoi en attribuer la véritable cause; tout m'ennuie, mais je n'en dis rien à personne, surtout à ma femme, que je crains d'inquieter, dont la santé n'est pas dans un état exempt de souffrances. Ce qui influe à me rendre morose est peut-être mon âge, qui affaiblit mes organes et les ressorts de la vie; au demeurant je ne vaux plus grand chose car mes compositions s'en ressentent; il est tems que je ferme boutique. Quant à vous, cher ami, vous êtes encore jeune, et en état de donner des productions dignes de votre beau talent. Vous occupez vous de ma triste figure, que vous avez commencée à embellir par vos pinceaux? Conservez-vous toujours le projet de faire une course à Paris, ainsi que vous me l'aviez dit avant de partir pour Rome, après deux ans de votre Directoriat, quel plaisir ce serait pour moi, et pour tous vos amis si un tel projet avait son effet? Un de vos pensionnaires, le jeune Edward,* vient d'obtenir un beau succès pour une cantate qu'il a composé à la mémoire de Bellini. On dit que vous lui avez témoigné beaucoup d'intérêt; cela doit l'encourager car c'est un honneur pour lui que d'avoir reçu particulièrement votre suffrage.

Adieu, mon digne ami; veuillez ne jamais oublier votre admirateur, et l'attachement sincère et inaltèrable qu'il vous a voué pour la vie.

Votre devoué,
L. Cherubini.

The letter, which we give *literatim et verbatim*, is addressed:

Monsieur,
Monsieur Le Chevalier Ingre (*sic*),
Membre de l'Institut,
Directeur de l'Académie de France,
à Rome.

* There is no clue to the identity of this person.

The University of Cambridge has done a gracious act in conferring upon Mr. Paul David the new degree of Master of Music, *honoris causa*. This is the first time that the degree has been conferred, and no worthier recipient could be found for this initial distinction than the much-esteemed music-master of Uppingham School. In presenting Mr. David to the Vice-Chancellor, on March 7, the Public Orator, Dr. Sandys, referred to the fact that Ferdinand David, the father of the recipient of the degree, had been associated with Mendelssohn in Leipzig, and that he had been among the teachers of two eminent musicians recently deceased, August Wilhelmj and Joseph Joachim. Joachim had frequently visited Uppingham for the sake of his friend, the son of his former master, and on the last occasion had dedicated to music the room in the War-Memorial building, which had been set apart in recognition of his friend's forty years of invaluable service to the School. The walls of that room were adorned with a motto from Seneca, *Res severa verum gaudium*,* a motto suggesting the delight with which the whole School had been inspired by Mr. David's constant endeavour to maintain a taste for the highest types of classical music. The influence of music in education had been fully recognized by the ancients; in the enthusiastic and successful teaching of that art in the schools of the present day, no one had for a greater number of years set a more auspicious example than Mr. David, the admirable coadjutor of two successive Headmasters of Uppingham. At the dedication of the David Concert Room at Uppingham above referred to—May 23, 1905—Joachim played the Beethoven Concerto for the last time in his life. We gave an illustrated account of Uppingham School in our issue of July, 1906.

The following is the full text of the Public Orator's speech:

Artis musicae Magistri in gradu hodie primum honoris causa conferendo, a viro de arte illa docenda iam per annos duo et quadraginta praeclare merito perlibenter auspicamur. Olim inter Lipsienses pater eius, artis illius professor eximius, Mendelssohnii quidem erat adiutor atque amicus, praeceptor autem virorum duorum insignium quos nuper amisimus, Augusti Wilhelmi et Iosephi Ioachim. Quam libenter, amicorum in honorem, Orpheus ille noster, non modo Academiae nostrae nemora, sed etiam Scholae Uppinghamensis colles frequentabat! Ibi Odeum Marti prius dedicatum, etiam Musis, viri huius meritorum in memoriam consecravit; ibi, in pariete inscripta licet contemplari philosophi Romani verba illa praeclara, *res severa verum gaudium**; ibi, denique, admirari quantum artis tam severae, artis tam iucundae, amorem fautor veterum tam indefessus in schola tota per tot annos excitaverit. Quantum vero in pueris educandis ars musica apud antiquos valuerit, satis inter omnes constat; artis autem illius in scholis nostris hodiernis summo cum studio, summo cum fructu, praecipiendae, nemo Magistro nostro primo magis diuturnum, nemo magis auspicatum praebuit exemplar.

Duco ad vos artis musicae praeceptorem optimum, duorum deinceps Scholae magnae Magistrorum adiutorem admirabilem, Paulum David.

Herr Ernst Mendelssohn-Bartholdy, of Berlin, a nephew of the composer, has offered to the Emperor William a villa which he owns in the neighbourhood of Rome, on condition that it shall be used as a convalescent home for musicians who visit the Eternal City. The Kaiser has not only gratefully accepted the gift, but has made known his intention of building an annexe where painters and sculptors might similarly be received and allowed all freedom to work.

* Seneca, *Ep.* 23, 4, ed. Haase, verum gaudium res severa est.

The Mendelssohn Choir of Toronto is a choral organization whose creation, development and success can largely be placed to the credit of its founder and conductor, Mr. A. S. Vogt. Started in 1894, the choir was reorganized—after a suspension of active work between 1897 and 1900—on its present basis, in which artistic ideals occupy a very important place. Beginning with a modest single concert in Toronto, it has steadily widened its field of operations by giving concerts in Buffalo and New York. Its annual concerts in Toronto are in many respects as comprehensive as a musical festival, the works performed covering almost the entire range of choral music in addition to orchestral compositions of the various schools. For instance, last season, with the co-operation of the Theodore Thomas Orchestra (of Chicago), the Mendelssohn Choir performed portions of Bach's B minor Mass, Brahms's Requiem, Parry's 'Blest pair of Sirens,' and César Franck's '150th Psalm,' in addition to unaccompanied compositions by Lotti, Palestrina, Cornelius and others. The concerts are given in the Massey Hall, Toronto, which holds 3,500 people, and they are so attractive that the hall is completely sold out for each concert. Next season Elgar's 'Caractacus' is to be performed, and there is a whispered report that Mr. Vogt has an idea of bringing his Toronto choristers to England. If this idea be carried out, they may be sure of a very hearty welcome by lovers of choral music in the Mother Country.

The good work carried on by Mr. Dan Godfrey at Bournemouth for so many years in connection with the Municipal Symphony Orchestra of that favoured watering-place, shows no signs of abatement in interest or enterprise. Highly commendable is the practical encouragement which Mr. Godfrey gives to British composers in the production and performance of their works. An instance of this occurred at the twenty-third concert of the thirteenth season, given on March 12, when the greater part of the programme was devoted to compositions by Sir Alexander Mackenzie. The selection consisted of the 'Astarte' prelude, the 'Pibroch' suite for violin (soloist, Mr. Rowsby Woof), and the Prelude to and Ballet-music from 'Colomba.' These were all admirably played under the baton of Sir Alexander, who was very cordially received. It was a pretty compliment to the nationality of the guest of the afternoon to conclude this interesting music-making with a performance of Mendelssohn's 'Scotch' Symphony (conducted by Mr. Dan Godfrey), a work which germinated among the ruins of the chapel at Holyrood during the composer's visit to Edinburgh, that beautiful city which can claim Sir Alexander Mackenzie as one of its most distinguished sons.

Dr. Joseph C. Bridge, M.A., F.S.A., organist of Chester Cathedral, has been appointed Professor of Music in the University of Durham, in succession to the late Dr. Armes. Professor Bridge is to be warmly congratulated upon being elected to an office the duties of which he is so well qualified to discharge.

Count Leo Tolstoy is said to be very fond of classical music, especially that of Haydn and Mozart. On being asked why he had a preference for classical music he replied that it had a tranquillising influence upon his nerves, whereas the aim of contemporary music was excitement. Others, who are neither octogenarians nor Russians, are disposed to agree with Count Tolstoy in his musical tastes.

Eminently Davisonic are M. Debussy's comments on Wagner's 'Ring' as quoted in Mrs. Franz Liebich's monograph of the composer reviewed on page 240. In 1903 M. Debussy, in his capacity of music critic of the Paris periodical *Gil Blas*, visited London to write upon the performances of the celebrated Bayreuth Tetralogy. He thus records his impressions of those representations at Covent Garden :

It is difficult for anyone who has not had the same experience to picture to themselves the condition of a man's mind, even the most normal, after attending the Tetralogy for four consecutive evenings. A quadrille of leit-motifs dances in one's brain, in which Siegfried's theme and Wotan's lance, are *vis-à-vis*, while the malediction motif cuts some weird figures. It is more than an obsession, it is a complete possession. One loses one's identity, and becomes transformed into a walking leit-motif moving in a tetralogical atmosphere. It seems as if for the future our habitual code of civility will not prevent us from hailing our friends with Valkyrie exclamations! Hoyo-toho? Hei aha! Hoyohei! How gay it all is! Hoyohei . . . ah! milord! how insufferable these people in helmets and wild-beast skins become by the time the fourth evening comes round. Remember that at each and every appearance they are accompanied by their d——d leit-motif. There are some who even sing it themselves. It is as if a harmless lunatic were to present you with his visiting card while he declaimed lyrically what was inscribed thereon.

How this outspokenness would have rejoiced the heart of J. W. D. To think of J. W. D. on Debussy!

'A prophet is not without honour, save in his own country, and in his own house.' These words cannot be applied to Dr. Henry John Edwards, for it is proposed to confer upon him the distinction of Honorary Freedom of the Borough of Barnstaple, in which town he was born and where he has worthily upheld the cause of music for many years. This honour is the more significant as it is seldom conferred, the latest instance in recent years being Sir F. Carruthers Gould, the eminent caricaturist, who is also a native of Barnstaple. The ceremony of conferring the Freedom and the presentation of a casket containing the necessary document is to take place on April 22. On that day two concerts will be given by the Barnstaple Musical Festival Society, when the oratorio 'The risen Lord,' composed by Dr. Edwards, the conductor of the Society, and Sullivan's 'Golden Legend,' will be performed. Dr. Edwards is to be sincerely congratulated on a well-merited honour at the hands of his fellow-townsmen.

The musical instrument section of the Stuttgart Museum has just been enriched by three most interesting instruments. The first is an artistically ornamented spinet of the 16th century, bearing the signature 'Francesco Poggio, Rome.' The second, still more richly ornamented, is a *cimbelone*, with signature, 'Giovanni Ferrini, Florence,' while the third is a harpsichord of one manual, and two strings to each note.

It is proposed to present Dr. W. H. Cummings with an address, accompanied by a token of personal esteem, in connection with the recent libel action which resulted in a verdict in his favour. A committee has been formed to carry out this intention, of which Sir Frederick Bridge is the chairman, and Dr. J. E. Borland, Kelton, Bromley Road, Catford; Mr. F. Harold Hankins, 26, Goldhurst Terrace, South Hampstead; and Dr. T. L. Southgate, 19, Manor Park, Lee, are the honorary secretaries.

A provincial newspaper records the following remarkable occurrence :

Mr. Harry Evans of Liverpool gave an address on the future of music in Wales at the opening of the twenty-second session of the burglar who had stolen twenty gold watches.

One may assume that Mr. Harry Evans was present at an operation upon a time-serving gentleman whose twenty-second session—whatever part of a burglar's anatomy that may be—contained a full score of time-recording requisites. But why Mr. Harry Evans should choose that particular occasion for the delivery of 'an address on the future of music in Wales' is not quite clear, unless it is that the æsthetics of the art have an affinity for the anæsthetics of the operating room. May not the burglar have partaken of too much printer's pie?

In a notice of a performance of Haydn's 'Creation,' somewhere up north, we read that :

It was a wise innovation to entrust the orchestral music to strings only, a much better balance being obtained; and words of too high praise cannot be said of Mr. ——— for the manner in which he filled in the other parts at the organ. His tone-colour proved him to be a veritable master of stopping.

JUBILEE OF THE EDINBURGH CHORAL UNION.

'Great events from little causes rise' is distinctly true of the Edinburgh Choral Union, which this year is celebrating its Jubilee. Moreover, the year of jubilation finds this excellent organization in the full vigour of healthy life and unbounded enthusiasm for the cause of choral music North of the Tweed. It was a happy thought, justified by the importance of the Society, to issue a history of the fifty years of its existence. This has been compiled by Mr. James Waddell, and published in an attractive volume of 320 pages, with nine illustrations.*

The Edinburgh Choral Union owes its inception to Mr. Charles J. Hargitt, now living in retirement at Tunbridge Wells. On November 28, 1858, an advertisement appeared in the *North British Advertiser* in the following terms :

Edinburgh Choral Union—Conductor, Mr. Charles J. Hargitt.—The weekly meetings for the practice of Oratorios and other large works of Handel, Beethoven, Haydn, Mendelssohn, etc., will take place in Wood & Co.'s Saloon, Waterloo Place, every Thursday evening, commencing at half-past eight o'clock. The preliminary meeting for the enrolment of members will take place in the above Hall on Thursday, the 25th inst., at half-past eight o'clock.

The Society did not make any public appearance till January 3, 1860, when they sang in a performance of Bennett's 'May Queen,' at one of four concerts organized by Mr. George Wood, of Messrs. Wood & Co. Curiously enough, the first concert given by the Choral Union 'on its own responsibility' was not at Edinburgh, but at Dalkeith. It took place on April 4, 1860, an entry in the Minute Book stating that :

The concert commenced at 8 p.m. precisely and was brought to a conclusion about ten. The programme consisted of glees, madrigals, Scotch and English part-songs, national songs and ballads, besides the programme of the Pipers of the 78th Regiment, who played a variety of national airs, including the celebrated Lucknow March. The audience

* *The History of the Edinburgh Choral Union.* By James Waddell, a former Vice-President of the Society. Printed for the Society by T. & A. Constable, Edinburgh. 1908. Price 3*s.* 6*d.*

was highly respectable and pretty numerous, and evinced their appreciation of the concert by repeated and enthusiastic encores. Next day the *Caledonian Mercury* gave an extremely flattering notice of the concert, contributed by a Dalkeith correspondent.

In a foot-note to this extract Mr. Waddell says: 'Although every effort has been made, no file of the *Caledonian Mercury* for 1860 can be found.' There is, however, a complete copy for 1860 of that Edinburgh newspaper in the British Museum. From this we have extracted the 'flattering notice' above referred to, in amplification of the 'History.' Here it is!

Edinburgh Choral Union.—The above Association gave a concert in Dalkeith Corn Exchange on Monday evening last, assisted by Miss Sophia Œsten. The pipers of the 78th Regiment were also present, and diversified the entertainment with several of their heart-stirring pibrochs, Scotch reels, &c. The programme was of a very *recherché* character, and we were sorry that the lieges of Dalkeith did not muster in greater numbers to appreciate it. Miss Œsten's 'Ah che Assorta' and 'Hearts and homes' were rendered with taste and feeling. She is a pleasing soprano, and shows a decided capacity for the higher walks of music. 'Let me like a soldier fall' was sung by Mr. H. Howard in a masterly manner, and Mr. Dunbar's rendering of the Volunteers' song, 'Riflemen, form,' was a decided hit, and was honoured with an encore. The part-songs, on the whole, were ably sustained by the full strength of the Union, and went off with a steadiness and precision much to the credit of their able leader, Mr. C. J. Hargitt. We cannot omit mentioning the trio, 'Up, quit thy bower,' sustained by Miss Œsten, Mr. Dunbar and Mr. H. Howard, who did it great justice. It is about one of the best of Richard's compositions we have heard for some time. We would suggest to the Choral Union on their again visiting Dalkeith, to preserve a portion of the hall for the working classes at a reduced figure. The prices of admission, we believe, kept many away who would have been present.—*Caledonian Mercury*, Thursday, April 5, 1860.

The first important event in the history of the Society was their taking part in the performance of Haydn's 'Creation,' given under the auspices of Mr. Mitchell, of Bond Street (London), on November 22, 1861, the soloists being Jenny Lind, Sims Reeves, and Beletti. On that occasion Mr. Hargitt gracefully placed the baton in the hands of Mr. Otto Goldschmidt doubtless as a compliment to that gentleman's illustrious wife. The 'Creation' was again performed on November 13, 1866, on which occasion the leader of the second violins was one A. C. Mackenzie. At a performance of the 'Messiah,' later in the year, Sir Charles Santley made 'his first appearance in oratorio in Scotland.' The Society introduced Costa's 'Naaman' into Scotland on February 26, 1868, when the fiddlers in the orchestra included 'Mr. A. C. Mackenzie' and 'Mr. Niecks,' both these gentlemen being now known to fame in other than violinistic capacities: the solo vocalists on that occasion, forty years ago, included Messrs. W. H. Cummings and Santley. In 1878 a new feature was introduced into the concerts by 'the appearance of the Edinburgh Choral Union Part-Song Choir, conducted by Mr. A. C. Mackenzie. The choir was composed partly of members of the Society and partly of outside singers.' The name of Mr. T. H. Collinson, the present able conductor of the Society, first appears in 1882 in the capacity of accompanist at a performance of the 'Creation.' In the following year, February 15, 1883, he appeared as solo pianist in Beethoven's Choral Fantasia, this concert being given to commemorate the semi-jubilee of the foundation of the Choral Union. A few months afterwards the office-bearers did a good thing in appointing Mr. Collinson conductor of the Society, a post which he continues to hold with distinction.

Opportunity may now be taken of referring to some of the humorous incidents contained in Mr. Waddell's

THE OFFICE-BEARERS OF THE EDINBURGH CHORAL UNION.

Reading from left to right, the names are, *back row:* Mr. George Honeyman (Director), Mr. Robert Sword (Director), Mr. David Ferguson (Ladies' Convener), Mr. Charles Payne (Director), Mr. T. H. Collinson (Conductor), Mr. James Waddell (Historian), Mr. Charles Bradley (Accompanist), Mr. David Gellatly (Gentlemen's Convener), Mr. Tom H. Young (Director); *front row:* Mr. Tom Millar (Vice-President), Mr. J. W. Smith (Secretary), Mr. J. S. P. Bisset (President), Mr. Robert Cannon (Treasurer), Mr. George C. Simpson (Librarian).

(*Reproduced, by permission, from 'The History of the Edinburgh Choral Union.'*)

narrative. At the end of the season of 1864 the Society was indebted to the treasurer in the sum of eightpence! A criticism of one of the concerts stated that 'it is creditable that there should have been so little to blame.' At a performance of Beethoven's Choral Symphony, thirty-eight years ago, owing to the absence of two solo singers 'the solo parts were

MR. CHARLES BRADLEY.

ORGANIST AND ACCOMPANIST OF THE EDINBURGH CHORAL UNION.

(*Photograph by Mr. Ovinius Davis, Princes Street, Edinburgh.*)

played on the organ'! And yet a critic said that 'the whole performance of the intensely difficult ninth Symphony went without perceptible failure or flaw, and that it reflected credit on all concerned'! He ought to have added 'including the organist.' Owing to the absence, at the eleventh hour, of the tenor soloist at a performance of 'Elijah,' Miss Simpson came to the rescue by singing 'Then shall the righteous' with great power and feeling.

The conductors of the Edinburgh Choral Union previous to Mr. Collinson have been Messrs. C. J. Hargitt, 1858-62; James Shaw (afterwards organist of Hampstead Parish Church), 1862-64; William Howard, 1864-66; and Adam Hamilton, 1866-83. For twenty years—1868 to 1887—orchestral concerts were given in addition to the choral music-makings, the conductors being Adam Hamilton, Hans von Bülow, Julius Tausch, and August Manns. At these concerts the following works were heard for the first time in Scotland:

Symphony No. 3, in F; Academic and Tragic overtures (Brahms); Symphony No. 2, in D minor (Dvorák); Ballad 'La Belle Dame sans merci' and second Rhapsodie on Scottish melodies (A. C. Mackenzie); the Scandinavian and Welsh symphonies (Cowen); Grieg's Pianoforte concerto, and Rubinstein's (in D minor); also the Tannhäuser overture, on December 9, 1868.

While on the subject of the orchestra a quotation may be made from chapter v. of Mr. Waddell's 'History,' which covers the period 1887 to 1908. He says:

At first the concerts were given on a very humble scale. They improved gradually, however, as regards both the artistes engaged and the accompaniments. At the earlier concerts of this period, the organ and pianoforte alone accompanied the voices. These instruments were in time succeeded by a small string orchestra, and latterly by an orchestra of professionals supplemented by amateurs. The amateur instrumentalists have been of the very greatest assistance to the Society, not only in playing at the concerts but, in many cases, in being present at the preliminary rehearsals. Their playing has always been of a high order, and now compares favourably with that of many professional players in the seventh and eighth decades of the last century.

An important and valuable adjunct to the Society has been, and still is, the elementary and advanced classes which have been held since the year 1864. As the 'History' says:

As an educational force in the cause of music their importance cannot be over-estimated, and in addition they have proved a very valuable recruiting-ground for the Society, as at the end of every season the members of the classes are given the opportunity, upon passing the necessary examination, of becoming members of the Society.

Since the year 1882, Mr. James Dowie, an excellent amateur musician, has had charge of these classes, the members of which give an annual concert on their own account.

At the end of the volume is a carefully-compiled catalogue of all the works, choral and instrumental, performed by the Society during its existence, arranged under the names of composers in alphabetical order. Some of the more important instrumental pieces performed for the first time in Scotland have already been mentioned. The choral works first heard North of the Tweed under the auspices of the Society are:

Bach - -	B minor Mass.	Mackenzie	Jason.
Beethoven	Choral Fantasia.		Cotter's Saturday Night.
Dvorák -	Stabat Mater.		
Elgar - -	Caractacus.	Parry - -	Judith.
	Dream of Gerontius.		Voces Clamantium.
Gounod -	Redemption.	Sullivan -	Prodigal Son.

MR. J. W. SMITH.

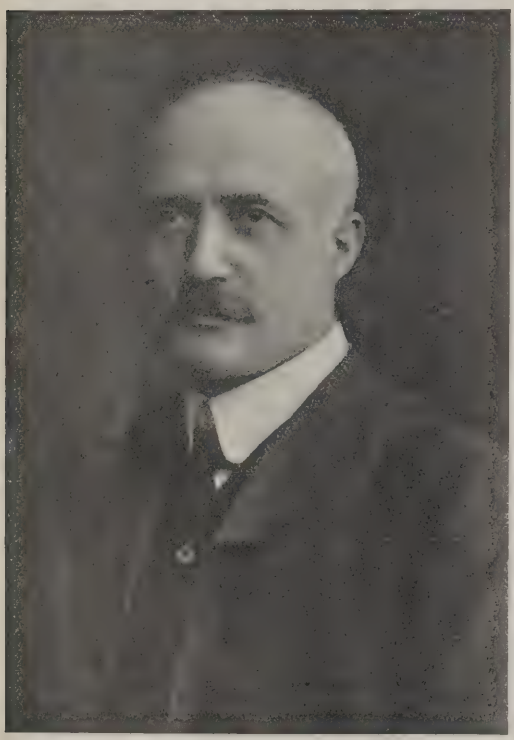
SECRETARY OF THE EDINBURGH CHORAL UNION.

(*Photograph by Mr. James Auld, Princes Street, Edinburgh.*)

The Jubilee of the Edinburgh Choral Union has been celebrated by three events. On February 21 the Lord Provost, Magistrates and Council held a Reception at the City Chambers, and on February 28

a ball took place in the Assembly Rooms. A Jubilee Concert was given at the Music Hall, George Street, on March 9, when the programme consisted of Weber's Jubilee overture, Schubert's Song of Miriam, and Mendelssohn's Hymn of Praise. The soloists were Miss Perceval Allen, Miss Louisa Currie (a local singer and the possessor of a pleasing voice), and Mr. Charles Saunders. The overture and the accompaniments were played in a most finished manner by the Hallé Orchestra. Good attack and pure tone characterized the singing of the choir, and the concert gave evident pleasure to an audience that completely filled the building. The choir numbered 330 voices, distributed thus: Sopranos, 88; contraltos and counter-tenors (3), 83; tenors, 73; basses, 86. Mr. Collinson conducted with all due alertness and with a thorough knowledge of the score.

At the close of the performance and amid much enthusiasm, presentations were made to Mr. Collinson



MR. JAMES WADDELL.

HISTORIAN OF THE EDINBURGH MUSICAL UNION.

(*Photograph by Mr. James Auld, Princes Street, Edinburgh.*)

and Mr. Bradley in acknowledgment of the valuable and efficient services these gentlemen have rendered the Society during the past twenty-five years, both having held their respective offices of conductor and organist concurrently during that period. Reference to this gratifying part of the Jubilee proceedings is made in the biographical sketch of Mr. Collinson on p. 228. A few words must here be said about the estimable organist of the Society, Mr. Charles Bradley.

A Yorkshireman—born at Wakefield, October 20, 1846—Mr. Bradley was an organ pupil of Mr. R. S. Burton, organist of Leeds Parish Church; he studied harmony under Dr. Armes and Mr. F. W. Davenport. At the early age of five and a-half he played the harmonium at St. Michael's Church, Wakefield, of which he subsequently became organist, and also of St. Mary's and St. John's Churches in that city. In 1868 he removed to Middlesbrough, holding church appointments there and in the neighbourhood. He was appointed organist of St. George's Parish Church, Edinburgh, in 1882, the Abbey Parish Church in 1886, and a year later to South Leith Parish Church, a post which he still occupies.

In conclusion, the Edinburgh Choral Union has reason to be proud of its office-bearers, who manage its business affairs so wisely and well. In this connection the name of the president, Mr. J. S. P. Bisset, and that of the indefatigable secretary, Mr. J. W. Smith, deserve more than honourable mention.

F. G. E.

LETTERS OF A BACHIST:

SAMUEL WESLEY.

The extent of the propagating zeal of Samuel Wesley in the cause of Bach's music will never be known. There are many of Wesley's letters extant—and what wonderful letters they are!—which bear eloquent and amusing testimony to his extraordinary enthusiasm for 'THE MAN,' as he called the great Cantor. To these can be added four more communications, hitherto unpublished, which have recently been acquired by Mr. Arthur F. Hill, by whose kind permission we are enabled to print them. This quartet of letters is invested with additional interest in that they were addressed to Bridgetower, the mulatto violinist, who is so well known in connection with Beethoven and the 'Kreutzer' Sonata.

The first letter was written just at the time that Wesley and Horn were preparing Part I. of their edition of Bach's 'Wohltemperirte Klavier'—the first English edition of that immortal work*:

Thursday, 29 March [1810 on postmark].

DEAR SIR,—I much regret having been unable to fix a moment hitherto for our meeting. I now offer you a *tempting evening*, no other than next Sunday, when a few of the *orthodox harmonists* will meet at Mr. Stephenson's, Queen Square, N. 29 (I think) for the purpose of celebrating the natal day of *Sebastian Bach*. I am commissioned to invite all thorough enthusiasts in such a cause to be present, among whom I think I am not much mistaken in enumerating you.

Pray come, & believe me, with much regard,
Yours faithfully
S. WESLEY.

To Mr. Bridgetower,
N. 2 (or 3) John Street, St. James's Square,
[redirected to] 51 Charing Cross.

The Mr. Stephenson referred to in the above letter was the banker who financed the English translation of Forkel's 'Life of Bach,' published in 1820, and himself a Bachist.

Of special interest is the following letter, as it refers to a performance on the organ by Wesley of the whole of the '48':

Tottenham Court,
New Road,
Friday, 4th of Septr. [1812 on postmark].

DEAR SIR,—I have appointed a few friends to meet me tomorrow morng at 11 o'clock in Francis Street, Tottenham Court Road (very near Clementi's manufactory) at Davis's,

* See a series of articles on 'Bach's music in England,' THE MUSICAL TIMES, September to December, 1896, especially p. 655.

the organ builder, whose name is on the door and who has built an excellent instrument for a church at Surinam in the West Indies.

Mr. Logier (a German professor, and the principal music seller in Dublin) is very desirous of hearing *the whole* of the Preludes and Fugues, and I have promised to *attempt* them all through, altho' really I have lately had so little opportunity of playing, that I do not expect to do them much justice. I shall, however, be glad of the company of so *candid* a hearer as yourself, who I know will make due allowance for the want of practice.

I am always, Dear Sir,
Yours most truly,
S. Wesley.

To Mr. Bridgtower
No. 9, Little Ryder Street,
Piccadilly.

The 'Mr. Logier' above referred to was Johann Bernard Logier (1780-1846), the inventor of the chiroplast, an apparatus designed to facilitate the acquirement of a correct position of the hands on the pianoforte, patented in 1814.

The next letter is addressed to Bridgetower at No. 20, Chapel Street, Grosvenor Place; it is written from Gower Place, Euston Road, and dated July 1, [1814 on postmark]:

My dear Sir,—Being now a comparatively disengaged animal to what I was when the performance of Linley's and Russell's musick was in preparation (in both of which affairs I had a great deal of trouble), I beg leave to inform you that I shall be happy to know when and where I am to make good my promise to my brother of hearing you execute the exquisite solos of Bach. If you will name any evening within a week hence, I (for myself) will *make* it convenient to attend your appointment, and upon obtaining your answer, will immediately acquaint my brother.

Novello sorely regretted his loss, originating in an idle mistake of mine in the former instance, but I trust you will suffer him to be of the party, as you cannot have an auditor more capable of highly relishing the exertion of your uncommon talent upon the most expressive of all musical instruments.

Believe me, my dear sir, with unfeigned regard,
Most truly yours
S. Wesley.

Somewhat enigmatical is the last of the four letters addressed to Bridgetower, still at No. 20, Chapel Street, Grosvenor Place:

Gower Street,
Euston Square,
Saturday, November 11 [1815 on postmark].

Dear Sir,—Mr. Ball, of Duke Street, informed me that you have a new *great Gun* in the musical way, to whom you wish me to be introduced, and I am inclined to think from the description of his stile of performance, that it is the gentleman whom Clementi proposed lately to become an Associate of the Philharmonists this season and which motion I had the pleasure of seconding. Pray let me know as soon as convenient, when the meeting can be managed, and I will endeavour to arrange my odds and ends accordingly.

(By the way) I directed a letter to Chapel Street some *months* ago which I conclude never reached you. In it I expressed a solicitude concerning my MS. copy of Bach's violin solos, which I *hope* that I lent you, because in that case I know them to be safe: I have searched diligently for them, but hitherto without success.

Believe me, Dear Sir,
Very truly yours,
S. Wesley.

Church and Organ Music.

THE BENEDICITE.

The *Benedicite* has now become so distinctly a Lenten canticle at Morning Prayer, that a few words upon its origin and musical settings may not prove unacceptable. In regard to its history we cannot do better than quote from Canon Daniel, who says:*

'This canticle is so called from the opening words of the Latin version, "*Benedicite, omnia Opera.*" It is also called "The Song of the Three Holy Children," because, according to the Septuagint interpolation between verses 23 and 24 of Dan. iii., it was sung by the Jewish youths, Ananias, Azarias, and Misael (Shadrach, Meshach, and Abed-nego), in the burning furnace into which they were cast by King Nebuchadnezzar. The Septuagint represents Azarias as confessing the sins of his nation, and praying for Divine deliverance, and the angel of the Lord thereupon smiting "the flame of the fire out of the oven, so that the fire touched them not at all, nor troubled them." "Then the three, as out of one mouth, praised, glorified, and blessed God in the furnace, saying," etc. Then follows a grand hymn of thanksgiving, of which the *Benedicite* is only a part. There can be little doubt that the *Benedicite*, which is only a paraphrase of the 148th Psalm, was the composition of an Alexandrine Jew. It was included by the Jews among "The Hymns of our Fathers," and at a very early period adopted by the Christian Church, though not uniformly, as canonical. Rufinus, who lived in the fourth century, defends it against the doubts cast on its authority by St. Jerome, and says that it had been used long before his time in the Church of Toledo.'

In the unreformed Offices of the English Church the *Benedicite* was sung on Sundays and on festivals at lauds; indeed, it was one of the psalms with which lauds began. Cranmer retained it as a canticle. In the first Prayer-Book of King Edward VI., issued in 1549, the rubric directs that 'After the fyrste Lesson shall folowe *Te deum laudamus* in Englishe, dayly throughout the yeare, excepte in Lente, all the wiche tyme in the place of *Te deum* shalbe used, *Benedicite omnia opera Domini Domino* in Englyshe.' This part of the rubric was cancelled in the second Prayer-Book (1552), and now there is no definite direction when this alternative canticle to the *Te deum* should or should not be used. Before proceeding further it should be mentioned that in the Scottish 'Booke of Common Prayer'—printed at Edinburgh in 1637 and known as Archbishop Laud's Prayer-Book—the alternative Canticle to the *Te Deum* is Psalm xxiii.

The original doxology to the *Benedicite* was in the following words, which more naturally sum up the grand purport of the canticle:

O let us bless the Father, and the Son, with the Holy Ghost: let us praise Him and magnify Him for ever. Blessed art Thou, O Lord, in the firmament of heaven; praiseworthy and glorious, and magnified for ever.

This doxology was displaced in 1549 in favour of the more familiar *Gloria Patri.*

Authorities seem to differ as to the natural divisions of the *Benedicite.* Canon Daniel, however, suggests four groups of invocations:

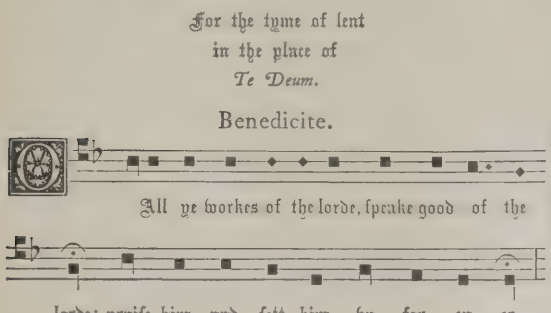
(*a*) Those addressed to the angels, the heavens, and the heavenly bodies;

(*b*) Those to the great physical forces and phenomena of the earth;

* *The Prayer-Book: its history, language, and contents.* By Evan Daniel, M.A. London: Wells Gardner, Darton & Co., Ltd. 1905. p. 143.

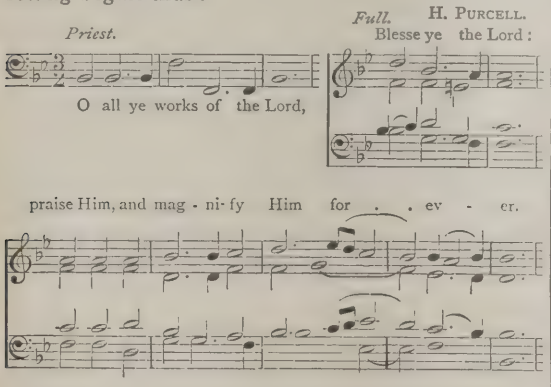
(*c*) Those to the brute part of creation;
(*d*) Those to our fellow-men. The last group are addressed to the children of men generally, and in particular to Israel, to the priests of the Lord, the servants of the Lord, the spirits and souls of the righteous, to holy and humble men of heart everwhere, and to Ananias, Azarias, and Misael, as conspicuous examples of holiness and humility.

With regard to the music of the English version of the *Benedicite*, Merbecke is the starting point. In his 'The booke of Common praier noted' (1550) he gives the following plainsong setting:


For the tyme of lent
in the place of
Te Deum.
Benedicite.
All ye workes of the lorde, speake good of the
lorde: praise him, and lett him by for ev - er.

The words in the above setting are the same as in the First Prayer-Book of Edward VI. (1549), they being superseded by the present version in the Second Prayer-Book of 1552. This music is the same as that in the Sarum Breviary, but simplified in accordance with Cranmer's wish that 'the note that shall be made thereunto, would not be full of notes, but as near as may be for every syllable a note, so that it may be sung distinctly and devoutly.' An arrangement in modern notation of Merbecke's setting has been edited by Sir George Martin, who has added a suitable organ accompaniment.

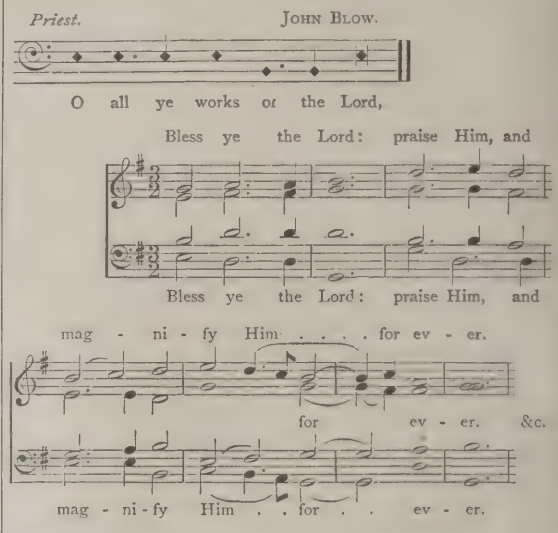
Purcell composed an elaborate setting of the *Benedicite* in Service form, but he garbled the words by omitting several repetitions of the refrain. His setting begins thus:



Purcell's contractions begin after verse 5, one refrain ('Praise Him and magnify Him for ever') doing duty for the following verse groups, or single verses:

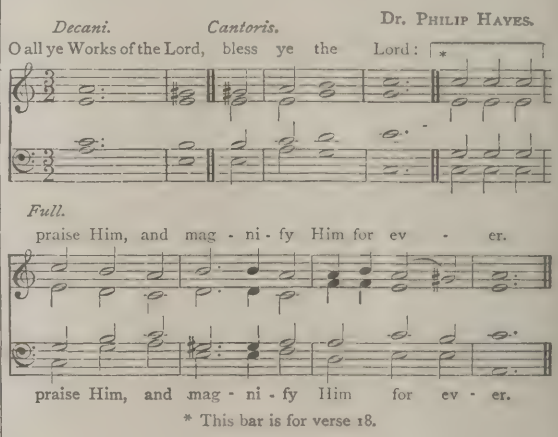
6—9	15—17	22, 23	28—31
10, 11	18	24—26	32
12—14	19—21	27	

Verse 18 ('O let the earth') occupies twenty-three bars of triple time, while verses 30 and 31 are thus shortened: 'O ye spirits and souls of the righteous, the holy and humble men of heart, bless ye the Lord,' &c. Purcell alternates between triple and duple time, beginning in the former (as shown in our example) and ending (*Gloria Patri*) in duple time. The original autograph of this 17th century setting is in the Bodleian Library, Oxford. It is an imposing manuscript,—nearly three feet wide and two feet deep—the large folded sheet being signed 'H. P.'

Dr. Blow also composed an elaborate setting in E minor of this Canticle which does not seem to have been published. There is in the British Museum a transcript—made by the late Mr. W. H. Husk, from a copy formerly in the possession of Joseph Warren—of Blow's setting, which, like Purcell's, alternates between triple and duple time. It begins:

Priest.
John Blow.
O all ye works of the Lord,
Bless ye the Lord: praise Him, and
Bless ye the Lord: praise Him, and
mag - ni - fy Him . . . . for ev - er.
for ev - er. &c.
mag - ni - fy Him . . for . . ev - er.

Assuming Husk's transcript to be correct—and there seems no reason to doubt its accuracy—Blow has not only garbled the verses, but he has made his setting still shorter than Purcell's by omitting verses 17 and 25—'lightnings and clouds' and 'beasts and cattle'! His verse groups, in regard to reducing the number of refrain repetitions, differ from those of Purcell.

Dr. Philip Hayes was probably the first to compose a chant-form setting in triple time and, like Blow's setting of this jubilant hymn of praise, in the *minor* key! Here it is:


Decani.
Cantoris.
Dr. Philip Hayes.
O all ye Works of the Lord, bless ye the Lord: *
Full.
praise Him, and mag - ni - fy Him for ev - er.
praise Him, and mag - ni - fy Him for ev - er.

* This bar is for verse 18.

As this music is the same for every verse, it becomes monotonous to a degree; even the final chord of the *Gloria Patri* is minor. Moreover, the syncopation in bar 3 creates a most distressing false accent.

Modern composers have followed Dr. Philip Hayes by adopting the triple-time chant form. Three chants are often used, these being sometimes by different

composers, as, for example, the well-known setting by Stainer, Winn and Walker. Other favourite settings are those by Champneys, de Lacy and Gibbs (*Gloria Patri* by Stainer); W. T. Best; F. Iliffe; Myles B. Foster (in F, chant form, but agreeably varied); C. H. Lloyd (in E flat); Stainer (in D) and John E. West (in C). Perhaps the most elaborate of modern *Benedicites* is the effective setting by Mr. Charles Macpherson, sub-organist of St. Paul's Cathedral.

With regard to the charge of monotony which is brought against the *Benedicite*, it has been well said: 'The monotony of form is itself effective. It is like the monotony of the winds or the waves; and powerfully suggests to the imagination the amplitude and splendour of God's world, and the sublimity of the universal chorus of praise.'

DEATH OF 'MR. TOPE.'

Readers of the article on Rochester Cathedral in our March issue may remember the reference to 'Mr. Tope,' the friend of Charles Dickens, who, in 'The Mystery of Edwin Drood,' has immortalised him as 'Chief Verger and Showman' of Rochester's stately fane. On March 23 'Mr. Tope,' otherwise Mr. William Miles, died at Rochester in his ninety-second year. He had every claim to be regarded as an out and out cathedralist. Born in 1816, he became a chorister of Rochester Cathedral at the age of nine, afterwards singing as a lay-clerk and then successively under-verger and verger—his length of service covering a period of seventy-five years, when he was pensioned by the Dean and Chapter. His sons were all choristers of Dickens's 'Cloisterham' (Rochester), some of them doubtless contemporary with either the late Professor Armes, the brothers Bridge (Sir Frederick and Professor J. C.), the late Dr. Crow, of Ripon, Dr. D. J. Wood, of Exeter, and the late Joseph Maas. The youngest of his thirteen children, Mr. R. E. Miles, has followed in his father's footsteps as a cathedral singer, he having been an assistant vicar-choral (bass) of St. Paul's Cathedral for upwards of twenty-one years: he is also well known as a professor of singing at the Royal Academy of Music and the Guildhall School of Music.

A VETERAN LAY-CLERK.

It is with regret that we record the death of Mr. Thomas Hunt, the doyen lay-clerk of St. George's Chapel, Windsor, where his tenor voice has been heard for the long period of forty-four years. Born at Gloucester, April 12, 1836, Mr. Hunt began his lay-clerk career at Carlisle Cathedral in 1858. At the end of 1861 he was at Worcester. From there he proceeded to Windsor, in 1864, singing at the royal chapel until almost the time of his death, and at Eton College Chapel until the two establishments were chorally divided. Mr. Hunt, who died at Bath on March 16, after much suffering, was a highly respected musician. His son, Mr. Hubert W. Hunt, is organist of Bristol Cathedral.

A TRANSPOSED EDITION OF 'HYMNS ANCIENT AND MODERN.'

In order to supply a want that has long been felt in smaller parishes and for use on week-day services, the proprietors of 'Hymns Ancient and Modern' have issued a new edition of that popular collection, in which the tunes have been transposed into lower keys than formerly. The book—of 484 pages and oblong quarto size—contains 800 tunes, consisting of all those in the new edition of 1904 and the greater number of those in the old edition that seemed to require transposition. Copious indexes enable the volume to be used with either of the standard editions. The Roman numerals for those tunes that are in the old and not in the new edition have a somewhat awkward appearance—*e.g.*, cclxxxv. and dxcviii.—but with practice any initial difficulty in this respect will soon be overcome. Only the words of the *last* verse of each hymn are printed, but no self-respecting organist would think of accompanying a hymn without following the words throughout. The price of the book is five shillings net.

The St. George's United Free Church Musical Association, Edinburgh, gave their annual recital in the church on March 6, the soloists being Miss J. Black Thomson, Miss Robina Grant and Mr. G. L. Ross. The vocal music on that occasion consisted of the opening solo and chorus of Mendelssohn's 95th Psalm ('O come, let us worship'), Gounod's 'Gallia,' and a selection from Sullivan's 'Golden Legend,' which included the solo 'Slowly, slowly up the wall,' the evening hymn ('O gladsome Light'), and the solo and chorus 'The night is calm and cloudless,' followed by the Choral Epilogue. All the above pieces were carefully sung by the choir under the inspiriting direction of Mr. Alfred Hollins, organist of the church. In addition to playing the whole of the accompaniments—from memory, of course—Mr. Hollins gave a masterly rendering of Mozart's Fantasia in F. He imparted further variety into a most enjoyable evening's music by tasteful renderings of two charming pieces for the organ, a Berceuse and a Scherzo, composed by M. Rousseau, the gifted organist of St. Clothilde, Paris.

SPECIAL SERVICES.

The annual National Welsh Festival was held in St. Paul's Cathedral on February 28 with its customary impressiveness. Previous to the service the band of H.M. Irish Guards (conducted by Mr. C. H. Hassel), in the absence of the Grenadier Guards Band, 'commanded' at Court, played a selection of pieces. The *Magnificat* and *Nunc dimittis* were sung to a setting in the key of A by Mr. R. Meyrick Roberts, and the anthem was Barnby's 'Da yw moliannu yr Arglwydd' ('It is a good thing to give thanks'). The hymns, in which the large congregation heartily joined, created a splendid volume of sound. After the Blessing, one verse (in Welsh) of 'God bless the Prince of Wales' and one verse (in English) of 'God save the King' were sung: with these exceptions the entire service was in the language of the Principality. The choir consisted of 200 voices, and the duties of conductor and organist were interchanged and ably discharged by Mr. R. Meyrick Roberts, organist of St. Mary's, The Boltons, S.W., and Mr. David J. Thomas, organist of St. Anselm's, Davies Street, W. As an outgoing voluntary Sullivan's *In Memoriam* overture was played by the band of the Irish Guards together with the organ with imposing effect.

A choir festival was held at St. George's Church, Chorley, on February 19, in which the choirs of Blackrod, Charnock Richard, Eccleston and St. George's Churches, numbering 120 voices, took part. The anthems were 'The sun shall be no more' (Woodward) and 'O give thanks' (Elvey). Mr. J. Stubbs, who had organized the festival, presided at the organ.

Mr. H. J. Taylor's sacred cantata 'The Last Supper' was sung in St. James's Church, Dover, on February 19 under the direction of the composer.

Mr. J. H. Maunder's Lenten cantata 'Olivet to Calvary' was sung by the choir of St. Mark's Presbyterian Church, Greenwich, on March 18. The soloists were Miss Isabel D. Harris, Miss Kentish and Mr. Edgar Kentish. Mr. James Kentish, organist and director of the choir, presided at the organ.

Bach's 'St. John' Passion is being performed at St. Anne's Church, Soho, every Friday evening during Lent, under the careful and experienced direction of Mr. E. H. Thorne, organist of the church, with Miss Beatrice Thorne at the organ.

At a special Lenten musical service held at Tonbridge Parish Church on March 18, the first performance took place of the sacred choral rhapsody entitled 'Among the trees' (Part II., 'The Garden of Gethsemane,' and Part III., 'The Garden of the Sepulchre') composed by Dr. J. W. G. Hathaway, organist of the church. A band and chorus of 100 performers took part in the service, which included the choruses 'Behold, all flesh is as grass' from Brahms's Requiem, 'Then round about the starry throne,' from Handel's 'Samson,' and Dr. Hathaway's orchestral prelude, 'In Te Domine, speravi.'

Brahms's 'Requiem' was sung at Holy Trinity Church, Coventry, for the first time in that town, on March 19. Dr. A. H. Brewer, organist of Gloucester Cathedral, played the organ accompaniments, and Mr. Percy E. Hughes conducted.

Two performances of Dvorák's 'Stabat Mater' are announced to take place in the church of St. George the Martyr, Southwark, on Palm Sunday evening at 6.30, and on Good Friday evening at 7, under the direction of Mr. H. London Pope, organist and director of the choir.

Dr. H. J. Edwards's oratorio 'The risen Lord' will be performed, with full orchestral accompaniment, in St. Michael's Church, Coventry, on April 30, under the direction of the composer.

The Festival Book for the Jubilee of St. Hilary's Church, Wallasey, Cheshire, to be held on July 2, contains Professor J. C. Bridge's Magnificat and Nunc dimittis in C, and an anthem composed by Dr. James Lyon, 'Blessed be the Lord God of our fathers,' for tenor solo, quartet and chorus, with accompaniment for organ, brass and drums. The words of the anthem have been selected by the Rev. Canon Cogswell, Rector of Wallasey.

The Thomas Threlfall Scholarship at the Royal Academy of Music will be competed for in April. This Scholarship is open to British subjects of either sex under the age of twenty-one years on the date of the competition, and will be awarded to that candidate who exhibits the greatest promise in organ playing. The successful candidate will be entitled to two years' free tuition at the Royal Academy of Music, and in cases of sufficient merit this period may be extended. Present and past students of the institution are ineligible. Full particulars may be obtained from the Secretary.

The new five-manual organ (built by Messrs. P. Conacher & Co., Huddersfield), the gift of Mr. H. G. Harris, in the Parish Church, Calne, was dedicated on February 20, when Mendelssohn's 'Hymn of Praise' was sung. The soloists were Master Leslie Battensby and Mr. Harry Stubbs (St. Paul's Cathedral). Mr. W. R. Pullein, organist of the church, conducted. Organ recitals have been given on the new instrument by Mr. W. Wolstenholme, Mr. John Pullein, and Mr. W. R. Pullein.

At the recent dedication of a new Lych Gate at St. Peter's Church, Staines, built and presented to Sir Edward and Lady Clarke as a souvenir of their silver wedding, a new anthem, 'O how amiable,' specially composed for the occasion by Mr. D. Willard, organist and choirmaster of the church, was sung.

ORGAN RECITALS.

Dr. W. Phillips, St. Barnabas', Pimlico—Fantasia in E flat, *Saint-Saëns.*

Mr. F. Gostelow, St. Peter's, Dunstable—Spring Song, *Hollins.*

Mr. Henry T. Gilberthorpe, Christ Church, Ellacombe, Torquay—Festal March, *Calkin.*

Mr. R. W. Browne, Church of the Good Shepherd, Lee—Fantasia and Toccata, *Stanford.*

Mr. C. B. Rootham, Chapel of St. John's College, Cambridge—Introduction and Passacaglia in D minor, *Max Reger.*

Mr. G. Hodkin, St. John's, Gateshead — Requiem Æternam, *Basil Harwood.*

Mr. James M. Preston, St. George's, Jesmond—Scherzo in A minor, *Best.*

Mr. Percy J. Fry, Art Gallery, Glasgow—Grand Chœur in F, *Grison.*

Mr. A. E. Jones, Albert Hall, Bolton—Marche des Rois Mages, *Dubois.*

Mr. Alfred H. Dudley, Crosby Congregational Church—Serenade in B minor (from an Arcadian Idyll), *Lemare.*

Mr. Edgar A. Miller, Parish Church, Thorne—Andante and Allegro, *F. E. Bache.*

Mr. W. J. R. Davis, Wesleyan Church, Tredegar—The Storm, *Neukomm.*

Mr. Thomas H. Hill, St. Mary's, Cholsey—Sonata in A, *Borowski.*

Mr. Clarence Lott, St. Sepulchre's Church, E.C.—Offertoire in F minor, *R. H. Pearce.*

Mr. Ernest H. Smith, St. Bede's, Liverpool—Meditation, *Bairstow.*

Mr. John Pullein, Parish Church, Calne, Wilts—Miniature Overture, *Pullein.*

Mr. F. J. Blake, St. John-the-Evangelist, Red Lion Square—Sommeil d'enfant, *Gillet.*

Mr. Arthur S. James, St. Peter's, Mill End, Rickmansworth—Shepherd's Song, *Merkel.*

Mr. J. Gray, Adam Smith Hall, Kirkcaldy—Toccata in E minor, *Tombelle.*

Mr. Frederick Richens, St. John's, Hagerstown, Maryland, U.S.A.—Concert Overture, *Faulkes.*

Mr. F. de G. English, Halifax Parish Church—Sonata in E flat minor, *Rheinberger.*

Mr. James Black, Wellpark United Free Church, Glasgow—Festive March, *Smart.*

Mr. H. Matthias Turton, St. Agnes, Burmantofts, Leeds—Pæan, *Harwood.*

Miss Agnes Comerford, St. Laurence Jewry—March on a theme of Handel, *Guilmant.*

ORGANIST AND CHOIRMASTER, AND CHOIR APPOINTMENTS.

Mr. Arthur J. Appleyard, Holy Trinity Church, Halstead.

Mr. G. Vincent Evans, St. Stephen's Church, Poplar.

Mr. James W. Given, St. Andrew's Presbyterian Church, Truro, Nova Scotia, Canada.

Mr. F. J. Lang, Royal Arsenal and Dockyard Church, Woolwich.

Mr. Vincent Jones, lay-clerk, Gloucester Cathedral (bass).

Reviews.

Claude-Achille Debussy. By Mrs. Franz Liebich. [John Lane.]

The recent visit of M. Debussy to England has awakened increased interest in his music; what more natural, therefore, than that the life and works of this much-discussed French composer should form one of the volumes in Mr. John Lane's 'Living masters of music' series? Mrs. Liebich admits that, owing to M. Debussy's reserve and dislike to publicity, her monograph is more or less poor in biographical material. She says: 'To one who has striven hand and soul, work is its own supreme reward, and renown somewhat of a non-essential detail.' As to the thoroughness of that 'hand and soul' work, it is evidenced in a letter which M. Debussy wrote to M. Louis Laloy: 'It is not possible to publish the *Suite Bergamesque*,' he says, 'I am still in need of twelve bars for the Sarabande.' We are further told that 'as none of his previous ideas had satisfied him, sooner than publish the piece with the slightest defect he preferred to wait patiently for the right inspiration.' This 'reverential feeling for perfection' may be commended to those young composers who too eagerly and too immaturely rush into print.

It is interesting to learn that M. Debussy was early drawn to Rameau and Weber, that Shakespeare is one of his favourite poets, that he is fond of travel, and that he is an

enthusiastic lover of nature. The greater part of the book is perforce devoted to criticisms and analyses of his compositions and his *modus operandi* in bringing them into existence. As a writer on musical subjects, M. Debussy is gifted with an incisive style. For two years, 1901-02, he was music critic on the *Revue Blanche*, and in 1903 he contributed in the same capacity to the columns of *Gil Blas*. In this connection his remarks on Wagner's 'Ring,' which we give on page 233, are certainly entertaining. If one is unable to agree with all the deductions which Mrs. Liebich has so well expressed in her book, the little volume is an interesting contribution to musical literature; it should certainly find many readers by reason of the light it throws on the life-work of one of the most modern of modernists in music.

The Threshold of Music. By William Wallace. [Macmillan & Co., Ltd.]

This book, to quote its sub-title, is 'An enquiry into the development of the musical sense.' In his preface, the author remarks that music has 'the advantage of supplying us with documents which demonstrate, step by step, the highest effort of which the musical sense was capable at definite points in its evolution.' Our author begins his survey at an early period, but in order to see his way of tracing the development of the art, let us start with Bach. We are told that although he 'was able to assure himself that a hitherto uncharted world of sound lay beyond the horizon, he hesitated to go in search of it.' To speak of the great old master as 'hesitating' is, to say the least of it, peculiar. Kuhnau set before him striking examples of a comparatively new art, and Bach, evidently attracted by it, wrote two pieces of a 'programme' character; but after that there was no hesitation; he decided not to work on such lines. As to 'the uncharted world of sound,' he went boldly in search of it, and what he discovered still renders his music powerful. Of Haydn and Mozart we read that it was 'their function to build the house in order that others might shelter in it and then furnish it according to their needs.' This statement places these great masters about on a level with Carl Philipp Emanuel Bach, who, although a highly-gifted musician, was not a genius. Again, of Mozart we are told that 'in his instrumental compositions there is not a vestige of a sign—saving in one, or perhaps two chamber works—that he realized the depth and magnitude of man's estate.' Surely such an opinion needs no comment! Beethoven is described as 'the first to suggest the relation of music to other mental states,' a statement which is certainly open to question. The new aspect of art, which Beethoven only 'suggested,' came into existence, so we read, 'after 1830.' Of Wagner we are informed that 'Mozart, Beethoven, Weber and Meyerbeer all suggested to him the means of distinction.' The author stops at Wagner. The predecessors of the Bayreuth master are represented as important stages in the development of the Art. But even when we have arrived at Wagner, as the title of the volume indicates we are still only on the 'threshold.' At present the author feels 'we are all groping in a mist.' This would indeed seem to point to a state of degeneration rather than to one of development.

Studies of the 18th century in Italy. By Vernon Lee. Second edition, illustrated; with a new preface. [T. Fisher Unwin.]

More than twenty-five years have passed since 'Vernon Lee' published her 'Studies.' She has now re-issued them as they originally appeared, but enriched with a large number of interesting and excellent illustrations, selected by Dr. Guido Biagi, of the Laurentian Library, Florence, which greatly enhance the attractiveness of the volume. A further and no less important addition is a new preface devoted to music. In this 'Retrospective Chapter,' as it is called, the fluent pen of the authoress seeks to prove that 'throughout the 18th century, and [to the best of her knowledge] throughout the 17th, the evolution of the musical phrase, the evolution of what I should like to call *melodic form*, took place in Italy.' She graphically describes the difference between the conditions of 18th century musical life in Germany and Italy—the ecclesiastical environment of one country and the operatic atmosphere of the other—the contrast between 'Teutonic earnestness' and 'Latin levity.' 'Bach can out-Bach himself in his *Thomas Kirche*'; she says, 'he is playing and composing for the Eternities above, not for the citizens of Leipzig below. But the Italian maestro is not composing for Eternities above. The only *above* for him, are those high regions of the theatre where lazzaroni and gondoliers are apt to fling orange peel and over-ripe tomatoes among hideous howls and cat-calls. But the boxes are even worse, where the patricians and fine ladies sit playing cards between the chief airs, and keeping up an offensive chatter when the music bores them. . . . These are the persons, all too human and gifted with human, nay, animal modes of expression, whom the Italian composer feels listening to his music, as he sits—and sits with terror, perhaps—directing at his harpsichord, watching for the first hiss and howl that is to sweep his opera off the stage.'

Later on 'Vernon Lee' refers to the 'necessity' of the 18th century Italian composer 'being intelligible to an audience which was only imperfectly musical and very imperfectly attentive.' She adds: 'It meant clearness of intention, concision, definiteness of tonality, rhythm, accent, and interval; definiteness of harmonic effect in the accompaniments and definiteness in the employment of separate instruments; definite distribution of interest between voices and orchestra, definite fitting on to words, definite expression and dramatic effect; and, more important, perhaps, than everything else save the establishment of well-marked tonality and rhythm, it meant that precision of phrase, that possibility of breaking up into small, varying, but intelligent phrases and groups of phrases, without which concerted music in the modern sense (as distinguished from music based on counterpoint) could never have come into existence.' These 'definite' conditions are in no less measure—nay, in a greater degree—applicable to much 20th century creative music. The volume would make an agreeable present by reason of its varied contents and handsome appearance.

BOOKS RECEIVED.

History of the Edinburgh Choral Union. By James Waddell. Illustrated. Pp. xii. + 320; 3*s.* 6*d.* (Printed for the Society by T. & A. Constable.) For review see p. 233.

Brahms. By H. C. Colles. Pp. x. + 168; 2*s.* 6*d.* net (John Lane.)

Mozart: the story of his life as man and artist. By Victor Wilder, translated by L. Liebich. 2 vols. Pp. xvi. + 464; 10*s.* (William Reeves.)

Grieg. By E. Markham Lee. Pp. 80; 1*s.* net. (George Bell & Sons.)

Form in music: with special reference to the designs of instrumental music. By Stewart Macpherson. Pp. xii. + 273; 4*s.* 6*d.* (Joseph Williams, Ltd.)

London Churches, Ancient and Modern. By T. Francis Bumpus. Two volumes. Illustrated. Pp. 422 + 402; 6*s.* each net. (T. Werner Laurie.)

Studies in musical education, history, and æsthetics. Second series. A volume of 284 pages, containing the papers and proceedings of the Music Teachers' National Association of America at its twenty-ninth annual meeting held at Columbia University, New York City, December 27-31, 1907. Published by the Association.

Report of the Librarian of Congress and Report of the Superintendent of the Library building and grounds for the fiscal year ending June 30, 1907. Pp. 167. (Washington, Government Printing Office.)

The committee of the Patron's Fund have made grants towards the cost of publication of the following works: Four English Ballets, by Mr. Felix Swinstead; 'The Abbot' (the Dublin Prize Cantata), by Mr. Geoffrey Palmer; and four Rossetti Sonnets, by Mr. Hubert Bath. Grants have also been made to Mr. T. F. Dunhill (second donation) towards the expenses of his chamber concerts of British music, and Miss Hilda Lett (violinist) for her further studies abroad.

THE VAGUENESS OF MUSICAL NOMENCLATURE.

With the express object of promoting a discussion that might ultimately lead to greater definiteness and consistency in the use of musical terms, Mr. F. Gilbert Webb read a paper on the above subject before the Musical Association on February 18.

At the present moment, the lecturer said, so great is the uncertainty of the technical terminology of the Art, that it is impossible to discuss its fundamental principles without being more or less misunderstood. The result of this is particularly unfortunate in regard to students, causing much confusion of thought and want of clearness and significance in their performances. The most important, least understood, and misused term is 'rhythm.' The basis of music is rhythm and melody; the former represents movement, and the latter some kind of vocal utterance. These two elements, although generally appearing in combination, are by nature distinct, and can exist independently of each other. Rhythm can exist without change of pitch, while melody must have change of pitch. The lecturer suggested therefore that the word rhythm should be used exclusively to indicate the suggestion of movement in music, the animating spirit which gave it life and character, and that the term should not be confounded, as at present, with accentuation, stress, and phrasing or period. The word *tempo* or time should be confined to the signification of pace, and not confused with accent. In the same way triple and common time should be triple and common measure. Great confusion exists concerning the word tone. This term should be confined to its significance of implying a certain quality of sound, in itself indivisible. The term 'semitone' is a barbarous and misleading combination of two languages. If semitone means anything, it suggests half the power of a full tone, but to say that the note C in itself is a tone, and that from C to D is also a tone, is illogical. The term semitone should be banished in favour of half-note, because 'note' conveyed a distinct idea of place, and consequently of distance, from one note to another. This is particularly so with string players, and the term half-note suggests a lesser interval of space. The words 'scale' and 'mode' should not be confounded: the former should be confined to its sense of an arbitrary series of notes, the character of which is decided by the major or minor mode. The word 'key' should always be used in relation to pitch, but it should not be applied to the notes of a pianoforte; one might just as well speak of the keys of a scale.

It is far better to retain the use of Italian words than to coin others, for, as music is a universal language, it is desirable that terms universally understood should be used; but it is time that the word *Andantino* should be accepted in modern music as indicating a less slow pace than *Andante*, just as *Allegretto* signifies a less quick *tempo* than *Allegro*. The prevalent use of polyglot directions is to be deprecated. Mr. Webb concluded his paper by commenting upon the use of terms of painting in music which had become prevalent with the advance of programme music. The term 'tone-colour' is useful and permissible. There is a tendency to use it in a distinct sense apart from timbre, to indicate a particular tone-quality of an instrument or of a singer's voice resulting from the emotion of the performer—something superimposed on the natural timbre of the instrument or voice. The word tone-colour being accepted, tone-painting could scarcely be rejected; albeit it was less significant. We hear a great deal just now about atmosphere, especially in connection with the compositions of Mr. Debussy. In its ordinary acceptation it implies that appropriateness of detail which compels conviction; but in the new French musical cult, atmosphere acquires another significance, that of the nebulous, or, to bring it within the experience of all, 'foggy,' a term which might be applied to a good deal of modern music. The use of terms of painting, however, should be employed with caution, as they are likely to lead to extravagances. The best safeguard against such exaggeration is to have the meaning of accredited musical terms clearly defined. What is wanted is the compilation of a list of terms that will avoid the employment of the same word with two or more different meanings.

At the conclusion of the paper there ensued a considerable discussion in which Dr. Southgate (the chairman), Dr. Maclean, Mr. Cobbett, Mr. Percy Baker and others took part. The consensus of opinion was in support of the lecturer's views.

THE VITALITY OF MELODY.

At a meeting of the Musical Association held at Messrs. Broadwood's Rooms, on March 17, Mr. J. A. Fuller Maitland in the chair, Mr. Frank Kidson, of Leeds, read a paper on 'The vitality of melody.'

The lecturer pointed out that the older musicians appeared to have had a better recognition of melody pure and simple than was the case to-day. He spoke of harmonizing delicate airs which, in the process, had been smothered like Desdemona by brutal musical Othellos, and of 17th and 18th century melodies which had suffered at the hands of modern unsympathetic 'arrangers.' In some instances, that well-known proverb regarding meat and cooks might be applied to melody and musicians! In melody we had a spontaneous growth, while harmony was a gradual development, like language. In regard to tunes we could not go back farther and fare worse, for old melody appealed to-day no less forcibly than it did at the time of its production.

'I verily believe,' said Mr. Kidson, 'that if any enterprising music hall artist (so-called) were to adapt comic words to "Sumer is i cumen in" the man in the street would at once accept it, and see nothing strange about the tune!' Melodies might go to sleep for a century or more, but if they became dormant they were roused like musical Rip Van Winkles or 'Sleeping Beauties,' and took their place in the ranks of modern music. He instanced how street tunes were in a number of cases merely revivals of old melodies, and how these, from their merit, had attained immense popularity. 'I have great faith in the popular verdict,' said the lecturer, 'when we can get that verdict into proper focus; but this correct focussing can only be done in at least a couple of generations, and when these concur, I think we may accept as true art that which has won their united approval.'

As to party tunes, he thought that a good tune might carry forward a bad cause, and instanced what effect these political melodies had had upon different factions. Words of political and other songs did not have much influence on the popularity of a tune; it was the air itself and the generally expressed sentiments which were responsible for the tune's existence. For instance, how few, loyal though they be, knew the complete words of 'God save the King,' and 'Yankee Doodle' had practically no words at all.

French and German national songs were mentioned. In this connection it was shown how many French airs had become embedded among our own national music. 'The keys of Heaven' was one of these. Originally composed by Devigny for a shadow-pantomime performer in Paris about the year 1773, it had become traditionalized in England. 'In my cottage,' and others, were of the same kind. There was also a curious instance of a Swedish dance tune, which, after serving the needs of both the Jacobite and the Hanoverian causes, became a drinking song and ultimately the march of the Scottish Weavers! Other tunes having vital quality were mentioned, and the evolution of the air 'The low-back'd car' was traced from a succession of early sources.

The musical illustrations to the lecture were most charmingly and sympathetically played on the violin by Miss Dorothy M. Fletcher.

THE MUSICIANS' COMPANY.

Music of the 16th to the 18th centuries, interspersed with early French dances, proved a most enjoyable entertainment provided by the Master (Mr. C. T. D. Crews) of the Worshipful Company of Musicians on February 27. And what more appropriate rendezvous for such old-world performances could be found than Stationers' Hall? The music of the concert, directed by Miss Nellie Chaplin, included a Sonata in F by Dr. Boyce (arranged by Mr. F. Cunningham Woods for a string quartet); two violoncello

solos, 'La du Vaucel,' by Forqueray fils, and 'Brilliante,' by Marais, played by Miss Mabel Chaplin; two harpsichord solos, 'Le coucou,' by Daquin, and Lesson in A, by A. Scarlatti, played by Miss Nellie Chaplin; Handel's Oboe concerto in G minor, with quartet accompaniment, soloist, Mr. H. H. Stanislaus; Purcell's Violin sonata in G minor, played by Miss Kate Chaplin; while Sir Frederick Bridge, the Prolocutor of the evening, played on a harpsichord, made by Kirkman in 1789, a Gavotte in C and a Sinfonia by Francesco Corbetta. The dances consisted of a Chaconne from Purcell's 'Faerie Queene'; a Sarabande ('Isse'), by Destouches; a Minuet ('Le bourgeois gentilhomme') and a Gavotte ('Le ballet du Roi') by Lully; and 'The Queen's command' from the 'Parthenia' of Orlando Gibbons. Miss Flora Mann, 'the singer,' agreeably diversified the proceedings by her vocal excellence, and, in addition to the players above mentioned, the string quartet was completed by Miss Maud Foster-Evans (viola). The dancers were the Misses Dorothy Sowett, Maud Donie, Marjorie Jewson, Beatrice Lake, Marjorie Newman, Muriel Ridley, Hermie Woolnoth and Winifred Woolnoth. An illustrated *recherché* programme, compiled by Dr. T. Lea Southgate, was quite in harmony with a most attractive evening of music and dance.

PHILHARMONIC SOCIETY.

Mr. Jean Sibelius was the bright particular star at the concert on February 27. As the distinguished Finnish composer stepped on to the platform to conduct his Symphony in C, he met with a very hearty reception. This was not, however, his first public appearance in this country, as he conducted his E minor Symphony (No. 1) and 'Finlandia' Suite at the Liverpool Orchestral Society's concert of December 2, 1905: nevertheless, he was warmly welcomed to London. One merit of the northern visitor's new symphony is its conciseness, an attribute for which one is devoutly thankful in these days of dreary debilitating diffuseness. This three-movement work, which occupies only twenty-seven minutes in performance, is constructed on themes that are Scandinavian in character and not without melodic attractiveness. The remainder of the concert does not call for detailed notice. It opened with Mozart's charming Sérénade nocturne (No. 6) in D, for string quartet and orchestra, daintily played by the Philharmonic band, and concluded with Brahms's 'Academic' overture. Mr. Herbert Fryer gave a brilliant performance of Eugen d'Albert's Pianoforte concerto (No. 2) in E, and Miss Esta d'Argo sang Beethoven's 'Praise the Redeemer' ('Mount of Olives') with much acceptance. Dr. Cowen, who conducted, was very cordially greeted on his return to the scene of his former triumphs. For a wonder, the concert was over at ten o'clock!

BACH CHOIR.

This now comparatively old organization (it was founded in 1876) afforded good proof of its vitality at its seventy-first concert given at the Queen's Hall on March 18. The programme blended the old and the new in fair proportion. The event had a special interest, because this was the first concert given by the choir under the direction of the new conductor, Dr. H. P. Allen, the performance this season at the Joachim Memorial concert having been a joint one in which others co-operated. The programme was as follows:

Magnificat in D .. .. *J. S. Bach.*
Symphony in F ('Cambridge') .. .. .. *Hubert Parry.*
Begräbnissgesang (Op. 13) .. .. *Brahms.*
Brandenburg Concerto in F .. .. *J. S. Bach.*
'Towards the unknown region' (song, for chorus and orchestra) .. .. *R. Vaughan Williams.*

The 'Magnificat' well served to show the mettle of the choir. It was apparent that the music had been carefully studied. There was unity and assurance in the attack: the tone, if never imposing, was at least agreeable, and the general style was refined. The soloists were Mrs. Henry J. Wood, Miss Alice Venning, Miss Dilys Jones, Mr. Webster Millar and Mr. William Higley. Without detriment to the other artists it may be recorded that the deepest impression was made by Miss Dilys Jones in the alto solo 'Esurientes implevit bonis.' Her performance was admirable as vocalization and as interpretation. Can it be that the vague, misty form of accompaniment used in some of the solos is what the composer intended? It is difficult to believe that such nebulosity is veritable Bach. The 'Brandenburg' concerto was a joy to all. It was beautifully played by the soli violin, flute, oboe and trumpet, an anonymous quartet of first-rate artists. A special commendation is due to the trumpeter for the truly wonderful delicacy of his playing. The beauties of Sir Hubert Parry's symphony would have been more apparent if there had been less formality and more interpretation in the performance. This work, one of the composer's most serious and important contributions to the Art, demands and deserves close study.

'Begräbnissgesang' is a short chorus (with semi-chorus, which was effectively sung on this occasion as a soli quartet) with orchestra. It is published in Novello's anthem series with English words under the title of 'Lord, we leave Thy servant sleeping.' Naturally it is devotional and solemn, but there are occasional gleams of hope, and the music has unusual simplicity for Brahms. Dr. Vaughan Williams's work was favourably noticed in these columns on the occasion of its first production at the last Leeds Festival. Much praise is due to the Bach Choir for their appreciative performance. Some parts of the work improve with acquaintance, but the middle sections seem over-developed. Dr. Williams is permeated with the Brahms idiom: but great things are possible to a composer who can exhibit such power.

Dr. Allen conducted with enthusiasm and, certainly so far as the choral pieces were concerned, with marked ability. Obviously he works very hard in the act of conducting, but this anxiety and enthusiasm will doubtless be tempered when he and his resources understand one another more perfectly. The orchestra, now rapidly acquiring a high reputation under the name of the New Symphony Orchestra, again proved its high efficiency.

NEW SYMPHONY ORCHESTRA.

This excellent organization pursues its course of bringing forward novelties, or at least what are novelties to the English public generally. At the concert given on February 26 the following was the programme:

Symphony No. 4, in G major .. .. *Dvorák.*
Song-cycle—'Ferishtah's Fancies' .. .. *Granville Bantock.*
Mr. John Coates.
'Paris: The song of a great city' (Impressions of night) *Frederick Delius.*
'Italian serenade' .. .. *Hugo Wolf.*
Overture—'Die verkaufte Braut' .. .. .. *Smetana.*

Nothing else that Dvorák wrote is more absolutely beautiful than the G major Symphony. It will surely go far to perpetuate his name and fame.

Mr. Coates sang Mr. Bantock's highly individual music in his usual impassioned and temperamental style. Mr. Frederick Delius's 'Paris' is an original work, but it cannot be said to conjure up any specifically Parisian atmosphere. It must therefore be judged as abstract music, and from this standpoint it is undoubtedly interesting and clever. Wolf's delicately beautiful 'Italian serenade' was admirably played. The orchestral programme was as follows:

Norfolk Rhapsody .. .. *Vaughan Williams.*
Petite Suite .. .. *Debussy.*
Tone-poem—'Queen Mab' .. .. .. *Joseph Holbrooke.*
Symphonic poem—'The golden spinning-wheel' .. *Dvorák.*

Dvorák's work is a curiously naïve specimen of musical realism. The story upon which it is founded is gruesome, although it has a happy ending, but the music is full of brilliancy and the themes are melodious. The Norfolk Rhapsody contains some excellent folk-tunes, 'Ward the Pirate' being very prominent. Dr. Williams is thoroughly imbued with the spirit of folk-music, and has the skill to fuse it into very attractive art forms. 'Queen Mab,' performed without the choral epilogue, made a great success. The 'Petite' Suite exhibited M. Debussy to advantage, the dreamy, vague idioms with which his name is associated not being apparent in this early work.

Mr. Thomas Meux, the vocal soloist, sang Gluck's 'C'est un torrent' and three songs from Gretry's 'Anacréon.' One of the latter, 'Chanson bachique,' was encored with great fervency. Mr. Thomas Beecham conducted both concerts with considerable mastery and insight.

QUEEN'S HALL ORCHESTRA.

The interest and enterprise which characterize these enjoyable concerts continue to be maintained. On February 29 the Leeds Choral Union was the attraction. Under the baton of their skilful conductor, Dr. Henry Coward, they sang Bach's 'Magnificat,' and, with Mr. Henry J. Wood at the conductor's desk, the choral portion of Beethoven's ninth Symphony showed, especially in the latter work, what well-trained Yorkshire choralists can do. The novelty of the afternoon was Debussy's setting of Dante Gabriel Rossetti's poem 'The Blessed Damozel,' performed on this occasion for the first time in England. M. Debussy sent this cantata, composed between the years 1888 and 1893, from Rome to the Paris Conservatoire, having obtained the Prix de Rome. The work was not, however, accepted by the authorities 'on the ground of its musical audacity.' The cantata, although a comparatively early work, breathes that 'atmosphere' which has become associated with the French composer's method: in this instance, however, the air is less rarefied than his latest productions. Not only does the music reflect the tenderness of the poem, but it makes a direct appeal to the listener by its sincerity and true beauty. It is a work that one would like to hear again, especially under the same favourable conditions as on this occasion. 'The Blessed Damozel' is written for soprano and mezzo-soprano soloists, female chorus, and orchestra. Miss Perceval Allen and Miss Elsie Nicholl were efficient principals, the ladies of the choir sang with a refinement worthy of all praise, and Mr. Henry J. Wood conducted the work with all possible care and discretion. The soloists in the Choral symphony were Miss Perceval Allen, Miss Molly Deane, Mr. Webster Millar and Mr. William Higley.

At the concert on March 14, Mr. Wood gave what is claimed to be the first performance of a Divertimento in B flat composed by Haydn for oboes, horns (3), and serpent. This little work, from a manuscript preserved in the Royal Library, Berlin, contains the 'Chorale Sancti Antonii,' upon which, it will be remembered, Brahms wrote a masterly set of variations. It would seem as if Haydn himself had not composed the tune made famous by Brahms, as the title-page of the score bears the inscription 'Divertimento mit dem Chorale St. Antonii.' The little piece, probably composed for outdoor performance by Prince Esterhazy's band, consists of four movements, of which the second is the Chorale, and the third a delightful Haydnesque minuet. Miss May Harrison added to her rapidly-growing reputation by a truly artistic performance of the solo part in Bach's Concerto No. 2, in E, for violin, strings and organ (ably played by Mr. F. B. Kiddle), and the remainder of the programme consisted of the 'Eroica' symphony and two Wagner pieces. On March 19, a Wagner-Tchaikovsky concert was given, at which Mischa Elman played the Russian master's Violin concerto with all his wonted skill. All three concerts were given at Queen's Hall and were conducted by Mr. Henry J. Wood, except Bach's Magnificat, as already stated.

MR. EDWARD GERMAN'S 'ROMEO AND JULIET' MUSIC.

The effectiveness of the performances of 'Romeo and Juliet' at the Lyceum Theatre, which commenced on March 14, is much enhanced by the incidental music composed by Mr. Edward German. With the exception of sundry revisions and a few additions, this music was originally written for Mr. Forbes Robertson's production of the immortal love story, produced on September 21, 1895, at the old Lyceum Theatre, but the strains are as fresh to-day as though the ink had scarcely dried upon the paper. The *Pastorale*, the *Nocturne*, and the *Pavane* are delightful numbers, while the *Dramatic interlude* is full of significance. Music lovers who attend the Lyceum performance must wonder why the Suite formed from this music is not more often heard in our concert-rooms. Pianists may be reminded that the composer has made excellent arrangements of his attractive music for their instrument, and for violin and pianoforte.

BACH'S MASS IN B MINOR AT CAMBRIDGE AND OXFORD.

(BY OUR SPECIAL CORRESPONDENTS.)

A very noteworthy performance of the Mass was given at the Guildhall, Cambridge, on March 10, by the University Musical Society, whose chorus was on this occasion amalgamated with that of the Oxford Bach Society. Dr. Alan Gray conducted, Dr. H. P. Allen—an old member of the C.U.M.S., now organist of New College, Oxford,—presided at the organ, and the solo singers were Miss Edith McCullagh, Miss N. Anderton, Mr. Joseph Reed and Mr. J. Campbell McInnes. The most noticeable characteristics of the performance were clearness and simplicity. Dr. Gray rightly conceives the function of a conductor as being to interpret his author, not to embellish him. So the continuous abstinence from far-fetched 'effects' produced a result that was in the highest degree effective. The vocal solos, exacting as they are, though not really ungrateful, received satisfactory interpretation, each in its several character illuminating the whole. Mr. Haydn Inwards, who led the orchestra, played the violin solo in the *Benedictus* with much taste and good effect. There was no applause during the performance, but Dr. Gray received a well-deserved ovation at the end.

On March 14, in the Town Hall, Oxford, the Choral and Philharmonic Society and the Bach Choir united their efforts and gave the great Cantor's masterpiece, under the able direction of Dr. Allen. The soloists were Miss Sichel, the Hon. Norah Dawnay, Mr. Child, and Mr. J. Campbell McInnes. The choir worked hard and well, and though the rendering was not in all respects perfect, several notable successes were obtained during the evening, and one and all are to be sincerely congratulated upon a performance which was far in advance of the one given by the same combined Societies four years ago.

London Concerts.

ROYAL CHORAL SOCIETY.

No more appropriate work for performance on Ash Wednesday could be named than Elgar's 'Dream of Gerontius.' This fact doubtless contributed to the large attendance at the Royal Albert Hall on March 4, when the work was sung by the Royal Choral Society, under the direction of Sir Frederick Bridge. There were moments when greater intensity of expression would have been acceptable in the rendering of the choral portions, but on the whole the choir sang very finely, and the choruses calling for volume of tone and breadth of phrasing were magnificently rendered. Mr. Gervase Elwes showed great advance in his reading of the name-part, infusing into it more manliness than on former occasions. Miss Gertrude Lonsdale's delivery of the words of the Angel was instinct with reverential feeling, and Mr. Dalton Baker was equally earnest as the Priest and the Angel of the Agony. Mr. H. L. Balfour, as usual, rendered efficient aid at the organ.

ROYAL COLLEGE OF MUSIC.

The students' concert held in the concert hall on February 25, was made memorable by the performance of a symphonic poem based upon Keats's 'Isabella,' composed by Mr. Frank Bridge. This work is another example of what may be termed musical melodrama, wherein the composer seems to revel in accentuating the gruesomeness of the story, and the instruments wrangle loud and long with suggestions of murderous intention. The cleverness of the instrumentation must be admitted, but so must the dire effects of the music. The composer conducted, and the orchestra showed the greatest goodwill towards realizing his desires, and presumably they were fulfilled. Happily the programme contained Schumann's genial Symphony in C, which was interpreted with *élan* under the direction of Sir Charles Stanford. The soloists were Mr. G. Parkington, who showed promise in Dohnányi's Concertstück for violoncello and orchestra, and Miss Maud E. Wright and Mr. Arthur Wynn sang admirably.

(*Other London Concerts are noticed on pp.* 249 *and* 250.)

Shew us Thy mercy, Lord most high.

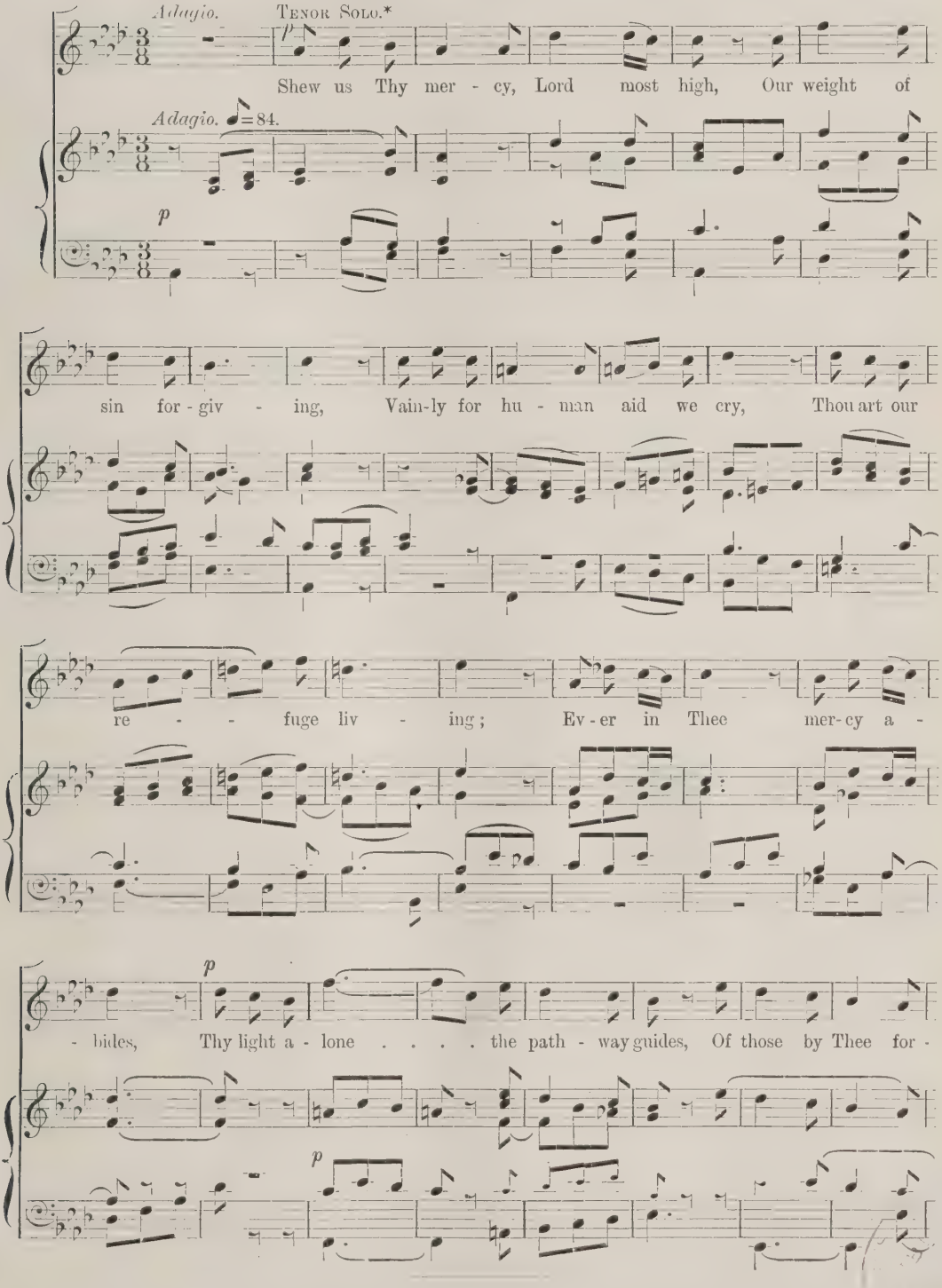
(FROM THE MOTET "AUS TIEFER NOTH," Op. 23, No. 1.)

ANTHEM FOR TENOR SOLO AND CHORUS.

Words adapted from the original metrical version of Psalm cxxx. 4, 5, by W. G. Rothery.

Composed by Mendelssohn.
Edited by John E. West.

London: NOVELLO AND COMPANY, Limited; and NOVELLO, EWER AND CO., New York.


Adagio.
Tenor Solo.*
Shew us Thy mer - cy, Lord most high, Our weight of
Adagio. ♩=84.
p
sin for - giv - ing, Vain-ly for hu - man aid we cry, Thou art our
re - - fuge liv - ing; Ev - er in Thee mer - cy a -
p
- bides, Thy light a - lone . . . . the path - way guides, Of those by Thee for -
p

* Or Soprano Solo, if desired.—(Ed.)

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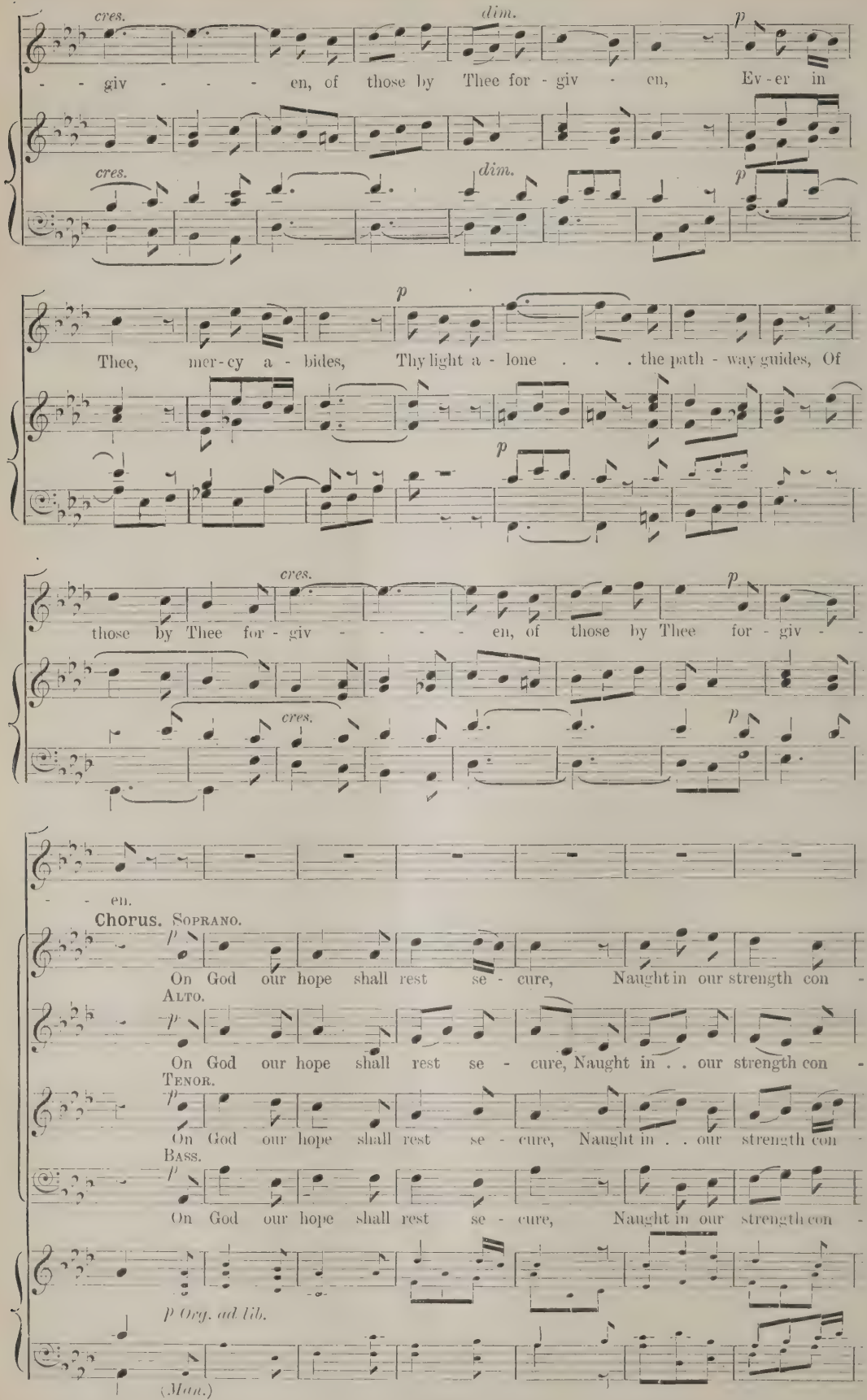
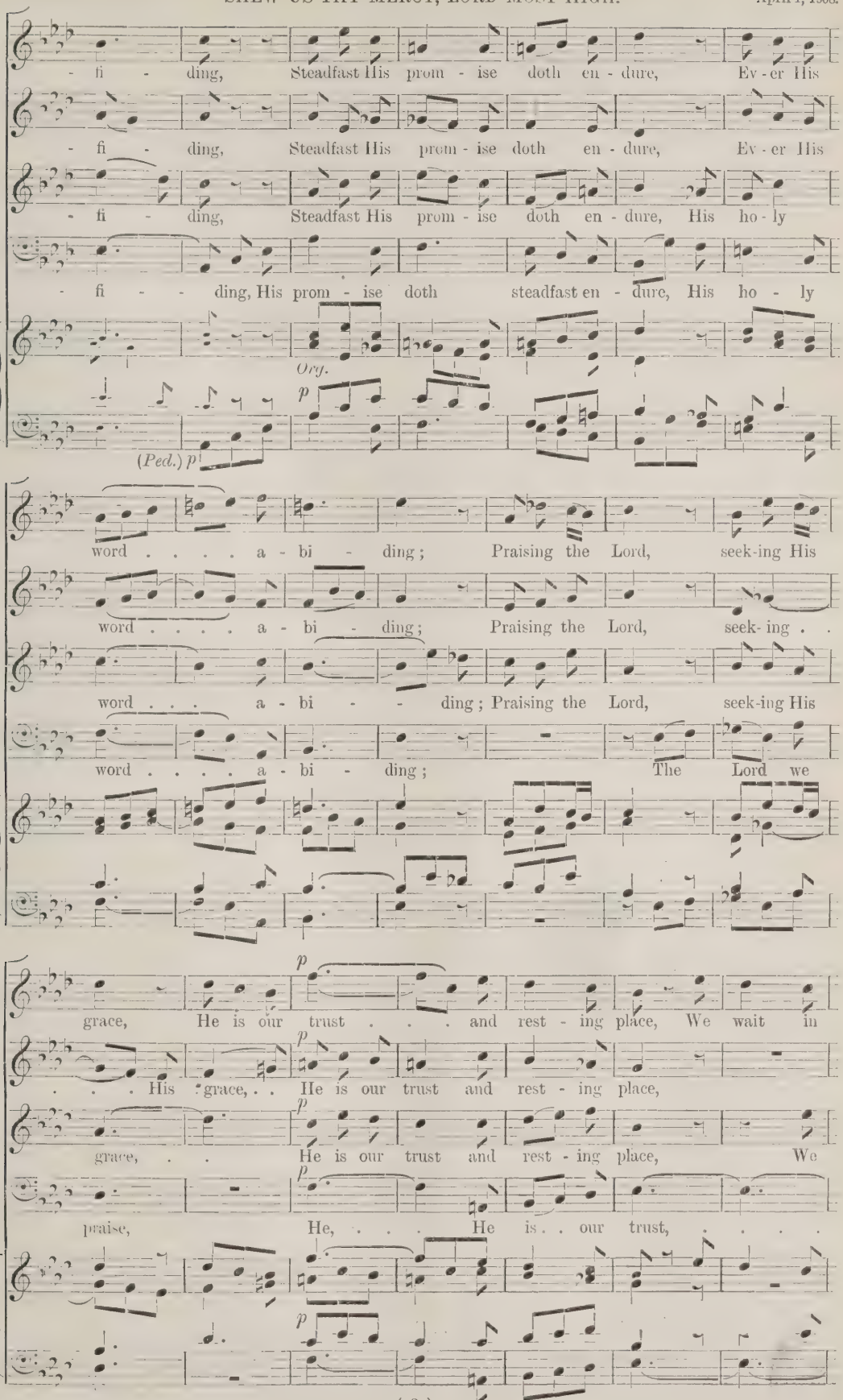
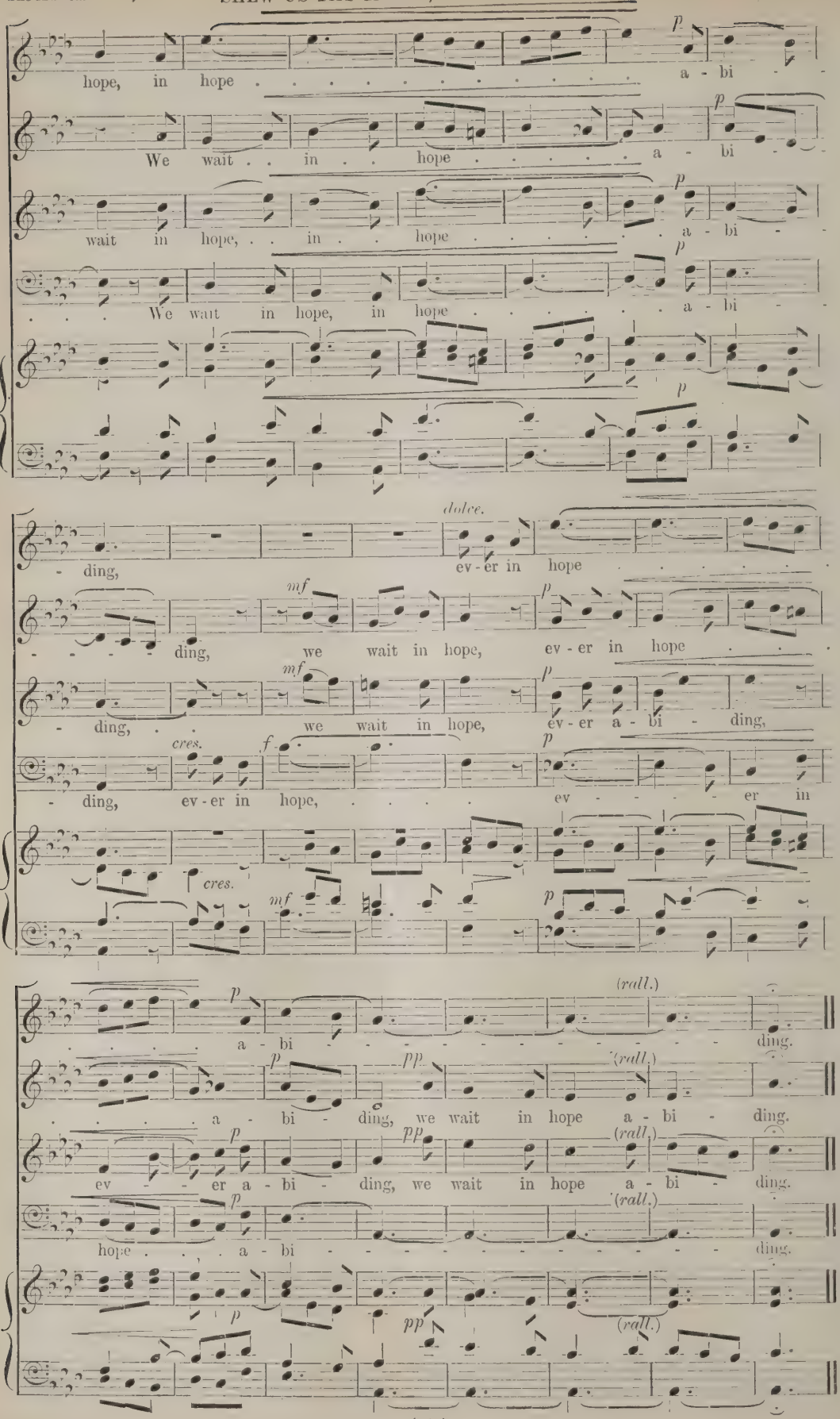

cres.
dim.
p
- - giv - - - en, of those by Thee for - giv - en, Ev - er in
cres.
dim.
p
p
Thee, mer - cy a - bides, Thy light a - lone . . . the path - way guides, Of
p
cres.
p
those by Thee for - giv - - - - en, of those by Thee for - giv -
cres.
p
- - en.
Chorus. Soprano.
p
On God our hope shall rest se - cure, Naught in our strength con -
Alto.
p
On God our hope shall rest se - cure, Naught in . . our strength con -
Tenor.
p
On God our hope shall rest se - cure, Naught in . . our strength con -
Bass.
p
On God our hope shall rest se - cure, Naught in our strength con -
p Org. ad lib.
(Man.)

- fi - ding, Steadfast His prom - ise doth en - dure, Ev - er His
- fi - ding, Steadfast His prom - ise doth en - dure, Ev - er His
- fi - ding, Steadfast His prom - ise doth en - dure, His ho - ly
- fi - - ding, His prom - ise doth steadfast en - dure, His ho - ly
Org.
p
(Ped.) p
word . . . . a - bi - ding; Praising the Lord, seek-ing His
word . . . . a - bi - ding; Praising the Lord, seek - ing . .
word . . . a - bi - - ding; Praising the Lord, seek-ing His
word . . . . a - bi - ding; The Lord we
p
grace, He is our trust . . . and rest - ing place, We wait in
p
. . . His grace, . . He is our trust and rest - ing place,
p
grace, . . He is our trust and rest - ing place, We
p
praise, He, . . . He is . . our trust, ...
p

hope, in hope . . . . . a - bi - -
We wait . . in . . hope . . . . . a - bi - -
wait in hope, . . in . . hope . . . . . a - bi - -
. . . We wait in hope, in hope . . . . . a - bi - -
p
dolce.
- ding, ev - er in hope . . . . . .
mf
- - - - ding, we wait in hope, ev - er in hope . . .
- ding, . . we wait in hope, ev - er a - bi - ding,
cres.
f
- ding, ev - er in hope, ... ev - - - - er in
(rall.)
. . . . . a - bi - - - - - - - - - - ding.
. . . . a - bi - ding, we wait in hope a - bi - ding.
ev - - - er a - bi - ding, we wait in hope a - bi - ding.
hope . . . a - bi - - - - - - - - - - ding.
pp

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183	The red, red rose	3d.
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231	The Lye	3d.
232	I loved her	3d.
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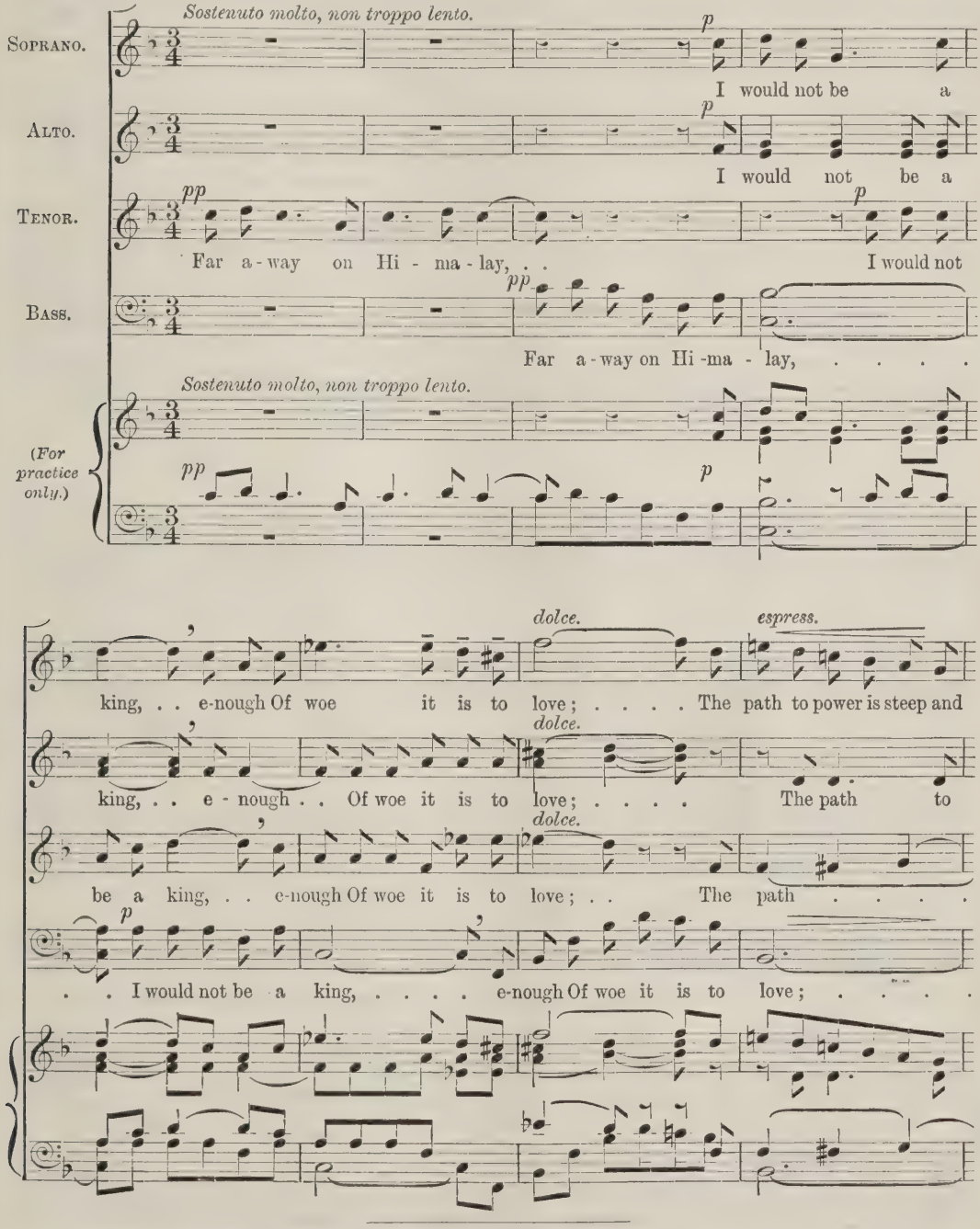
Sostenuto molto, non troppo lento.
Soprano.
I would not be a
Alto.
I would not be a
Tenor.
Far a - way on Hi - ma - lay, . .
I would not
Bass.
Far a - way on Hi - ma - lay, ...
(For practice only.)
dolce.
espress.
king, . . e-nough Of woe it is to love; . . . . The path to power is steep and
king, . . e - nough . . Of woe it is to love; . . . . The path to
be a king, . . e-nough Of woe it is to love; . . The path . . . .
. . I would not be a king, ... e-nough Of woe it is to love; . . . . .

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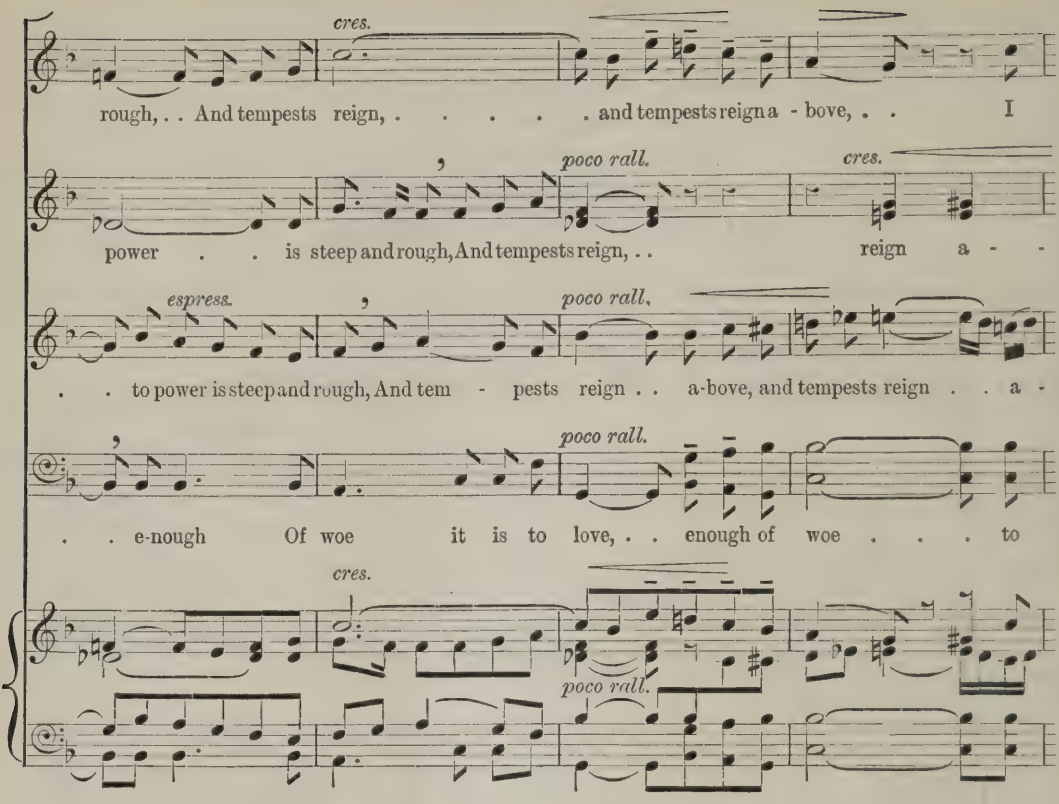
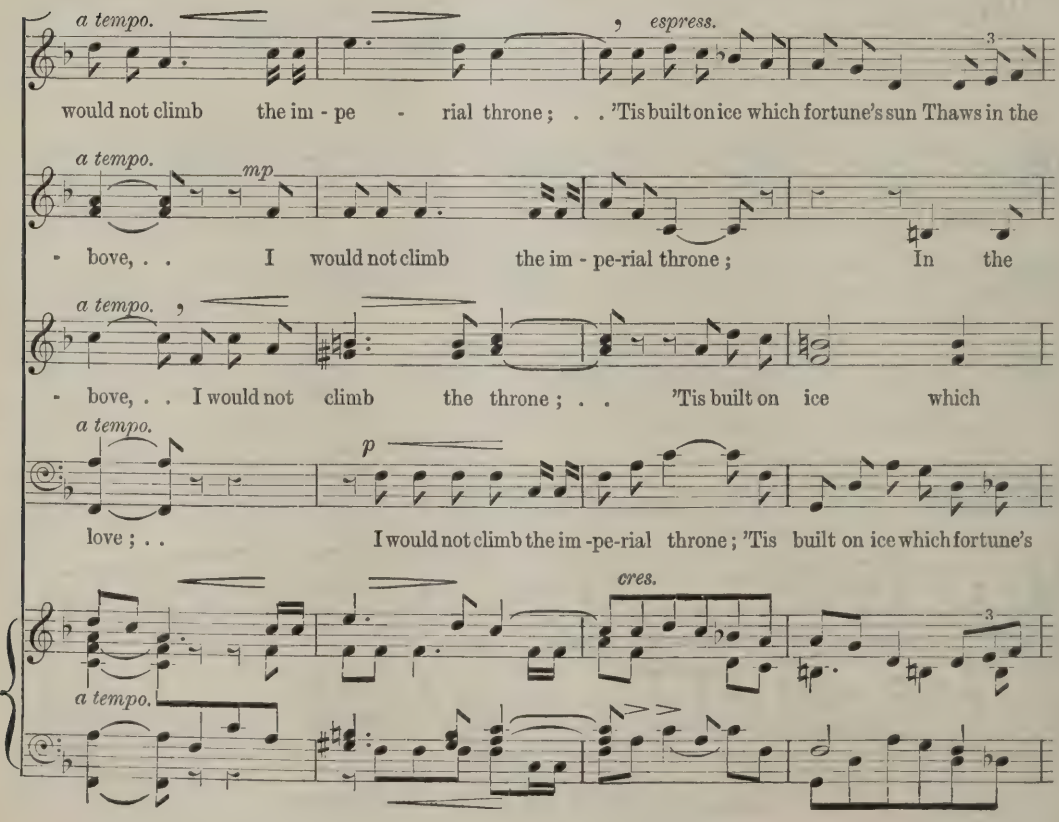
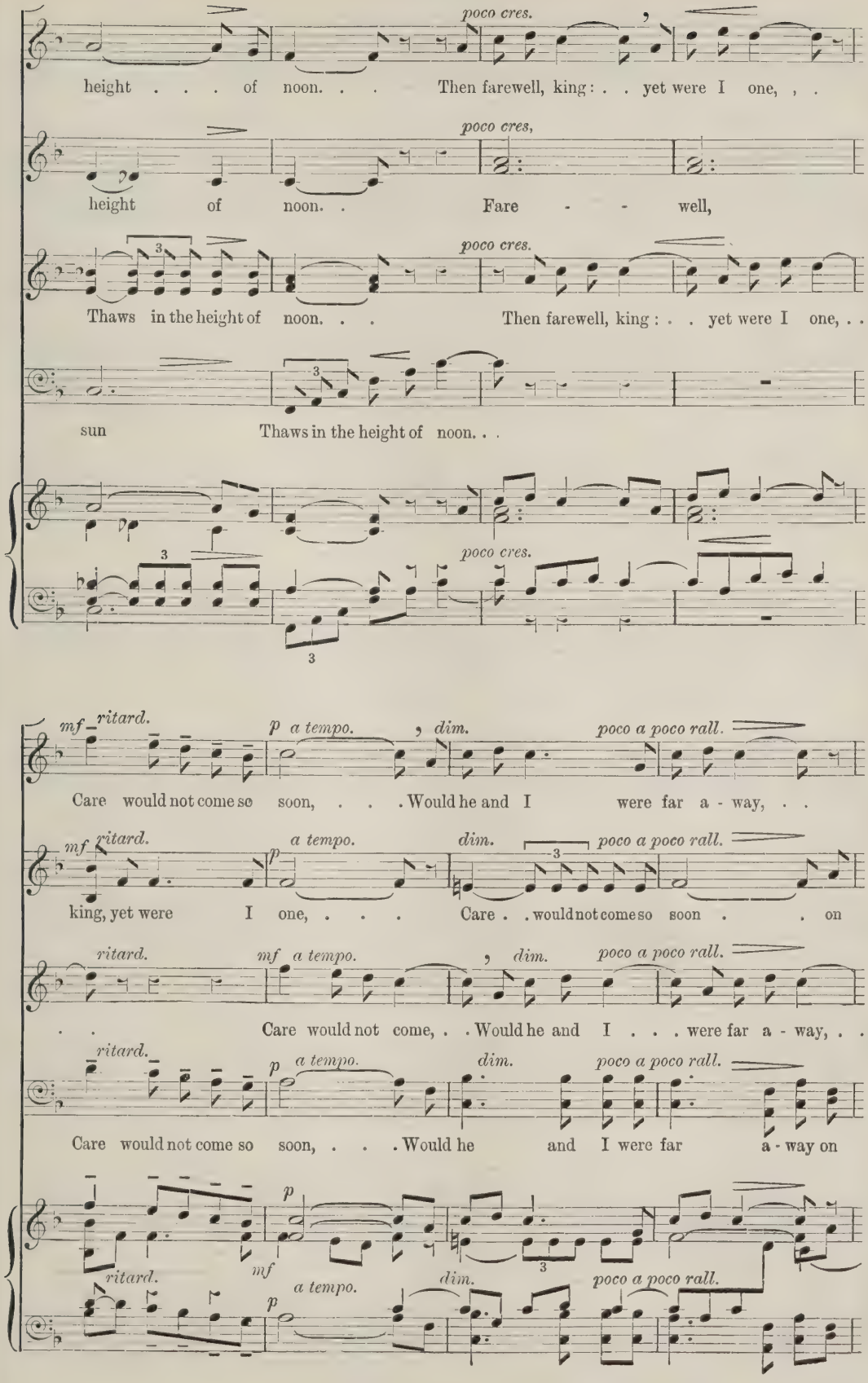
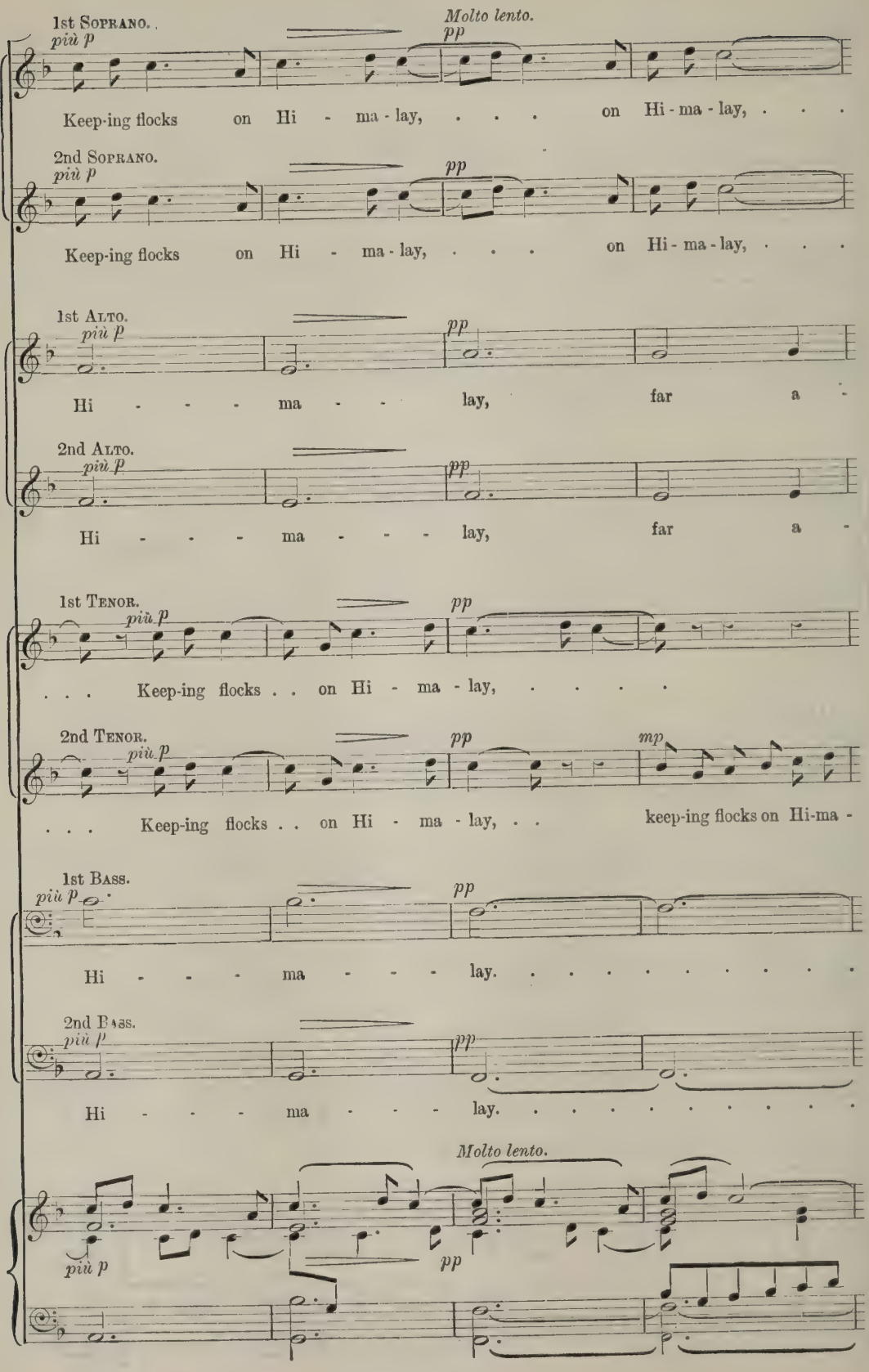
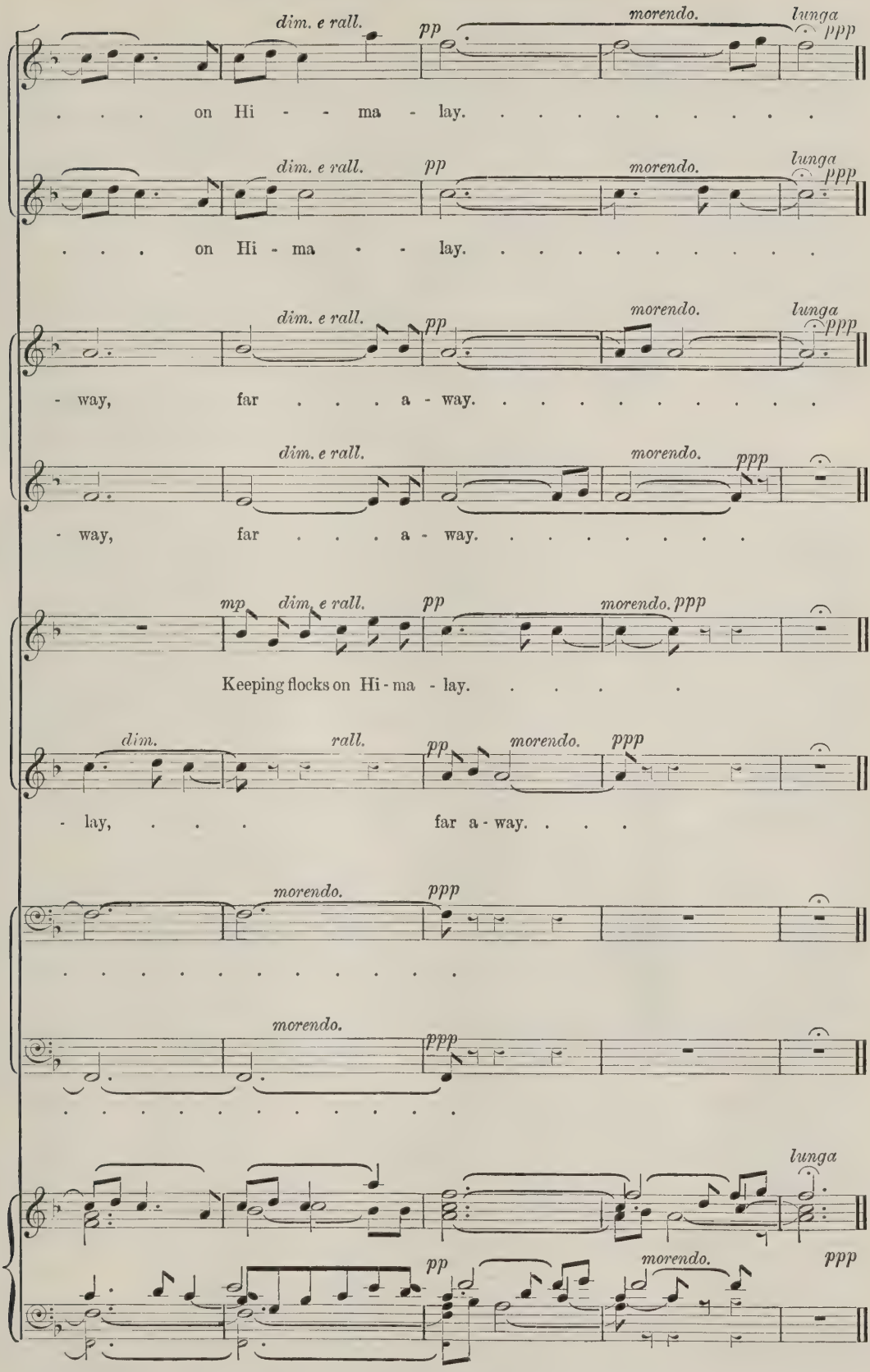

cres.
rough, . . And tempests reign, ... and tempests reign a - bove, . . I
poco rall.
cres.
power . . is steep and rough, And tempests reign, . . reign a - -
espress.
poco rall.
. . to power is steep and rough, And tem - pests reign . . a-bove, and tempests reign . . a -
poco rall.
. . e-nough Of woe it is to love, . . enough of woe . . . to
cres.
poco rall.

a tempo.
espress.
would not climb the im - pe - rial throne; . . 'Tis built on ice which fortune's sun Thaws in the
a tempo.
mp
- bove, . . I would not climb the im - pe-rial throne; In the
a tempo.
- bove, . . I would not climb the throne; . . 'Tis built on ice which
a tempo.
p
love; . . I would not climb the im -pe-rial throne; 'Tis built on ice which fortune's
cres.
a tempo.


poco cres.
height . . . of noon. . . Then farewell, king: . . yet were I one, , .
poco cres,
height of noon. . Fare - - well,
poco cres.
Thaws in the height of noon. . . Then farewell, king: . . yet were I one, . .
sun Thaws in the height of noon. . .
poco cres.
mf ritard. p a tempo. dim. poco a poco rall.
Care would not come so soon, . . . Would he and I were far a - way, . .
mf ritard. a tempo. dim. poco a poco rall.
king, yet were I one, . . . Care . . would not come so soon . . on
ritard. mf a tempo. dim. poco a poco rall.
. . Care would not come, . . Would he and I . . . were far a - way, . .
ritard. p a tempo. dim. poco a poco rall.
Care would not come so soon, . . . Would he and I were far a - way on
p
mf
ritard. a tempo. dim. poco a poco rall.


1st Soprano.
più p
Molto lento.
pp
Keep-ing flocks on Hi - ma - lay, . . . on Hi - ma - lay, . . .
2nd Soprano.
più p
pp
Keep-ing flocks on Hi - ma - lay, . . . on Hi - ma - lay, . . .
1st Alto.
più p
pp
Hi - - - ma - - lay, far a -
2nd Alto.
più p
pp
Hi - - - ma - - - lay, far a -
1st Tenor.
più p
pp
. . . Keep-ing flocks . . on Hi - ma - lay, ...
2nd Tenor.
più p
pp
mp
. . . Keep-ing flocks . . on Hi - ma - lay, . . keep-ing flocks on Hi-ma -
1st Bass.
più p
pp
Hi - - - ma - - - lay. . . . . .
2nd Bass.
più p
pp
Hi - - - ma - - - lay. . . . . .
Molto lento.
più p
pp

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VOL. XVIII.

495	The Miller's wooing ...	E. Faning	6d.
496	When twilight dews	J. L. Gregory	2d.
497	The East Indian	„	2d.
498	When at Corinna's eyes	C. H. Lloyd	3d.
499	I love my love... ...	G. B. Allen	4d.

VOL. XVIII. (*continued.*)

500	The Troubadour ...	H. Leslie	4d.
501	The Lass of Richmond Hill	„	4d.
502	In this hour of softened	C. Pinsuti	4d.
503	The sea hath its pearls	„	4d.
504	Ye gallant men of England	E. Hecht	3d.
505	The Moorland Witch	E. Hecht	3d.
506	It was a lover and his lass	J. Barnby	3d.
507	Come live with me	Sir W. S. Bennett	4d.
508	Looking for Spring ...	C. H. Lloyd	3d.
509	Tell me not, in mournful	C. Pinsuti	3d.
510	There is music by the River	„	3d.
511	O sunny beam ...	R. Schumann	2d.
512	O red, red rose ...	„	2d.
513	Wanderer's Song	„	3d.
514	Evening Song ...	„	2d.
515	Ah! woe is me	H. Lahee	4d.
516	Sweet evening hour ...	S. Reay	3d.
517	Fair land, we greet thee	Ciro Pinsuti	4d.
518	Rise, Fair Goddess ...	H. Smart	3d.
519	A garland for our fairest	J. L. Hatton	3d.
520	Around the maypole tripping	Hatton	3d.
521	The boatman's good night	F. Schira	3d.
522	The serenade	J. Brahms	2d.
523	Vineta	„	3d.
524	The dirge of Darthula	„	4d.
525	As I saw fair Clora ...	F. Corder	3d.
526	Up! up! ye dames ...	W. Bendall	3d.
527	If love be dead	C. Wood	4d.
528	The Norse Queen's gift ...	W. Hay	3d.
529	Cavalry Song ...	C. A. Macirone	3d.
530	The winds that waft	Vincent Wallace	2d.
531	Corin for Cleora dying	„ „	3d.
532	Madeleine ...	J. L. Roeckel	3d.
533	Earth, with its troubled voices	Costa	3d.
534	Music, when soft voices die	A. King	4d.
535	The days of long ago ...	B. Tours	3d.
536	The present; or, the bag of the bee (Fly to my mistress)	C. Carr Moseley	3d.
537	The triumph of Victoria	J. Stainer	6d.
538	The three merry dwarfs	Mackenzie	4d.
539	Sleep, darling baby.	Ricardo Mähllig	3d.
540	The rosy dawn creeps	C. H. Lloyd	4d.
541	If doughty deeds	C. Lee Williams	3d.
542	Radiant sister	Rosalind F. Ellicott	4d.
543	To Chloris, on her singing	Pringle	3d.
544	The blue-eyed lassie	F. Brandeis	2d.
545	Bonnie Bell ...	A. C. Mackenzie	2d.
546	Peace be around thee	R. F. Ellicott	3d.
547	O Mistress mine	H. MacCunn	2d.
548	There is a garden	„	3d.
549	It was a lass ...	„	3d.
550	How can a bird help singing?	Abt	3d.
551	In Spring time	„	3d.
552	The Rover's Joy ...	„	2d.
553	Evening Song	„	2d.
554	The Flowers' review ...	„	3d.
555	The Rose in October	Wm. Robinson	2d.
556	The Hunters ...	W. W. Pearson	4d.
557	The Inconstants	R. Schumann	3d.
558	The heath rose	„	2d.
559	The Recruit	„	2d.
560	The Highland Lassie ...	„	3d.
561	Rattlin' roarin' Willie	„	2d.
562	The lovely Adelaide ...	Volkslied	2d.
563	To the wood we'll go ...	„	3d.
564	The Douglas raid	...O. Prescott	3d.
565	When the hunter's horn	J. Benedict	3d.
566	The Fountain	F. Schira	3d.
567	The three lays ...	J. L. Roeckel	2d.
568	Airs of Summer ..		2d.
569	O'er the meadows trip'd sweet Kitty	Boyton Smith	3d.
570	When golden Autumn's smiling	Marschner	3d.
571	The four jolly smiths	R. T. Leslie	3d.
572	Bells across the snow	Ch. Gounod	3d.
573	Simple flowers... ...	Franz Abt	2d.
574	When the day is dying	„	2d.
575	We'll go gleaning ...	„	2d.
576	Cynthia	W. A. Barrett	3d.
577	Kathleen Mavourneen	F. N. Crouch	3d.
578	A Battle Song	E. A. Sydenham	3d.
579	To a brother artist (Toast, No. 2)	A. C. Mackenzie	2d.
580	Upon a bank of roses	John Ward	3d.
581	Home, sweet home	Edward Land	1½d.
582	Auld lang syne ...	„	1½d.
583	Cherry Ripe	„	1½d.
584	Bright Moon ...	John E. West	2d.
585	My love dwelt in a Northern land	Edward Elgar	3d.
586	To Morning ...	Ch. H. Lloyd	6d.
587	To Mary in Heaven	G. J. Bennett	3d.
588	Phillis	Walter Hay	3d.
589	Rest	Ricardo Mähllig	2d.
590	Hope	Ch. H. Lloyd	3d.
591	Contentment	F. R. Müller	3d.
592	Sunshine on the sea...	C. Vincent	4d.
593	Shall I compare thee	J. H. Parry	3d.
594	Hie upon Hielands ...	V. Caillard	3d.
595	Maiden fair	J. Haydn	3d.
596	Strike the lyre (S.A.T.B.)	T. Cooke	3d.

No.			
	Songs of the River—		
597	„ No. 2, Water-Lilies	F. H. Cowen	3d.
598	„ No. 3, Resting	F. H. Cowen	3d.
599	„ No. 4, Rowing ...	„	3d.
600	The dawn of spring ...	M. Watson	3d.
601	The broken flower ...	O. King	2d.
602	The hunt is up (S.A.T.B.)	J. L. Hatton	3d.
603	When golden day ...	A. C. Fisher	2d.
604	Full fathom five ...	C. Wood	2d.
605	The Hemlock tree ...	„	2d.
606	Cupid's lottery	Siegfried Jacoby	3d.
607	The Cavalier	C. Goodall	3d.
608	Wind that softly	E. A. Sydenham	2d.
609	'Tis here ...	Hermann Goetz	2d.
610	Longing...	„	2d.
611	Good advice	„	3d.
612	Persevere	„	2d.
613	Faithfulness	„	3d.
614	Absence	„	2d.
615	Comfort	„	2d.
616	The little bird ...	E. A. Sydenham	3d.
617	Merrily fly the hours	„	3d.
618	Ring the joy-bells	„	3d.
619	As the ripples flow	„	2d.
620	The milkmaids...	„	3d.
621	Winter	E. Duncan	3d.
622	Hunting song	„	3d.
623	Song and summer	A. H. Brewer	3d.
624	"Wassail" ...	A. M. Goodhart	3d.
625	The day that saw thy beauty rise	F. Corder (Wm. Jackson)	3d.
626	What though I have still	„	3d.
627	If I love will you doom me	F. Corder (Wm. Jackson)	3d.
628	Hail to the swallow (Gk. and Eng. words)...	Goodhart	6d.
629	Serenade—Come forth	Macirone	2d.
630	The fairy lover...	A. W. Batson	2d.
631	Love's adieu	„	2d.
632	Love wakes	W. Noel Johnson	2d.
633	The despairing lover	A. W. Batson	2d.
634	Love's inconstancy ...	„	3d.
635	Cephalus and Procris	„	3d.
636	Ladye fair, thou hast my life	Edited by H. Leslie	2d.
637	Love me little	King Hall	4d.
638	Echoes	O. King	2d.
639	Bright be thy dreams...	„	2d.
640	Three children sliding	A. W. Batson	2d.
641	The Light of Love ...	„	2d.
642	From White's and Will's	J. D. Davis	2d.
643	Give place, you ladies	Wm. Stephens	2d.
644	Spanish Serenade	Edward Elgar	3d.
645	Go, happy rose ...	F. Iliffe	3d.
646	Soft, soft wind ...	C. V. Stanford	2d.
647	Sing heigh ho ...	„	2d.
648	Airly Beacon ...	„	2d.
649	The Knight's Tomb	„	2d.
650	To his flocks (Six Elizabethan Pastorals) ...	C. V. Stanford	3d.
651	Corydon, arise „	„	3d.
652	Diaphenia „	„	2d.
653	Sweet love for me „	„	3d.
654	Damon's passion „	„	3d.
655	Phœbe ... „	„	3d.
656	This morning, at the dawn	H. Leslie	2d.
657	Sad hearts	A. Herbert Brewer	3d.
658	Advice to lovers ...	P. W. Pilcher	2d.
659	Peace; come away	C. V. Stanford	2d.
660	Waiting for father	R. Bartholomew	3d.
661	The blue-bottle's fate	A. H. Ashworth	3d.
662	March like the Victors	R. Rogers	3d
663	Hark! the Vesper Hymn is stealing Arr. by Sir John Stevenson		2d.
664	Ye banks and braes Arr. by W. G. McNaught		1d.
665	The trysting tree	G. J. Bennett	2d.
666	Jean (Of a' the airts)	Oliver King	3d.
667	Cupid is a wayward boy	C. H. Lloyd	4d.
668	Come, fairies, trip it ...	F. Iliffe	3d.
669	Song of the Silent land	John E. West	3d.
670	The time of youth (King Henry VIII.) (S.A.B.)		2d.
671	Come o'er the burn, Bessie (S.A.B.)	Anon.	2d.
672	Enforce yourself as God's own Knight (S.A.B.)	Edmund Turges	3d.
673	Thus musing (S.A.T.)	Wm. Newark	3d.
674	Ah, my dear son (S.S.A.) ...	Anon	2d.
675	Pastime with good Company (King Henry VIII.) (A.T.B.)		3d.
676	Hope	J. Rheinberger	2d.
677	The clouds ...	„	3d.
678	The fountain ...	„	3d.
679	Evening Rest ...	„	2d.
680	The Nightingale	„	3d.
681	Good Advice ...	„	3d.
682	The Storm ...	„	3d.
683	Autumn Song ...	„	2d.
684	The oak tree ...	G. J. Bennett	3d.
685	When Flora decks	Noel Johnson	2d.
686	I think on thee in the night	E. Fedarb	3d.
687	The evening wind	Fred. J. Harper	3d.

LONDON CONCERTS—(*continued from page 244*).

LONDON SYMPHONY ORCHESTRA.

At the sixth concert of the series, on March 2, the programme was as follows:

Overture, 'Manfred' .. .. *Schumann.*
Variations on an original theme .. .. *Elgar.*
Pianoforte concerto ('The Emperor') .. .. .. *Beethoven.*
Herr Lengyel.
Symphony No. 6 ('Pastorale') .. .. *Beethoven.*

It goes without saying that all the familiar music was adequately performed under Dr. Richter. Herr Lengyel played the Concerto with phenomenal technical skill, but can hardly be said to have realized the full breadth of this classic. At the seventh concert, on March 23, also under Dr. Richter, the programme was as follows:

Symphony in D (The Clock) .. .. *Haydn*
Variations (on the Chorale 'St. Antonii'—Haydn) .. *Brahms*
Concerto in D minor for violin .. .. *Tartini*
Violin Solos (*a*) Sérénade mélancolique .. .. *Tschaikovsky*
(*b*) Perpetuum mobile .. .. *Novacek*
Overture 'Die Zauberflöte' .. .. *Mozart*
Symphony No. 8, in F .. .. *Beethoven*

Herr Ferencz Hegedus played his violin solos in finished and solid style and, needless to say, the orchestral music was brilliantly interpreted. Both concerts took place at Queen's Hall.

ALEXANDRA PALACE.

The Alexandra Palace Choral Society found fine scope for its vocal ability and artistic zeal on March 7, in the rendering of Handel's 'Judas Maccabæus.' Magnificent tone and splendid attack thrilled the audience, who eagerly showed their high appreciation of the artistic choral singing throughout the evening. The excellent results obtained by the Society are due to the enthusiastic conductor, Mr. Allen Gill, who is quite a genius in obtaining from his singers and players a poetic interpretation of the music that is set before them. The soloists were Miss Perceval Allen, Miss Mildred Jones, Mr. Charles Saunders, Mr. Ben Calvert and Mr. Robert Radford. Bach's B minor Mass was announced for performance on March 28, to which we hope to refer in our May issue.

MISS DOROTHEA WALENN.

The clever musicianship of Miss Dorothea Walenn was conspicuous at her concert on March 3 at Æolian Hall. Supported by the Æolian Orchestra, conducted by Miss Rosabel Watson, the concert-giver played with notable intelligence and significance in the familiar Violin concerto in B minor of Saint-Saëns, and in a little-known but interesting Suite Concertante by Cæsar Cui. She was no less successful in her renderings of a refined Romance by Emmeline Brook, and a characteristic and effective Harlequinade by Gerald Walenn. Further interest was imparted to the programme by a Serenade for orchestra composed by Dr. Vaughan Williams, which, although composed in 1898, had not previously been heard in London. The work is unpretentious and musicianly, the *Scherzo* being decidedly attractive. Mention is due of some remarkably humorous and apt illustrative music for orchestra, by Emma Lomax, to the fairy story of 'The Princess and the swineherd,' recited by Madame Ginnett.

The Westminster Orchestral Society's concert on March 5 took place at Kensington Town Hall, the Society having removed its *locale* from the Caxton Hall. The prominent features of the programme were Brahms's Violin concerto in D, the solo part played by Mr. Louis Pecskai, and Dvorák's Symphony in G. These works received an excellent interpretation by the orchestra, conducted by Mr. Lennox Clayton. Miss Adelaide Rind was the vocalist.

Mr. Carlo Erici, a new tenor gifted with a voice of musical and emotional timbre, made a very favourable impression at his recitals on March 12 and 19 at Bechstein Hall. He seemed most at home in music of an impassioned character, and his right place would appear to be the operatic stage.

The St. Margaret's Musical Society gave great pleasure to a crowded audience at the Royal Horticultural Hall, Westminster, on February 28, by a praiseworthy performance of 'Elijah,' under the enthusiastic direction of the Rev. Jocelyn Perkins. The choir, numbering 250 voices, sang as though their hearts as well as their voices were in the music, and the orchestra, led by Miss Marion Thorpe, rendered valuable aid in the accompaniments.

CONCERTS OF CHAMBER MUSIC.

BRUSSELS QUARTET.

Two most enjoyable chamber concerts were given by the Brussels Quartet, respectively on February 27 and March 5, at Bechstein Hall. The rich volume of tone, the delicacy of detail, and the ensemble of this Quartet silence criticism. These qualities were particularly in evidence at the first concert in an interpretation of Debussy's String quartet in G minor (Op. 10), upon which quite a new light was thrown by the subtlety of the performance. At the second concert a particularly fine rendering was secured of Tchaikovsky's Quartet in D (Op. 11).

KRUSE QUARTET.

Of the lesser known works performed at the six subscription concerts given at Bechstein Hall, mention should be made of a manuscript Quintet in B flat minor for horn and strings, composed by Dr. Ernest Walker. It consists of three movements, severally headed *Andante non troppo lento*, *Molto vivace con fuoco*, and *Allegretto grazioso*, directions which indicate the effective contrast of the numbers. The music is pervaded by a romantic spirit which was happily accentuated by Mr. Borsdorf's expressive rendering of the horn part. At the final concert of the series, on March 21, the selection included Brahms's Pianoforte quintet in F minor (Op. 34), with Mr. Howard Jones at the key-board, and Schubert's Octet in F (Op. 166) for strings and wood-wind, the Kruse Quartet being augmented by Messrs. Haydn Waud, Charles Draper, B. J. Musket and Wilfred James.

MESSRS. BUSONI AND SERATO.

There are now so many gifted violinists claiming attention that newcomers must needs have exceptional abilities to make even a favourable impression. Mr. Arrigo Serato, who was introduced to Londoners by Mr. Busoni on March 3 at Bechstein Hall, may however be accounted an artist of high degree. The feature of his playing was the beautiful quality of tone, which, allied to emotional warmth of expression, a lively intelligence, and a fluent technique, invested his interpretations with peculiar charm and interest. Associated with the Italian pianist and composer, most enjoyable renderings were heard of Beethoven's Sonata in C minor (Op. 30, No. 2), and Wieniawski's Concerto in D minor, and presumably the correct reading was given of Mr. Busoni's second Sonata for violin and pianoforte. Londoners will doubtless hear more of Mr. Serato. It should be added that Mr. Busoni chose for his solo César Franck's seldom played 'Prelude, aria, and finale,' which so delighted his audience that two extra pieces were demanded and secured.

BARNS-PHILLIPS CONCERT.

The thirteenth series of these music-makings was brought to a close on March 7 at Bechstein Hall, where four new, pleasing and effective pieces for pianoforte, composed by Madame Ethel Barns, were played for the first time by Miss Maud Agnes Winter. The pieces are short and severally termed Prelude, Scherzo, Nocturne and Toccata, the music in each case justifying its title. Also there was performed the Suite for violin and pianoforte (Op. 19), by Madame Barns, produced at the first concert this season. The executants were the composer and Miss Winter, the results justifying the repetition. Much success was achieved by Miss Dorothy Gandy by her skilful vocalisation, and Mr. Charles Phillips was heard in Schumann's 'Dichterliebe,' the excellent English translation by Mrs. R. H. Elkin being used.

WALENN QUARTET.

The Walenn Quartet is to be commended for the choice of works performed at its concert at Æolian Hall on February 28, for neither Dvorák's Quartet in G (Op. 106), nor that by Dittersdorf in E flat are well known, and neither, especially the former, deserves neglect. The performances were marked by intelligence and spirit, and the interpolation of songs, charmingly rendered by Miss Agnes Willing, completed an enjoyable evening.

WESSELY QUARTET.

The Wessely Quartet concluded its seventh season of chamber concerts on March 4, at Bechstein Hall. The capabilities of this combination of players are too well-known and appreciated to necessitate attention being drawn to the excellency of their ensemble; but the admirable manner in which, assisted by Mr. James Lockyer and Mr. C. H. Crabbe, these musicians interpreted Brahms's sextet in G (Op. 36) should be recorded.

Musical Competition Festivals.

COLUMBUS, OHIO, U.S.A.

New-Year's Day.

The Cambrian Club of this city organized this remarkably successful competition. It will be noted from the programme given below that the tests submitted will bear comparison generally with those used at the best English festivals. The prizes, in money, were on the liberal Welsh Eisteddfod scale. The following are the chief particulars of the event:

1. Choral competition—Mixed voices, not less than 80 in number: (*a*) 'My love dwelt in a northern land' (unaccompanied) (Elgar); (*b*) 'God in the thunderstorm' (Schubert). First prize, $700 and a gold medal to conductor; second prize, $300: 1st, Venedocia Choral Union (Mr. J. H. Jones); 2nd, Columbus Choral Society (Mr. J. Hains Richards).

2. Male choirs—Not less than 40 voices. Prize $400, and a gold medal to conductor. (*a*) 'O peaceful night' (unacc.) (Edward German); (*b*) 'The fishermen' (Maldwyn Price): 1st, Columbus Male Chorus (Mr. R. W. Roberts).

3. Ladies' choirs—Not less than 30 in number. Prize $250, and gold medal to conductor. 'The Snow' (pianoforte accompaniment) (Elgar): 1st, Cincinnati Ladies' Club (Mr. A. Hartzel).

4. Church choirs—Not less than 25 in number and representing one congregation. Prize $100, and a gold medal to conductor. 'Theme sublime of endless praise' ('Jephtha'), (Handel): 1st, Third Street M.E. Church, Columbus (Mr. G. W. Moore).

5. Children's choirs—Not less than 25 in number and under 15 years of age. Prize $50, and a gold medal to conductor, also a souvenir badge to every child. 'Barcarolle,' Kucken. 1st, Welsh Presbyterian School (Mr. D. B. Davies).

PRESTON.

February 20, 21 and 22.

Preston is fortunate in possessing a commodious and splendidly equipped public hall with minor halls attached. It is therefore well able to cater for musical competitions on the largest scale. But the town is even more fortunate in having amongst its citizens men of light and leading who are willing to give themselves great trouble to serve the interests of the community. This determined altruism was conspicuous in the promotion and achievement of the fourth annual competition held on the above dates. The schedule was an admirable one, because in the choice of tests it almost invariably hit the happy mean between the imposition of difficulties and the tendency of amateurs and the public to be contented with conventional idioms and a limited outlook. The programme therefore was distinctly educational. This being so, the almost overwhelming support that the festival gained was highly gratifying.

On the first day contralto, tenor and baritone soloists, organists, mixed-voice quartets and thirteen church and chapel choirs competed. The following were the tests and the chief results:

Contralto.—'Cangio d'aspetto' ('Admeto') (Handel). 1st, Miss Nancy Howe (Barnsley).

Baritone.—'Thy glorious deeds' ('Samson') (Handel). 1st, Mr. William Earl (Kendal).

Tenor.—Recit. ''Tis well, my friends,' and Air 'Call forth thy power' ('Judas Maccabæus') (Handel), and 'In the garden' (Granville Bantock). 1st, Mr. W. G. Bennett (Keighley).

Church Choirs (open).—'Go not far from me, O God,' (Zingarelli). 1st, Hoole Wesleyan (Mr. A. Holt). 2nd, St. Thomas', Preston (Mr. William Croft).

The second day was devoted to the children. Owing to the co-operation of the education authority and the school teachers there was an overwhelming audience at the afternoon events. It had been announced that non-competing children could attend on payment of twopence, and a half-holiday having been granted, between 5,000 and 6,000 children presented themselves for admission. As only 4,000 could be accommodated in the hall, about 1,000 had to be sent away and 500 were entertained in a smaller hall. The organization was, of course, severely taxed, but it was equal to the occasion, and the behaviour of the children was most commendable. The great attraction was the action-song competition, a department of the application of music to school work in which the schools in the district are extraordinarily successful. Ten schools sent contingents in this class, each contributing a different action-song, and thus providing a varied entertainment. Talbot Street Wesleyan School, Southport (Miss Coppock) gained the chief prize. In another class for prepared pieces thirteen schools appeared, and some beautiful singing was heard. Chaucer Road Council School, Fleetwood (Mr. Charles Saer), headed the list. A writing-down-by-ear class yielded unexpectedly excellent results. Six children only were allowed from each school. Sixty notes were played in groups of three and four, and it was found that the six children from St. Mary's Street Wesleyan, Preston (Mr. H. Howarth), each working separately, had got every note right! There was also some excellent sight-singing in one and two parts, St. Mary's and Christ Church (Mr. F. Whincup) especially distinguishing themselves. Thirteen boys and thirty girls sang in the solo-singing classes, and there were thirty-three junior pianists and thirteen violinists. At the evening concert an excellent performance of the cantata 'The Hours' (Roeckel) was given by the combined children's choirs, under the able direction of Mr. J. E. Adkins, the organist of the parish church. A fuller account of the day's proceedings, together with the ear-tests used, will be found in *The School Music Review* for March.

On the third day thirty soprano and bass soloists, eleven mixed-voice, three male-voice, and eight female-voice choirs competed. All the competitions were open on this day. The chief results were as follows:

Soprano.—(*a*) 'Elisabeth's greeting' (Wagner); (*b*) 'L'été' (Chaminade). 1st, Miss Maude A. Ward.

Bass.—(*a*) 'Verrath'; (*b*) 'The Jester' (Granville Bantock). 1st, John L. Corina.

Mixed-voice choirs.—(*a*) 'The Lady Oriana' (Wilbye); (*b*) 'Evening has lost her throne' (Granville Bantock); (*c*) 'Ballade of Spring' (Theo. Wendt). 1st, Mr. Tattersall's Southport Choir; 2nd, Mr. Aldous's Choir, Lancaster; 3rd, Padiham Vocal Union (Mr. Ernest Hitchon).

The performance in both part-songs by Mr. Tattersall's choir was especially fine.

Male-voice choir.—(*a*) 'Song of freedom' (Davidson); (*b*) 'To Celia' (Lee Williams); (*c*) 'As the gloaming shadows' (MacDowell). 1st, Orion Glee Union, Nelson (Mr. Lawson Berry); 2nd, Southport Vocal Union (Mr. J. C. Clarke).

Female-voice choirs.—'Eglantine' (Jensen). 1st, Padiham Vocal Union (Mr. Ernest Hitchon); equal 2nd, Mr. Aldous's Choir, Lancaster; St. James' Choir, Barrow (Mrs. Bourne).

The adjudicators were Dr. McNaught, Mr. Dan Price and Mr. C. H. Fogg. The festival has the great advantage of the presidency of Dr. R. C. Brown, a medical man and well-informed musical amateur who is deeply and justly respected by his fellow townsmen. The hard-worked and able secretary is Mr. W. M. Miller, and the success of the event owes much in many ways to the judgment and skill of Mr. J. E. Adkins.

Carlisle.

February 25, 26, 27.

This was the thirteenth annual festival held in this city. The entries were numerous and the results exhibited were often remarkably good. The singing of the 'girls in business' choirs revealed gratifying natural capacity. The tone was sweet and pure, the enunciation was clear, and the execution refined. St. James's girls' choir (Mr. Bertram Lewis) did best in the chief class. The lads' choirs were also excellent.

The second day was for the children. There were twenty-seven entries. Brook Street (Miss Irving) gained seventy-seven marks out of eighty in one class and full marks for sight-singing. In the Challenge Shield Class Haltwhistle Council School (Mr. W. Keenleyside) sang quite beautifully and gained seventy-eight marks besides full marks for sight-singing. The St. Cuthbert choristers (Mr. Thomas Walrond) were first in another class. At the ensuing afternoon concert, the children's cantata 'Orpheus,' by George Rathbone, was successfully performed by the combined choirs assisted by a small orchestra. Another important feature was the 'Radnor' suite for orchestra (Sir Hubert Parry), which was conducted by Mr. Bertram Lewis. Mr. Sydney H. Nicholson, the Cathedral organist, conducted.

On the third day nine female-voice choirs, eight mixed-voice choral societies, eight village choirs, three men's-voice choirs, seven treble and alto village choirs, eight church and chapel choirs, and nine quartet parties appeared. The following are some of the principal results:

Female-Voice Choirs (nine entries).

Trios { .. .. 'The Violet' .. .. *Bennett*
.. .. 'The merry beggars' .. *F. C. Woods*

1st. Brunswick Road, Penrith (Rev. C. W. Butler).
2nd. Caldew Vale Ladies (Mr. Bertram Lewis).

Choral Societies (small).

Part-song .. .. 'In Sherwood lived' .. *C. H. Lloyd*
1st. Scotby Choral Society (Mr. W. H. Reid).

Male-Voice Choirs.

Chorus .. .. 'The Word went forth' .. *Mendelssohn*
1st. Brigham and Broughton (Mr. James Turner).

Challenge Shield Class.

Part-songs { .. 'Weary wind' .. .. *Elgar*
.. 'The nymphs' .. .. *Marson*

1st. Carlisle Madrigal Society (Mr. J. R. Cockbain).
2nd. Penrith (Rev. C. W. Butler).

Church and Chapel Choirs.

(*a*). Anthem .. 'God so loved the world' .. .. *Goss*
1st. North-Eastern Railway Mission (Mr. I. Byers).

(*b*). Anthem .. 'If we believe' .. .. *Goss*
1st. St. Cuthbert's (Mr. T. Walrond).

At the evening concert the chief choral piece was the eight-part motet 'Blessing and Glory' (Bach). This work and six part-songs were sung with fine effect by the combined choirs under the baton of Mr. Sydney Nicholson, whose active interest in the festival was a great factor in securing its success. The soloists were Miss Amy Holman and Mr. Robert Radford. The adjudicators at the competitions were Dr. McNaught and Mr. W. Ellis, of Durham Cathedral.

Kensington.

February 27.

This competitive scheme makes satisfactory progress. At first confined to ladies' choirs, it recently enlarged its scope and now caters for mixed-voice choirs and string orchestras. Sections for schools have been discussed, and it may be hoped will soon be a feature of the competition. On the present occasion four church choirs (ladies' voices), four female-voice choirs, three mixed-voice choirs, and two orchestras competed. Wilton Road (Hon. Richard Strutt) was first in the church choir class, Mrs. Mary Layton's choir first in the three-part singing (female voices) and the sight-singing classes, and St. John's, Wilton Road, first in the four-part (female voices) class. In the two-part singing class the West Central Working Girls' Club was first, and in the mixed-voice class Mrs. Mary Layton was again successful. Of the two orchestras that competed, the Church Orchestral Society, under Dr. G. F. Huntley, secured the prize. The following were the test-pieces:

Anthem .. 'Say, where is He born?' (three parts) *Mendelssohn*
Three-part song .. 'Sound sleep' *R. Vaughan Williams*
Four-part song (unacc.) 'The bridegroom' .. .. *Brahms*

(For Girls under 18, in choirs of not less than 12 or more than 25 voices.)
Two-part song .. .. 'Bird raptures' .. .. *Huntley*

Amateurs and Professionals.

'Radnor Suite,' No. 2, Allemande, No. 4, Bourrée, No. 6, Gigue *Parry*

Amateurs Only.

'L'Ancien Régime,' Petite Suite .. .. .. *St. George*
Two-part song .. 'Fairy dance' .. .. *F. Corder*

Mixed Voices.

Four-part songs (unacc.) 'O happy eyes' .. .. *Elgar*
'If I had two little wings' .. .. *Parry*

Dr. Walford Davies adjudicated.

Hertfordshire and North Middlesex.

February 27, 28, 29.

This festival was held as before at the Alexandra Palace. It was the second year of its institution, and again was an extraordinary success. It is evident that the educational aspect of the competitive festival movement is thoroughly appreciated in the country and suburban districts appealed to.

On the first day there were 140 pianists, 31 violinists, 3 viola players, 14 violoncellists, 8 pianoforte trio parties, 4 string quartets and 3 string orchestras. The chief results were as follows:

First-Prize Winners.

Pianoforte, junior—Rupert O. Erlebach.
Pianoforte, senior—Miss Margareta Buckmann.
Violin, junior—Stanley Johnson.
Violin, senior—Miss Winifred M. Ryle.
Viola—Mr. Stewart Smith.
Violoncello—Mr. George Goldsmith.
Instrumental Trio—Miss Florence Favatt's Trio.
String Quartet—Mr. Duncan Tucker's Quartet.
String Orchestra, small (two entries)—Miss Macfarlane's Orchestra.
String Orchestra, large (one entry only)—South Place Orchestra (Mr. Eustace Barraley).

Mr. J. Dykes judged the pianoforte solos. He was assisted by Mr. W. McNaught, junr. Mr. Alfred Gibson judged the string players. At an evening concert Mr. Plunket Greene and many of the winners performed, and Mr. Allen Gill conducted the string orchestras.

The second day over eighty singers came before Mr. Plunket Greene, with the following results:

Soprano—'Spring' .. .. *Henschel.*
1st, Miss Greta Dawson.

Mezzo-soprano— { 'There's a bower of roses' .. *Stanford.*
1st, Miss Evelyn B. Wallis.
'The Lord is long-suffering' ('Judith') *Parry.*
1st, Miss Dora Brown.

Contralto—'Now sleeps the crimson petal' .. *Roger-Quilter.*
1st, Miss Minnie Davies.

Tenor— { 'O mistress mine' .. .. .. *Roger-Quilter.*
1st, Mr. Harry Burleigh.
'God breaketh the battle' ('Judith') .. *Parry.*
1st, Mr. Frank Izzard.

Baritone—'Drake's drum' .. .. .. *Stanford.*
1st, Mr. W. Ming.

Bass—'The wanderer' .. .. *Schubert.*
1st, Mr. Mathers Atkinson.

Dr. Percy Buck adjudicated in the other sections and in the organ class. Of the twelve trio parties Miss E. Conder's was deemed the best, Miss B. Lang's party won the mixed quartet prize, and Mr. F. E. Davis's that for the male quartets. Mr. G. M. Moore was first in the organ class.

On the third day there were nearly two thousand competitors. The schools were divided into numerous sections. In all there were twenty-two entries, and the performances were assessed by four judges, Dr. McNaught, Dr. Somervell, Dr. Percy Buck and Mr. W. H. Leslie working separately and simultaneously. Campsbourne Council Girls' School gained in one section the challenge pianoforte presented by Messrs. Broadwood, and Essendon School in another section a second challenge pianoforte, also presented by Messrs. Broadwood.

The Mill Hill Girls' Club gained the first-prize in their class, and the Essendine Choir, Paddington, was first in the Evening Continuation School class. In the choral societies'

section Dr. Somervell heard (*a*) seven choirs from small towns; (*b*) five from large villages; (*c*) two from small villages; and (*d*) two male-voice choirs. The winners were (*a*) Mill Hill Madrigal Society; (*b*) Hertingfordbury Choral Society; (*c*) Bayford Choral Society; and (*d*) Wood Green School Choir. Dr. Buck heard (*a*) eight ladies' choirs (small); (*b*) four village church choirs; (*c*) six large town church choirs; (*d*) four small town church choirs; and (*e*) four mixed-voice church choirs. The following were the results:

(*a*) Hertford Festival Choir (Mr. T. L. Gregory).
(*b*) Hertingfordbury Church Choir (Mr. J. R. Kennerell).
(*c*) Winchmore Hill Parish Church (Mr. J. Gilmour-Laird).
(*d*) St. Etheldreda's, Bishop's Hatfield (Mr. H. W. Harrison).
(*e*) Crouch End Congregational (Mr. J. Booth).

Dr. H. Walford Davies heard nine ladies' choirs in the open class. The test-pieces here were 'The Lord is my Shepherd' (Schubert), and 'The gardener' (Brahms). After an interesting competition the first place was awarded to Mill Hill Madrigal Society (Mr. Lawrence Cane), and the second to Madame Grace Day Winter's ladies' choir.

The Madrigal Society and the chief choral classes were heard by Dr. McNaught. In the first class there were ten entries, and the Harringay Congregational Choir (Mr. C. Rowley) was placed first and Totteridge Choral Society (Mr. G. Hooper) second. In the class for large towns within the radius of the scheme, Willesden District Choir (Mr. J. S. Waddell) gained the first place. In the class open to choirs from any place in the United Kingdom, the tests were: Madrigal, 'Sweet honey-sucking bees' (Wilbye), Nos. 1, 2, 3 from the motet 'Jesu, Priceless Treasure' (Bach), and there were entries as follows:

Essendine Choir, Paddington (Mr. William Kendall).
Willesden District Choir (Mr. J. S. Waddell).
Barnet Choral Society (Mr. Frank B. Wood).
Harringay Choral Society (Mr. Wilfred Pepper).
Slough Choral Society (Mr. George Bower).
Mr. G. Day-Winter's Select Choir (Mr. G. Day-Winter).

Mr. Day-Winter's select choir was the largest and in several respects the best constituted. They excelled especially in the Bach chorus, and were awarded the first place. The Willesden District and Slough Choral Societies were bracketed second.

The proceedings were closed by performances of the massed choirs, conducted by Sir Walter Parratt. Great enthusiasm prevailed. The prizes were distributed by the Marchioness of Salisbury, a choir from the Hatfield estate having taken part in the festival.

Full details of the School competitions are given in the April issue of the *School Music Review*.

Although a strong committee was made responsible for the whole promotion of the festival, no one will deny that the success of the scheme is due to the brilliant organizing power of Miss Cecilia Hill.

Oakham.

March 2 and 3.

This is a countryside festival promoted by the local gentry, with the Earl of Dysart as president and the Hon. Mrs. Charles Fitzwilliam as secretary. Besides Oakham itself, eighteen of the outlying villages sent contingents in the shape of school choirs, church choirs and choral societies. The event aroused great interest, and it was obvious that the preparation had been earnest and keen. The children's choirs, which occupied the whole of the first day, were tested not only by the performance of prepared pieces, but by voice production and sight-singing exercises. Thirteen schools were represented. Oakham (Mr. J. C. Kernick), Exton C.E. (Mr. Durrant), and Ridlington (Mrs. Sharpe) were first-prize winners. On the second day there were fourteen adult choirs. The tests were:

Adieu, sweet Amarillis	*Wilbye*
Softly fall the shades	*Hatton*
Sleep, gentle lady	*Bishop*
Hymn to the Trinity	*Tchaikovsky*
O peaceful night (male voices)	*Edward German*
Flow down, cold rivulet (female voices)	*B. Luard-Selby*

Largham and Burley, a combined village choir (Mr. McClelland) won the madrigal prize; Whissendine and Barleythorpe (Mr. Nicholson) the prizes for the part-song, the anthem and female voice trio, and Ridlington (Mrs. Smith) that for the male-voice choirs.

Dr. McNaught adjudicated on both days. The Countess of Gainsborough distributed the prizes on the first day, and Lady Ancaster, who herself has just instituted a competition festival at Bourne, performed this duty on the second day. A concert was given on the second evening, at which the prize choirs performed separately as well as together under the baton of Mr. Wing. The soloists were Mr. J. Campbell McInnes and Mr. Wing.

Pudsey.

March 7.

The annual competition organized by the Mechanics' Institute Glee Society, held as above, was considered the most successful of the series. Only contraltos and tenors were invited in the solo-singing classes. It was courageous to ask the former to sing Gluck's 'Oh, Eurydice' and Hatton's 'The Enchantress,' but eighteen attempted the task, and Miss Towers, of Bradford, won the first place. There were also eighteen tenors to essay 'If with all your hearts' (Mendelssohn) and 'My dreams' (Tosti). Mr. W. Slack, of Sheffield, was the most successful. In the class for mixed-voice choirs, Mr. H. Ball's fine Bradford Vocal Union gave an impressive performance of Elgar's 'Weary wind of the West,' but did not succeed so well as the Milnbridge Vocal Society, under Mr. H. Pyson, in their own selection, and in the end Milnbridge gained the first place. Mr. D. W. Evans, of Huddersfield, was the adjudicator.

Notice of the Belfast competitions must be deferred till the May issue.

MUSIC IN VIENNA.

(BY OUR SPECIAL CORRESPONDENT.)

Vienna, March 15.

Felix Weingartner, the new Opera director, has set himself a heavy task: herculean deeds are expected of him before he has fully realized the involved condition of the institution. The numerous friends and admirers of his predecessor, Mahler, sharply criticize him, and also spread unpleasant personal reports respecting him, so that he is severely handicapped.

On February 25 Eugen d'Albert's 'Tiefland' was performed for the first time at the Court Opera, and, judging from the success of the *première*, it ought to have a long run. The refined though not actually original music is not, however, in keeping with the interesting though unattractive libretto. The rendering of the work under the direction of Capellmeister Schalk was on the whole excellent: Frau Gutheil Schoder's impersonation of Marta deserves praise, while Herr Schmedes sang the music of the shepherd Pedro, with fervour. The other rôles were well represented by Fräulein Kinrina and Herren Mayr and Moser. For the revival of two old ballets, 'Rococo' and 'Robert and Bertrand,' Weingartner earned slender thanks.

The novelty at the Volksoper yesterday was Siegfried Wagner's 'Sternengebot.' Its performance was naturally one of the sensations of the season, especially as the composer himself was present. This resulted in a favourable reception of the work, for a Viennese audience tempers justice with kindly feeling. To a poor and unsatisfactory libretto, Siegfried Wagner has written music which on the whole sounds well and shows refined workmanship; it however lacks strong individuality and melodic power. A careful, if not striking rendering of the work was given under the direction of Capellmeister Gille. Frau Drill-Oridge and Herren Lassmann, Hofbauer, Anton and Nordmann made the most of their respective parts.

Weingartner's compositions, almost unknown here, are naturally creating much interest. Ambitious singers especially are zealously endeavouring to make known his numerous and very pleasing songs. Also his second Symphony in D was recently performed at the Concert Society, under the direction of F. Löwe, for the first time in Vienna. The work, cast in classical form, is pleasing and free from ultra-modern extravagancies. It, however, lacks

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RECESSIONAL

"God of our fathers, known of old"

THE WORDS BY

RUDYARD KIPLING

THE MUSIC BY

G. C. MARTIN.

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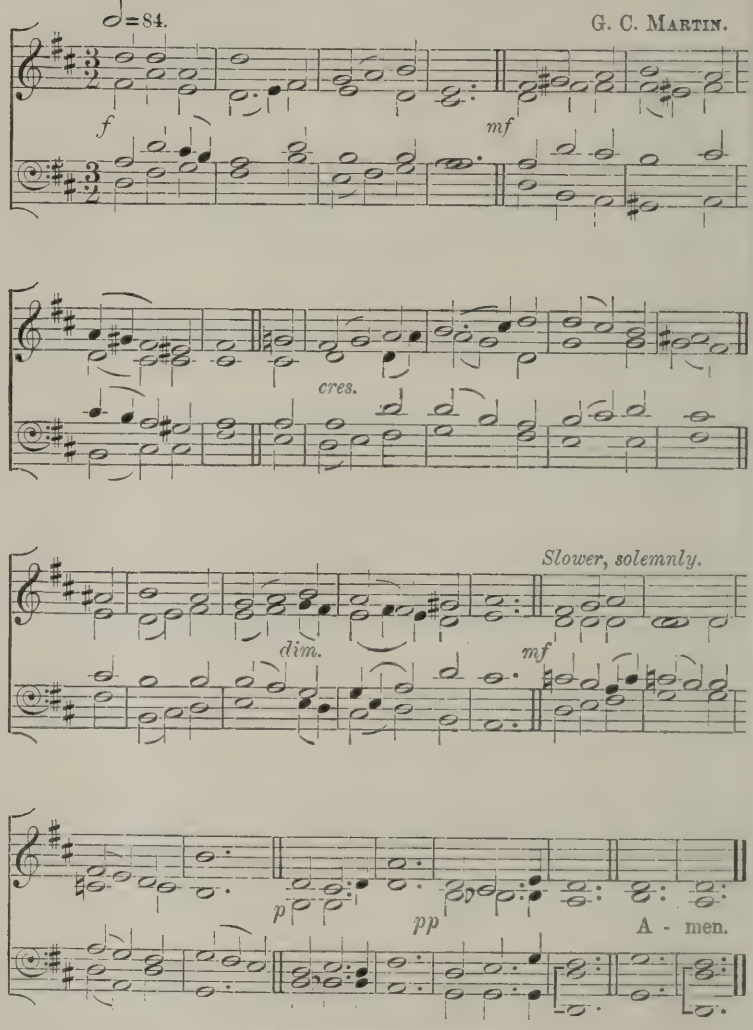
"GOD OF OUR FATHERS, KNOWN OF OLD."



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RECESSIONAL.

God of our fathers, known of old—
  Lord of our far-flung battle-line—
Beneath Whose awful Hand we hold
  Dominion over palm and pine—
Lord God of Hosts, be with us yet,
Lest we forget—lest we forget!

The tumult and the shouting dies—
  The captains and the kings depart—
Still stands Thine ancient sacrifice,
  An humble and a contrite heart.
Lord God of Hosts, be with us yet,
Lest we forget—lest we forget!

Far-called our navies melt away—
  On dune and headland sinks the fire—
Lo, all our pomp of yesterday
  Is one with Nineveh and Tyre!
Judge of the Nations, spare us yet,
Lest we forget—lest we forget!

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*If, drunk with sight of power, we loose
  Wild tongues that have not Thee in awe—
Such boasting as the Gentiles use
  Or lesser breeds without the Law—
Lord God of Hosts, be with us yet,
Lest we forget—lest we forget!

For heathen heart that puts her trust
  In reeking tube and iron shard—
All valiant dust that builds on dust,
  And guarding calls not Thee to guard—
For frantic boast and foolish word,
Thy mercy on Thy People, Lord!

Rudyard Kipling.

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* The last two verses may be omitted when sung in public worship.

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character, and frequently shows the influence of Beethoven, Liszt, or Bruckner. A symphonic poem, 'Wieland der Schmied,' by von Hausegger, met with a doubtful reception, and a series of pretentious compositions, which Max Schillings himself conducted at an 'Academie' concert, created a by no means favourable impression. Viennese amateurs are growing weary of overladen effects, and of the empty speech of the iconoclasts, and long for music which pleases the ear and touches the heart.

The arrangements made to honour in worthy manner the memory of Richard Wagner met with hearty response. Admirable performances were given of the independent orchestral works and excerpts from the music-dramas; unfortunately, however, there was exuberant and much unnecessary speech-making.

The concert storm which broke out at the beginning of the season still rages. Of violinists, Ysaÿe and Henri Marteau have achieved the greatest success. Of pianists there may be specially named Godowski and Rosenthal, and, in the department of chamber-music, the Sevcík and Trieste Quartets. A quartet by Dohnányi met with well-deserved success. Master-singer Johannes Messchaert, who gave a vocal recital, drew a crowded house.

Richard von Perger.

MUSIC IN BELFAST.

(from our own correspondent.)

The sixth of the Queen's College chamber concerts, on February 29, was devoted exclusively to the music of Beethoven. Miss A. C. Kemp was the vocalist, and, amongst other pieces, sang two Scotch and one Irish song with pianoforte, violin and violoncello accompaniment. These accompaniments are so seldom heard that their performance was interesting, although it cannot be said that the arrangements are worthy of their great author. The Verbrugghen Quartet played the Quartet in C (Op. 59, No. 3), and in conjunction with Messrs. Fred Cole, R. D. W. Haffie, Charles Borwick and E. Angles, gave an excellent rendering of the Septet.

The Philharmonic Society's season was brought to a close on March 13, by a concert occupied entirely with selections from Wagner's 'Meistersingers.' The parts chosen were portions of Act II. and the greater part of Act III. The solo singers were Miss Gleeson-White and Messrs. Wilson Pembroke (Walther), M. Vincent (Sachs) and W. Dever (Beckmesser). The chorus and orchestra acquitted themselves very creditably, although the difficulties are really great when a work so unusual and complicated is attempted by performers who are mostly amateurs. It certainly required the combination of knowledge and perseverance which are so characteristic of Dr. F. Koeller, the Society's conductor, to justify the attempt and crown it with success.

MUSIC IN BIRMINGHAM.

(from our own correspondent.)

The sixth concert of the Birmingham Orchestral Concert Society took place in the Town Hall on February 19, and was conducted by Mr. Landon Ronald, the executive being the Hallé Orchestra, supplemented by a contingent of local players. In addition to Tchaikovsky's 'Pathetic' Symphony, Mr. Delius's 'An English Rhapsody, Brigg Fair,' based on a Lincolnshire folk-song, was performed. A fine rendering was given of Weber's 'Oberon' overture and of Strauss's 'Don Juan.' The vocalist was Mr. Horatio Connell, who sang Grieg's vocal scena 'Der Einsame.'

The Birmingham Concerts Society gave its sixth, seventh and eighth orchestral concerts in the Town Hall on February 18, March 3 and March 17 respectively. The conductor at the first was Mr. Henri Verbrugghen, who also appeared as solo violinist; the second concert was conducted by Mr. George Halford, and the third by Sir Charles Stanford. Mr. Percy Grainger was the solo pianist at the concert in February, and Mr. Plunket Greene was the vocalist at the last concert on March 17, with which the present series of concerts was brought to a conclusion. A popular Saturday night concert was given at the Town Hall on March 7 by the Birmingham Symphony Orchestra, conducted by Mr. Lyell Tayler. Miss Lucy Nuttall, the vocalist, achieved great success at this her début before a local audience, and Mr. Arthur Cooke, a performer of marked ability, was the solo pianist.

The last Harrison Concert of the present series was given in the Town Hall on March 7. The London Symphony Orchestra was conducted by Herr Arthur Nikisch, who made his début in Birmingham. The programme comprised the 'Pathetic' symphony, and the 'Leonora' No. 3 and 'Tannhäuser' overtures. Herr Nikisch created an extraordinary sensation, especially in his interpretation of the 'Pathetic' symphony. Mr. Edouard Risler gave a finished and artistic performance of Beethoven's Pianoforte concerto in G, introducing Hans von Bülow's difficult cadenzas.

The Midland Musical Society was well advised in reviving Sir Edward Elgar's cantata 'King Olaf,' first heard at the North Staffordshire Musical Festival in October, 1896. It is a work of great dramatic power and melodic beauty, a veritable tone-picture in which each character stands out in bold relief. The performance given in the Town Hall on February 22, was to be ranked among the best achievements yet attained by this Society since Mr. A. J. Cotton undertook the conductorship. The choral portions were splendidly sung by the choir, and the orchestra discharged its arduous task most skilfully. The whole rendering was greatly enhanced by the valuable aid of the soloists, Miss May Lund, Mr. Joseph Reed, and Mr. Joseph Farrington.

The forty-second annual concert promoted by the Birmingham Police, in aid of the fund to enable the Police Band to perform in the public parks of the city, was given in the Town Hall on March 11, before a crowded audience, when some capital selections of music were played under bandmaster Sergeant Henry Cannon's conductorship. Señor José Soler Gomez, the well-known Spanish violinist, met with an excellent reception. The vocalists were Miss Perceval Allen, Mr. Ernest Pike and Mr. James Coleman, while Mr. C. W. Perkins was at the organ.

For the first time here as a concert performance, the Birmingham Choral and Orchestral Association gave a recital of Benedict's opera 'The Lily of Killarney' in the Town Hall, on March 14. Mr. Joseph H. Adams, the conductor, had evidently correctly gauged the taste of his patrons, for the Town Hall was crowded. The choir did well, and the principals were Miss Annie Nelson, Madame McEwan Johnson, Madame Marguerite Gell, Mr. Edward Arthur, Mr. Clarence Savage, Mr. Thomas Howell and Mr. Tom Griffiths.

The Wolverhampton Festival Choral Society's concert which took place at the Agricultural Hall on February 21, was entirely devoted to Wagner. The singing of the choir, especially in the choral march from 'Tannhäuser,' was resonant and convincing, while the orchestra showed perfect familiarity with Wagner's scores. The soloists were Miss Perceval Allen, Mr. James Davies, Miss Hattie Molineaux and Mr. Montague Borwell. Mr. H. Lyell Taylor conducted.

Mr. W. Berridge Hicks conducted a praiseworthy performance of Coleridge-Taylor's 'Hiawatha's Wedding-feast' and 'Death of Minnehaha,' given by the Moseley Choral Society at the Moseley and Balsall Heath Institute on March 19. The band and choir numbered 120 performers, and the excellent principals were Miss Gertrude Yates, Mr. Edwin Spooner and Mr. G. Neale Peck.

The Shirley Institute Choral Society gave a successful concert on March 21 at the Institute, the principal works performed being Stainer's 'The daughter of Jairus' and Anderton's 'The wreck of the Hesperus.' The executive consisted of a band and chorus of sixty performers, conducted by Mr. Frank Glassey, and the principals were Mrs. Graham Barber, Mr. Clarence Skelton and Mr. Leslie Bailey. Miss Edith Ball was the pianist and Mr. Spurman the organist.

The Sarum Choral Society celebrated its 'Diamond jubilee' on March 3 by giving a performance of 'Elijah.' Under the conductorship of Mr. A. E. Wilshire, the chorus sang with admirable precision and attack. There was an excellent orchestra, led by Mr. Frank Bartlett, and the principal solo vocalists were Miss Kate Cherry, Miss Janie Blake, Mr. George Sands and Mr. Montague Borwell.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

The Ladies' Night of the Bristol Royal Orpheus Glee Society, on February 28, was highly successful, Colston Hall being crowded, and the performance of a more than usually interesting character. A departure was made from the ordinary arrangements, as Mr. J. McCormack was set down for three vocal solos. The pieces which were given by the choir for the first time upon this occasion were 'The Rose' (Gade), 'Dance of Gnomes' (MacDowell), 'Love's slumber song' (Lovatt) and 'Hymn to the Sun' (De Rillé). Of these, MacDowell's production proved a special favourite. Some of the familiar compositions were given with Mr. Charles Knowles as the soloist, viz.: 'Tears of anguish' (Reichardt), 'Cold is Cadwallo's tongue' (Horsley) and 'Thou art my dream' (Metzger). Mr. Knowles also sang with fine effect Schumann's 'The two Grenadiers.' Mr. McCormack was listened to with pleasure in the flower song from 'Carmen,' 'Farewell in the Desert' (Stephen Adams) and Verdi's 'La donna è mobile' from 'Rigoletto.' Mr. George Riseley, as usual, conducted admirably.

At the Saturday Popular Concert on February 29, at the Victoria Rooms, the Society of Instrumentalists, with the aid of local professionals (Mr. Harold Bernard, leader), performed some favourite compositions in a style that was highly appreciated by a large audience. Weber's 'Der Freischütz' overture, the Introduction to Acts I. and III. of 'Lohengrin,' 'Finlandia,' by Sibelius, Nos. VII. to XI. of the recently discovered 'Viennese Dances' by Beethoven, and Mendelssohn's 'Ruy Blas' overture, were all played with spirit and unanimity. In a composition by Boellmann, a solo for the violoncello with variations, Mr. Percy Lewis, exemplified great skill. In the Romance and Gavotte from Raff's Suite in E flat (Op. 200), Mr. G. Herbert Riseley played the pianoforte part, being ably accompanied by the band. The vocalists were Miss Katharine Gerrish and Miss Gertrude Winchester, both of whom exerted themselves to good purpose. Mr. George Riseley occupied his accustomed place as conductor.

The annual concert given by the Cathedral School Choir on March 3, at Redland Park Hall, was in aid of the Children's Help Society and the Home for Crippled Children. Mr. A. E. Hill, music-master and organist of St. John's Church, Clifton, conducted a performance in which there were many features of interest. The orchestra was led by Mr. Harold Bernard, who also played a Violin sonata composed by Mr. Hugh Redwood, a former scholar, who was at the pianoforte. The choir sang creditably a number of part-songs.

The spacious room at Bristol Grammar School was crowded on March 11, when Mr. C. W. Stear, music-master and organist of the Church of the Holy Nativity, gave an organ recital. Mr. Percy Bennett contributed two oboe solos, and Mr. Herbert Spiller, bass soloist at St. Thomas's Church, sang acceptably.

At Colston Hall, on March 11, the Bristol Choral Society brought its nineteenth season to a close with a fine performance of 'Elijah,' under the direction of Mr. Riseley. Orchestra and choir numbered upwards of 500 performers. Mr. Harold Bernard was the first violin, and Mr. G. Herbert Riseley presided at the organ. The soloists were Madame Emily Squire, Miss Alice Lakin, Mr. Joseph Reed, and Mr. Charles Knowles. The passages for the Youth were sung by Master F. Edge, a chorister at St. Saviour's Church.

The Bristol Symphony Orchestra gave the third concert of the season on March 18 at the Victoria Rooms, under the direction of Mr. Hubert Hunt (organist of Bristol Cathedral). Satisfactory interpretations were afforded of Brahms's second Symphony, Tchaikovsky's Pianoforte concerto (Op. 23), with Mr. Herbert Parsons as the soloist, the Overture to 'Egmont,' and Wagner's 'Huldigungs Marsch.' Mrs. Herbert Hutchinson, the vocalist, gratified by her excellent rendering of airs by Brahms and Massenet.

The successful series of Educational Concerts was brought to a termination on the afternoon of March 18, when a large audience assembled at the Victoria Rooms. In this series, the third that has been held, the study of the sonata has been undertaken, and on this occasion Miss Lloyd gave an interesting address, after which vocal and instrumental compositions were performed by various skilful amateurs.

The second concert of the sixth season of Bristol North Choral Society was given at the Victoria Rooms on March 21, when the programme, largely devoted to Mendelssohn, included 'Loreley,' 'Hear my prayer,' 'Psalm cxiv.' and the overture to 'A midsummer night's dream.' Choir and band numbered 300 performers. Mr. F. S. Gardner led the orchestra, and Mr. A. New (Bath Abbey) was at the organ. Miss Mabel Manson and Mr. Montague Worlock were the vocal soloists. Little Ruby Taylor, aged nine years, played excellently the pianoforte part in Walter Macfarren's 'Concertstück.' The performance generally was satisfactory, and Mr. C. W. Stear conducted with judgment. A large audience was present.

MUSIC IN CAMBRIDGE.

(FROM OUR OWN CORRESPONDENT.)

The Cambridge University Musical Society's Chamber concerts took place on January 29, February 14 and 29. On the first occasion the performers were the Harford Quartet and Mr. Donald Tovey. The principal feature of the programme was Brahms's 'Liebeslieder' (first set) and 'Ziegeuner Lieder.' At the second concert Mr. F. Austin sang Schumann's 'Dichterliebe,' and the London String Quartet played quartets by Dvorák and Mozart. The third concert was a pianoforte and vocal recital given by Mr. Percy Grainger and Mr. Gervase Elwes.

The second Cambridge Symphony concert took place on February 6, Dr. Charles Wood conducting. Beethoven's 'Pastoral' symphony and the 'Tannhäuser' overture were the principal items.

Mr. and Mrs. Haydn Inwards's three concerts included violin sonatas by Beethoven, Grieg, César Franck, Richard Strauss and Alan Gray. There have been more than the usual number of touring performers: it is said that the total number of these concerts in Cambridge during this term constitutes a record, and we can very well believe it.

The performance of Bach's B minor Mass by the Cambridge University Musical Society is specially noticed on p. 244.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

The University College Choral Union gave a concert in the Auld Maxima of the University in St. Stephen's Green on February 24, conducted by Mr. Robert O'Dwyer. The orchestra played the 'Fra Diavolo' and 'Magic flute' Overtures. The choral items included the Recitative and Prayer from Gadsby's 'Columbus' (soloist Rev. Dr. Doherty); John Pointer's cantata 'Harold Harfager' (soloist Mr. J. C. Browner); 'The wine cup is circling' (Irish air), arranged by Robert O'Dwyer; and the sailors' chorus from 'The Flying Dutchman.' Mr. Arthur Darley, the solo violinist, played Tartini's 'Trillo del diavolo.'

On March 11 the Dublin Orchestral Society gave its second concert for the season, when a really good performance was given for the first time in Dublin of Brahms's third Symphony in F, under the direction of Dr. Esposito. The programme also included Beethoven's 'Prometheus' overture, Wagner's 'Träuermarsch' and 'Walkurenritt,' Schubert's Ballet No. 2. from 'Rosamunde,' and an extremely effective orchestral transcription by Dr. Esposito of Bach's choral prelude, 'Wachet auf.'

Their Excellencies the Lord Lieutenant and the Countess of Aberdeen distributed the prizes to the students of the Royal Irish Academy of Music in the Great Hall of the Royal University on March 12. The orchestra, conducted by Dr. Jozé, played Beethoven's 'Prometheus' and Auber's 'Zanetta' overtures, and Lachner's 'March' from an orchestral Suite. Miss Sophie Solomons, Miss Winifred Allen, Miss Eva Lemon and Mr. Elias Maguire were the vocalists; Miss Sophie Vance and Miss Kathleen Hinds, pianists; Miss Muriel Porter and Miss Bertha Dowse, violinists; Miss Christine Gillespie and Miss Marjorie Graham, violoncellists; and organ solos were played by Miss Irene Johnston, Miss Elinor Scott, Mr. Godfrey Bird and Mr. William Kirk.

Mrs. Denis O'Sullivan has offered a special prize for baritone solo-singing at the forthcoming 'Feis Ceoil' (May 18-23) in memory of the late Denis O'Sullivan, whose name will always be affectionately remembered here in connection with this annual musical festival.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

The seventh and last concert of the Edinburgh Classical Concerts, given on March 7, was in the nature of a vocal and pianoforte recital, the performers being Miss Elena Gerhardt and Mr. Alexandre Siloti. Miss Gerhardt, who possesses a beautiful soprano voice and a highly-cultivated method, was accompanied by Mr. Richard Epstein and gave unalloyed pleasure to the audience by her renderings of songs by various composers. Mr. Siloti played compositions by Schubert, Beethoven, Rachmaninoff, Liadoff, Liszt and Bach.

The tenth annual concert of the Edinburgh Select Choir (conductor Mr. George Short) took place on February 22. The programme was of a varied nature, and special interest was attached to the first performance in public of a selection of pieces from Mr. J. A. Moonie's recently-published 'Gems of Highland Song.' The soloists were Miss Marguerite C. Dick, Miss Helen Reed, Mr. John Rutherford and Mr. William Baird, and Mr. Willem Sasbach played a number of violoncello solos in excellent style.

On February 25 Mr. Kirkhope's choir (conductor, Mr. John Kirkhope) gave a splendid performance of Mendelssohn's 'Elijah.' The choir showed an excellent balance of parts, and the various choruses were delivered with rare volume and richness of tone. The soloists were Miss Ada Crossley, Miss Gertrude Lonsdale, Mr. Henry Brearley and Sir Charles Santley. The supplementary quartet was drawn from the ranks of local talent, and consisted of Miss Sara Maconochie, Miss Helen Ford, Mr. T. E. Gledhill and Mr. George Campbell. Sir Charles Santley was the recipient of a great ovation from the audience, and at the interval was presented with a laurel wreath bearing the following note: 'To Sir Charles Santley in remembrance of his life-long service to music and the drama, from his sincere and grateful admirers, the members of Mr. Kirkhope's choir.'

For the third of Mr. Ernst Denhof's delightful concerts, on February 29, the services of the famous Brussels String Quartet and Dr. Theo Lierhammer, vocalist, were engaged. The programme included César Franck's Quartet in D major, for the first time in Edinburgh, and Schumann's Pianoforte quartet in E flat (Op. 47). Mr. Denhof played Chopin's Ballade in A flat, and Dr. Lierhammer, accompanied by Mr. Scott Jupp, was heard in songs by Schubert, Schumann, Grieg, Holländer, Franco Leoni and Dalcroze.

For his fourth and last concert Mr. Denhof had the assistance of Messrs. Henri Verbrugghen (violin), D. E. Nichols (viola), J. Messeas (violoncello), Fred Cole (double-bass), R. D. McHaffie (clarinet), Edwin Angless (horn), and C. Borwick (bassoon). Miss Mary Münchhoff was the vocalist, and Mr. A. Scott Jupp accompanied. Of the concerted music perhaps most pleasure was derived from the finely-balanced rendering of Schubert's Quintet in A (Op. 114).

The Eastern Choral Society (conductor, Mr. David Blair) gave its sixth annual concert on March 18, when Gade's 'The Crusaders' was sung with commendable finish. The soloists were: Miss Sara Maconochie, Mr. John Jamieson, and Mr. A. C. Young, and performances were given by the Edinburgh String Quartet. Mr. Christie Jupp was an efficient accompanist.

The Edinburgh Highland Reel and Strathspey Society gave its twenty-seventh annual concert on March 20, when, under the able conductorship of Mr. Archibald Menzies, some sixty performers discoursed national airs, to the evident enjoyment of a crowded audience. Additional attractions were songs by Miss Mary Dixon, Miss Marion Richardson, Mr. Thomas Lawrie and Mr. A. G. Leveston; violin solos by Mr. J. Scott Skinner, and solos on the Welsh harp by Mrs. Gruffydd Richards. The accompanist was Mr. Robert M'Leod.

The fourth and last of the University Historical Concerts, on February 26, was devoted to a recital illustrative of the development of the modern pianoforte sonata from J. S. Bach to Clementi. The performer was Madame Wanda Landowski, who, alike on the harpsichord and the pianoforte, delighted the audience by her musicianly treatment of the various items.

The jubilee concert of the Edinburgh Choral Union is specially noticed on p. 236.

The Northern Choral Society (conductor, Mr. John Crichton) gave a highly successful concert on February 29. The works performed were 'The Swan and Skylark' (Goring Thomas) and 'The Revenge' (Stanford). The soloists were Miss Rana Taggart, Mrs. Marion Christie, Mr. John Jamieson and Mr. John Wishart.

The University Musical Society gave its thirty-eighth annual concert on March 6. The programme included Barnett's 'The Ancient Mariner,' a number of choruses, part-songs and solos. The singing of the choir reflected much credit on the training by its conductor, Mr. J. A. Moonie. The vocal soloists were Miss Ada Forrest, Miss Helen Ford, Mr. Frank Lucas and Mr. George Campbell, and a number of charming violin solos were contributed by Miss Copeland.

The Edinburgh String Quartet (Messrs. Colin Mackenzie, J. H. Hartley, R. de la Haye and D. Millar Craig) gave its last concert of the season on March 10, when works by Haydn, Beethoven and Mendelssohn were finely performed. These concerts have been a source of real enjoyment to lovers of chamber music, and it is earnestly hoped that the measure of support accorded to them has been sufficient to ensure their continuance next season.

On March 13 the Southern Choral Association—conductor, Mr. E. W. Winning—gave admirable performances of MacCunn's 'Wreck of the Hesperus' and Coleridge-Taylor's 'Death of Minnehaha.' The soloists were Miss Maie Thorn and Mr. George Campbell.

The London Symphony Orchestra, conducted by Mr. Arthur Nikisch, made its appearance at the fourth and last of the Harrison Concerts on March 14. The programme comprised Beethoven's 'Leonora' Overture, Tchaikovsky's 'Pathetic' Symphony, Beethoven's Pianoforte concerto No 4, in G—admirably played by Mr. Edouard Risler—the 'Ballet des Sylphes' and 'Marche Hongroise' from Berlioz's 'Faust,' and the overture to 'Tannhäuser.'

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

Mr. Hatton Malcolm's male-voice choir gave a highly interesting concert on February 25. No English glee-composer found a place in the fourteen choral numbers forming the programme, the composers drawn upon being chiefly German, Russian, French and Norwegian; nothing but praise can be bestowed on the performance, but why were native composers thus ignored? Vocal solos were given by Mr. Charles Tree and Mr. George Inglis, and Mr. J. Crossland Hirst acted as accompanist. On the following evening the Musical Association connected with St. Matthew's United Free Church gave a good rendering of Handel's 'Samson.' Mr. J. H. Baxter conducted, and Mr. J. K. Findlay played the organ accompaniments. The annual concert of the Glasgow University Choral Society (Mr. A. M. Henderson, conductor) took place on March 4, when, both with respect to programme and performance, the students showed a marked advance on their former efforts. The rendering of Palestrina's 'O bone Jesu,' Arcadelt's 'Ave Maria,' and Elgar's 'How calmly the evening' calls for special mention, but the various other numbers on the programme, which included some 16th century madrigals, Stanford's 'Songs of the sea,' and part-songs by Smart and Arthur Foote, were also sung quite creditably. Rheinberger's Pianoforte quartet in E flat and instrumental solos by Miss Bessie Spence (violin), Professor Bower (violoncello), and Mr. A. M. Henderson (pianoforte) gave necessary variety to the programme, and the accompaniments were carefully played by Mr. W. F. Forsyth.

The Orpheus Choir, a comparatively new organization conducted by Mr. Hugh S. Roberton, gave two concerts on March 10 and 11, and revealed excellences which place the Choir among the best of its kind in the city. The programme was very varied in its character, but every item was sung with fine tone and excellent phrasing and expression. The presence of Madame Suzanne Adams as solo vocalist helped to secure a large audience. The other solo vocalists were Master Sydney Collet and Mr. Harry Dearth. The duties of organist and accompanist were very ably discharged by Mr. A. J. Lancashire.

The efforts of the Pollokshields Philharmonic Society to popularise chawber music in the southern suburbs of the city have been attended with much success this season. Three concerts were given—on March 2, 9, and 16—the performers being the Verbrugghen Quartet, a combination that stands for everything that is best in ensemble playing, assisted by Misses J. Cullen and C. E. C. Brown (violin), Mr. R. Daeblitz (viola), Mr. G. Bruce (violoncello), Mr. F. Cole (double-bass), and Misses A. Cullen and Hilda Bailey (pianoforte). The programmes have included String quartets by Mozart, Beethoven and Schubert, in addition to Mendelssohn's Octet for strings, Schubert's quintet 'The trout,' and Beethoven's quintet 'The storm.'

The Glasgow Amateur Orchestral Society, ably directed by Mr. W. T. Hoeck, gave its second concert on March 19. The most successful item in the programme was Schubert's 'Rosamunde' overture, which was played with great crispness, but the rendering of Mendelssohn's Violin concerto and Beethoven's C minor Symphony was quite praiseworthy. The solo part in the concerto was played by Miss R. R. Graham, a young local lady who has studied with Professor Sevcík, and on this occasion made her first public appearance in Glasgow. Mr. Hamilton Harris as vocalist made an excellent impression, his fine sonorous bass voice and admirable method being exhibited in songs by Purcell and Mozart. Clydebank Choral Union, under Mr. W. J. Clapperton, performed 'Elijah' on March 18, the same oratorio being given by the Greenock Choral Union on March 20.

The month's music-makings have been varied by the visit of the Moody-Manners and the Royal Carl Rosa Opera Companies, the former giving a revival of Halèvy's 'The Jewess,' and the latter of Verdi's 'Othello' and Goring Thomas's 'Esmeralda.' Amateur opera has been represented by the Glasgow College of Music Operatic Society in Cellier's 'The Mountebanks,' and the Glasgow Amateur Operatic Society in Sullivan's 'Iolanthe,' both performances being given in the cause of charity.

MUSIC IN GLOUCESTER AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The second concert of the season of the Gloucester Choral Society was held in the Shire Hall, Gloucester, on February 25, when the efforts of the members and the conductor, Dr. A. Herbert Brewer, were rewarded by a large audience. Haydn's 'Spring' was successfully sung, the solos being taken by Madame Alice Prowse, Mr. John Bardsley and Mr. William Higley. The rollicking music of Cowen's 'John Gilpin' was also splendidly rendered. The band, led by Mr. W. H. Reed, tastefully played Elgar's Serenade for strings in E (Op. 20), and the rest of the programme was devoted to miscellaneous songs by the vocalists above named.

The series of free musical recitals which have been held in Gloucester Cathedral during the winter came to an end on March 5. A novelty at the last recital was a small orchestra. The series has been very largely attended.

On March 12 the Cheltenham Philharmonic Society held its concert in the Town Hall, Cheltenham, when the principal feature of the programme was the performance of Dvorák's 'Stabat Mater.' The soloists were Madame Emily Squire, Miss Phyllis Lett, Mr. Harold Wilde, and Mr. Harry Dearth. The orchestra played Mendelssohn's 'Scotch' Symphony and Schubert's 'Rosamunde' overture with feeling and expression. Mr. C. J. Phillips ably conducted. It is interesting to know that he has undertaken the duties of 'Master of Music' at the forthcoming Gloucestershire pageant.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

A String quartet by Hugo Kaun, played at the third Schiever chamber concert on February 22, presented musicianly features of modern feeling, although their expression is not cast in strict form. Schumann's F major Quartet (Op. 41, No. 2) was very agreeably played, and an interesting programme was completed by Brahms's Pianoforte quintet (Op. 35), in which Miss Evelyn Suart was associated with the string players in a brilliant performance. Miss Suart's solos included two fanciful short pieces by F. C. Nicholls and three by Scarlatti. The late Mr. Courvoisier has been replaced by Mr. T. Rimmer as the viola player in the quartet party.

A new string quartet, which is led by Mr. C. Rawdon Briggs, leader of the Philharmonic Orchestra, and includes Mr. J. S. Bridge, Mrs. Rawdon Briggs (viola), and Mr. Walter Hatton, made a successful début at a concert given in the Yamen Rooms on February 28. Their playing of Schumann's A minor Quartet and Dvorák's Quintet—in which they were joined by Mr. Max Mayer at the pianoforte—was marked not only by technical skill and finish, but also by musicianly insight. Similar commendable features were noticeable in the vocal items contributed by Mr. Horatio Connell, a baritone whose interpretation of songs by Hugo Wolf, Brahms, Grieg and Max Mayer made a marked impression, especially in the musicianly songs by the last-named composer, who accompanied admirably.

An interesting lecture on the evolution of the string quartet was given on March 5 by Mr. Herbert McCullagh, who is an able writer of concert annotations. He divided his subject into three periods—the Classical, Romantic, and Modern. The illustrations were played by a string quartet consisting of Messrs. Nevison, H. Bantock, Cropper and Dovey. The occasion was the last of the Corporation free lectures in the Picton Hall, four only of which have been on musical subjects out of a total of thirty, a proportion which needs revision.

Sir Charles Santley spent his seventy-fourth birthday in his native town, and one agreeable feature of the day was the presentation to him by the boys of the Liverpool Institute, his old school, of a silver bowl suitably inscribed. In addition to making a speech, Sir Charles sang 'O ruddier than the cherry,' 'The rosary,' 'To Anthea,' and 'Simon the cellarer.'

The Birkenhead Glee and Madrigal Society—a fine combination of male voices, which has an alert and capable conductor in Mr. Arthur Speed—gave a successful concert on February 22. The programme included several items sung with spirit and finish, notably Mendelssohn's 'The Word went forth,' 'Night winds' (Calkin), 'Thor's war song' (Maunder), and Sullivan's 'Beleaguered.' Mr. John Lawson contributed Vieuxtemps's 'Fantasie Caprice' and other cleverly-played violin solos, and Miss Leonora Sparkes and Captain Oakshott were the vocalists.

At the tenth concert of the Philharmonic Society on February 25, the band was augmented to 101 players, including 66 strings, 27 wood-wind and brass, 2 harps, and 6 drums, &c., a splendid array, conducted by Dr. Cowen in a fine performance of Brahms's second Symphony, Dvorák's 'Carneval' Overture,' Humperdinck's 'Sandman's song' and 'Evening blessing,' and Beethoven's ballet music from 'Prometheus.' The vocalist was Mr. Edouard de Reszke. The programme of the eleventh concert, on March 10, commenced with Landon Ronald's inspiriting and clever overture 'A birthday,' and Tchaikovsky's Symphony No. 1, in G minor (Op. 13), was also heard for the first time here. Emmanuel Moor's Violoncello concerto No. 2, in C sharp minor, was played by Señor Pablo Casals, and the vocalist was Miss Elena Gerhardt.

Thanks are due to Mr. Granville Bantock for a first performance by the Orchestral Society, on February 29, of the Suite by Sibelius, 'Belshazzar's feast,' and Hugo Wolf's 'Italian' Serenade, which is a melodious quasi-waltz movement presenting no problems. In four movements, the Sibelius Suite is noticeable for its Eastern suggestiveness, and reveals the composer in quite a new aspect. Another novelty was a saxophone solo cleverly played by Mr. E. Mills. Mozart's Symphony in D (Köchel 385) completed the scheme. Mr. Ashbridge Miller was the vocalist and Mr. Eric Chapman the accompanist.

The first visit here of Herr Arthur Nikisch, accompanied by the London Symphony Orchestra, led by Mr. Arthur Payne, drew a very large and delighted audience to the fourth and final Harrison concert on March 11. A particularly suggestive and finished performance of Tchaikovsky's 'Pathetic' symphony followed the 'Leonora' (No. 3) overture, and, with the 'Tannhäuser' overture and other items, was listened to with keen attention and unmistakable

appreciation. This also applies to Beethoven's G major Pianoforte concerto, admirably played by Mr. Edouard Risler.

At the fifth ladies' concert of the Orchestral Society, on March 21, Mr. Henry J. Wood conducted a fine performance of Schubert's C major Symphony. Other items, conducted by Mr. Granville Bantock, included Debussy's Prelude 'l'Après-midi d'un faune,' Rutland Boughton's Fantasie 'Love and Spring,' and 'March for a Pageant' (Ernest Austin). Mrs. Henry J. Wood sang three songs by Delius and Mr. Bantock's air 'The wilderness and the solitary place.'

Under the direction of Dr. C. T. Reynolds, the Claughton and Oxton Choral Society gave a concert in Birkenhead on March 2, when the programme included Gade's 'Erl King's daughter' (soloists, Miss F. Davies and Mr. E. Davies), and Somervell's Leeds cantata 'The forsaken merman,' two melodious works. The baritone solos in the latter were sung by Mr. E. Davies. The Stewart Ladies' String Quartet, led by Miss Mabel Whipp, were also agreeably heard in Haydn's 'Emperor' variations.

A concert entirely devoted to Mr. Coleridge-Taylor's music was given by the Rimmer String Quartet in the Concert Hall, Liscard, on March 17, when the presence and co-operation of the composer gave distinction to the proceedings. With Mr. Coleridge-Taylor at the pianoforte, the programme included the Quartet (Op. 8); five negro melodies for violin, violoncello and pianoforte, and the Quintet for Clarinet (Mr. E. Mills), two violins (Messrs. Stutely and H. Bantock), viola (Mr. Nevison), and violoncello (Mr. Dovey). The vocalist was Miss Edith McCullagh.

The Cymric Vocal Union—a combination of male voices unsurpassed in this district—gave its twenty-fourth annual concert on March 14, assisted by Mr. John Lawson's orchestra. Under the able conductorship of Mr. J. T. Jones, the choir gave an excellent performance of Mr. J. H. Maunder's cantata 'The Martyrs.' The soloists were Miss Ethel Lister, Mr. Spencer Thomas and Mr. Ivor Foster.

At the ninth annual conference of the Lancashire sections of the I. S. M. in Liverpool on March 14, Mr. E. de Jong read a paper on 'The Flute, its history and development,' with illustrations by several instruments lent by Dr. Watson, of Manchester. At the same meeting a presentation was made to Mr. W. D. Hall, on the occasion of his departure from Liverpool for London.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

At the Hallé concert of February 27 Strauss's 'Also sprach Zarathustra' was performed, and at the concert of March 5 his 'Don Juan' was given another hearing. Both symphonic poems were well rendered, the latter wonderfully so. The Symphony at the concert of February 20 was Schumann's in E flat—'The Rhenish'—and Dvorák's 'Carneval' overture was also played. Mr. Charles W. Clark was the vocalist. The programme of the concert on March 5 included Beethoven's eighth Symphony and his C minor Pianoforte concerto (soloist, Mr. Busoni), César Franck's 'Prelude, Aria, and Finale,' and a Schubert-Liszt 'Reiter Marsch.' With the twentieth and last concert, on March 12, Dr. Richter reached the ninth of the Beethoven Symphonies; and of the *Scherzo* and *Adagio* movements he secured an incomparably beautiful rendering. Mr. R. H. Wilson's choir had a hard evening's task, for the Choral Symphony was preceded by Bruckner's Te Deum, and Bach's unaccompanied motet, 'The Spirit also helpeth us.' Miss Perceval Allen, Miss Edna Thornton, Mr. Webster Millar, and Mr. William Higley constituted the quartet for the Beethoven and the Bruckner works.

The annual concert on March 19 of the Hallé Orchestra Pension Fund was splendidly supported. The orchestra played Tchaikovsky's fifth Symphony and Elgar's 'Variations on an original theme.' Miss Fillunger, a professor at the Royal Manchester College of Music, admirably sang Mozart's 'Dove Sono,' and Mendelssohn's 'Hear ye, Israel.' Master Ernst Lengyel deepened the impression his first appearance had created, by his playing of Beethoven's E flat Pianoforte concerto and of the Bach-Liszt Prelude and Fugue in G minor. Dr. Richter conducted. The proceeds of the concert should furnish a welcome addition to the Pension Fund, which already amounts to considerably over £5,000, including upwards of £1,000 publicly contributed in commemoration of the Jubilee year.

At the last concert of the season of the Gentlemen's Concerts, on March 16, Miss Agnes Nicholls was the vocalist, Mr. Siloti the solo pianist, and Mr. Hamilton Harty the very capable accompanist. The vocalist of the evening contributed eleven songs, achieving perhaps her greatest success in her rendering of the song, in recitatives and airs, 'From rosie bow'rs,' (Purcell's 'Don Quixote'). Mr. Siloti played three Chopin studies—Nos. 7, 13 and 26—the Prelude, No. 15, and the Ballade in A flat. His second group of pieces consisted of the Préludes by Rachmaninoff—Nos. 1, 4 and 5 of Op. 23.—'A Study' (Op. 37), by Liadoff, and Liszt's Rhapsody, No. 12. Two Bach Preludes and Fugues—in B flat minor and D major—and the 'Chromatic' Fantasia and Fugue constituted the third group of pieces.

The programme of the Brodsky Quartet concert of March 3 contained Beethoven's Serenade for flute, violin, and viola (Op. 25), the same composer's String quartet in E flat (Op. 127), and Bach's Sonata in E for pianoforte and violin. Mr. Edward de Jong, Dr. Brodsky, and Mr. S. Speelman were concerned in a delightful performance of the Serenade, while Mr. Siloti joined Dr. Brodsky in a broad and graceful rendering of the Sonata. The second of the four movements, indeed, had to be repeated.

At the Promenade concert of February 22, Dr. Brodsky played Spohr's Violin concerto No. 9, in C minor, with its ever-popular *Adagio;* Beethoven's Romance in G, and a Bach Bourrée. Miss Lillie Wormald sang the 'Bell song' from Délibes's 'Lakmé' brilliantly. The three overtures 'Der Freischütz' (Weber), 'Carneval Romain' (Berlioz) and 'Lustspiel' (Smetana) were extremely well played under Mr. S. Speelman's baton. At the concert of March 7 three further overtures were performed—'Euryanthe,' the 'Fidelio,' and 'Masaniello.' The 'Farewell' Symphony was a concession to lighter tastes; and the slow movement of the members of the orchestra, one by one, from the platform, was managed with quite splendid *pianissimo* effects. Mr. R. J. Forbes played the first movement of Beethoven's Pianoforte concerto in E flat, a Chopin-Liszt 'Chant Polonais,' and an 'Etude de Concert' by Schlözer, a name new to us, the study clearly indicating the composer's technical knowledge of the pianoforte. Mr. Hamilton Harris was the vocalist.

The last of Mr. Brand Lane's subscription concerts of the season was given on February 29. Madame Evangeline Florence, Madame Ada Crossley, Mr. John Harrison and Mr. Hamilton Earle (vocalists), Mr. Leon Sametini (violin), and Mr. Percy Grainger (pianoforte) were concerned, with Mr. Lane's Philharmonic Choir, in the execution of a greatly enjoyed miscellaneous programme. Amongst Mr. Grainger's selections was a Stanford-Grainger solo piece, arranged from a march-jig, and entitled 'Irish dance,' which greatly pleased.

A goodly portion of the London Symphony Orchestra were here on March 10, in connection with the season of Harrison concerts. Mr. Arthur Nikisch conducted, and secured remarkably incisive performances of the 'Leonora' Overture No. 3, the 'Pathetic' Symphony, the 'Ballet des Sylphes,' the 'Hungarian' March (Berlioz) and the 'Tannhäuser' Overture. Mr. Edouard Risler gave an admirable rendering of Beethoven's Pianoforte concerto in G, with the band.

On March 9, Mr. Egon Petri quite triumphantly completed his task of playing twenty of the Beethoven Pianoforte sonatas. At this, his fourth recital, he played the last four of the thirty-two. The Whitworth Hall of the University was again crowded, and at the close of his great effort Mr. Petri was greeted with an enthusiastic demonstration.

The third French concert, on March 17, proved the most interesting of the series. Mr. Reynaldo Hahn was the composer represented; and his settings of poems by Leconte de Lisle, Verlaine, and Henry de Régnier, exhibited him as a lyricist of striking originality and great and subtle power. Eleven of the songs were sung by Madame Durand-Texte, the composer accompanying, and three others were rendered by Mr. Hahn, of which 'Au pays Musulman' was the most remarkable. Mr. Hahn also contributed to

the programme a set of Variations for violoncello and pianoforte (played by Mr. Georges Pitsch and the composer), and some Variations for flute and pianoforte (Mr. Louis Fleury and the composer). The first part of the programme was concerned with earlier French composers—Lully, Rameau, Blavet, Roland Marais and Caix d'Herveloix.

MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Brussels Quartet paid a welcome return visit at the last concert of the season of the Chamber Music Society on March 2, and gave finished renderings of quartets of Mozart, Beethoven and Tchaikovsky.

On March 11 the South Shields Orchestral Society gave, among other items at its annual concert, Mendelssohn's 'Scotch' Symphony and Beethoven's 'King Stephen' overture. A feature of this Society's work is the amount of attention paid by the conductor, Mr. Albert Adams, to expressive orchestral playing, with the result that its public performances are most praiseworthy.

The Newcastle Vocal Society, at its concert on March 12, showed in Haydn's 'Creation' an advance upon its earlier achievements. Miss Mabel Manson, Mr. G. Davis and Mr. Robert Radford were the soloists. The accompaniments were divided between strings and organ, the latter capably played by Mr. C. H. Moody, of Ripon Cathedral. Mr. J. E. Jeffries conducted.

Subscribers to the Harrison series had an opportunity on March 15 of hearing the London Symphony Orchestra, under the superb conducting of Herr Nikisch. Magnificent renderings of Beethoven's 'Leonora' overture (No. 3) and Tchaikovsky's 'Symphony Pathétique' were, amongst other works, the interesting features of an enjoyable concert.

Mr. Joseph Holbrooke appeared at the concert of the Newcastle Musical Society on March 18, and joined Mr. Alfred Wall, Mr. J. Young, Miss Mills, Mr. T. Jeavons and Miss Hetty Page in his clever and complex Sextet in F minor (Op. 33) for pianoforte and strings. The first-named violinist joined the composer in the pleasing Nocturne from his Sonata (Op. 6, No. 1), and Mr. Arthur Lambert sang 'The story of the drum.' Mr. Holbrooke brilliantly played two of his own pianoforte pieces.

The Armstrong College Choral Society's programme on March 17 included Bach's church cantata 'My spirit was in heaviness,' Brahms's 'Nænie,' Schumann's 'Nachtlied,' and Purcell's 'Frost scene' from 'King Arthur.' The soloists were the Misses L. and B. Buckley, Messrs. W. Atchison and E. J. Potts, and the accompaniments were played on two pianofortes by Messrs. G. W. Danskin and J. J. Hobkirk. Mr. W. G. Whittaker conducted.

MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

At Loughborough on February 26 the Choral Society held a 'Festival' which consisted of a concert, mostly orchestral, in the afternoon, at which Schubert's Symphony in B flat was heard, and a performance of 'Elijah' at night. The Coalville Philharmonic Society joined forces, and a band and chorus of a hundred performers were thus available. The soloists were Miss May Eaves, Madame Dewhurst, Mr. Frank Mullings, and Mr. Percival Driver. Mr. Frank Storer conducted, and Mr. Hambleton acted as accompanist.

Mr. George Ellenberger gave a concert in the Mechanics' Hall, Nottingham, on February 29, when a string orchestra ably rendered Tchaikovsky's 'Elégie,' Grieg's 'Swedish melodies,' Bach's Suite for strings, Handel's Concerto in B flat, and Mozart's 'Kleine-Nachtmusik.'

On Shrove Tuesday the Melbourne Glee and Madrigal Society gave a performance of Gaul's 'Holy City.' The soloists were Madame Pollard, Miss Ethel Parkin, Mr. Franklin Pearson and Mr. Joseph Asher.

The Nottingham Subscription Concerts were concluded on March 4, when the artists were Busoni, Ella Russell, and Szigeti. The opportunity of hearing such artists was evidently highly appreciated. Space forbids details, save a bare mention of Busoni's magnificent performance of the 'Waldstein' Sonata.

The last of the Sacred Harmonic Society's Orchestral Concerts took place on March 5, when Mr. Allen Gill conducted and introduced Glazounow's C minor Symphony to a Nottingham audience. Despite the difficulties of the work it was well rendered, and was accorded an enthusiastic reception. The programme also included Wagner's 'Faust' Overture, Liszt's first 'Hungarian' Rhapsody, Tchaikovsky's air and variations from Op. 55, and Piérné's Concertstück for harp and orchestra, soloist Mr. C. Collier. The vocalist was Miss Esta D'Argo, who was well received.

The Long Eaton Choral Society gave 'The Creation' and 'Hymn of Praise' on March 10. The solos were undertaken by Miss Perceval Allen, Mr. Samuel Masters and Mr. Joseph Farrington. The choir and orchestra rendered a good account of themselves under the careful leadership of Mr. F. Mountney and conductorship of Mr. J. S. Derbyshire.

Mendelssohn's 'St. Paul' was given at the Tabernacle, Nottingham, on March 7, by the Glee and Madrigal Society, under the able direction of Mr. C. E. Riley. The solos were well sung by Miss Bessie Blackburn, Madame Ethel Elgar, Mr. Ernest Neale and Mr. Charles Keywood.

The Gainsborough Philharmonic Society, conductor Mr. James Dann, rendered Elgar's 'Banner of St. George' at their annual concert on March 12.

On March 16, the Leicester Symphony Orchestra gave their concert under the direction of Mr. J. Addison Adcock. The programme included the overture to 'Zauberflöte, Mendelssohn's 'Scotch' Symphony, two of Brahms's 'Hungarian' dances, Elgar's 'Elégie' and 'Sevillana,' and Flotow's 'Stradella' overture. Vocal solos were contributed by Miss Margaret Hadfield and Mr. Alexander Webster. The orchestra of seventy performers was ably led by Mr. Frank Muston.

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

The first concert of the term took place in the Town Hall on January 30, under the auspices of the Musical Club, when Lady Hallé appeared as leading violin of a very excellent quartet, and received a hearty welcome after her long absence from this University town. The programme included Beethoven's Quartet in G (Op. 18, No. 2), Brahms's Sonata in D minor (Op. 108) for pianoforte and violin, most ably rendered by Lady Hallé and Mr. Tovey, and Schumann's delightful Pianoforte quintet in E flat (Op. 44).

On February 13, in the Town Hall, an excellent orchestral concert was given, the string portion of the band being local, with professional wind players from London. The programme consisted of Schubert's 'Unfinished' symphony, Beethoven's Violin concerto (soloist, Mr. Maurice Sons), the 'Leonora' overture (No. 3), and Brahms's Symphony in D. All the above works were well rendered under Dr. Allen's experienced baton.

In the Examination Schools, and under the auspices of the Musical Union, an invitation concert was given on March 2 by the Schiever Quartet, who played Beethoven's Quartet in E flat (Op. 74), and Brahms's in A minor (Op. 51, No. 2). A Passacaglia by Halvorsen, much in the style of Handel, was also included in the selection. Songs were contributed by Mr. Garrod in excellent taste and style.

On March 5, in the Assembly Room of the Town Hall, a charming chamber concert was given by Miss Egerton (violinist), assisted by Mr. F. Shaw (pianist) and Mr. A. Borsdorf (horn). The principal pieces were Brahms's Sonata in G (Op. 78), Spohr's Scherzo in D (Op. 135, No. 2), both for violin and pianoforte, in addition to Brahms's Trio in E flat (Op. 40) for pianoforte, violin and horn. Miss Egerton played Bach's Violin sonata in G minor excellently. The audience was large and keenly appreciative.

The performance of Bach's B minor Mass is specially noticed on p. 244.

The twenty-sixth annual Stratford Musical Festival was announced to be held on March 28—31, April 1, 2 and 4, with the distribution of prizes, by the Duchess of Marlborough and the Lord Chief Justice, at Stratford Town Hall, on April 11. The secretary of the festival is Mr. John Graham, 110, Station Road, Chingford.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

There was an agreeable element of novelty at a vocal recital given in the Cutlers' Hall, on March 5, by Miss Eva Rich and Mr. Joseph Lycett. Vocal duets for soprano and bass formed the chief features of a well-chosen programme, which included Martin Roeder's 'A lament,' Granville Bantock's 'The return,' Gounod's 'Barcarola,' Hofmann's 'An exchange' and 'Cossack song,' Stanford's 'Is it the wind of the dawn,' 'Dvorák's 'The pledge of love' and 'Parting without sorrow,' four examples from Mozart's operas, and two by Mendelssohn. The cultivated vocal powers of the two singers and the unity of interpretation which characterized all they performed served to make the recital one of the most enjoyable events of the season. Each vocalist also contributed a group of songs. Mr. E. Skinner was the accompanist.

Schubert's Octet was the chief work played at the last chamber concert on March 10. Eight members of the Queen's Hall Orchestra, led by Mr. Maurice Sons, gave an artistic, well-studied performance, to the unbounded delight of the subscribers. Mr. Henry J. Wood joined Mr. Sons and Mr. Jacques Renard in Haydn's Trio No. 4, in E, and he also played, with Mr. Sons, Bach's fine Sonata in E minor.

The Barnsley St. Cecilia Society maintains the excellent quality of its concerts, one of the most successful of which was given on March 12. 'The Golden Legend' furnished the choristers with an abundance of grateful music, the ladies, who largely predominated numerically, singing particularly well. The 'Evening hymn' was expressively sung, while the epilogue made the customary impressive effect. Dr. Coward conducted.

The Sheffield Choral Union, after suffering some vicissitudes of fortune, has been re-organized, and a new conductor, Mr. Horace Reynolds, appointed. A concert given in Montgomery Hall on March 18 furnished some satisfactory choral results, especially in Rutland Boughton's 'Folk-songs' (choral variations) and Eaton Faning's part-song 'Moonlight.'

At the distribution of prizes in connection with the recent Sunday School Union Musical Competitions, in Montgomery Hall on March 23, Mr. J. A. Rodgers, the adjudicator, delivered an address on 'Competition choralism.' A concert by the prize-winners followed.

The Heeley Wesley Choral Society, another small suburban body with no lack of enterprise, has given an efficient performance of Lloyd's agreeable cantata 'Hero and Leander,' under the conductorship of Mr. E. G. Laycock.

Successful concerts have been given by the London Symphony Orchestra, under Mr. Arthur Nikisch, and by the Queen's Hall Orchestra, under Mr. Henry J. Wood.

MUSIC IN STAFFORDSHIRE.

(FROM OUR OWN CORRESPONDENT.)

The Choral Union of Stafford and Uttoxeter gave the second concert of the season in the Borough Hall, Stafford, on March 10, when the band and chorus numbered 200 performers. The leading feature of the concert was a performance of Elgar's 'The Dream of Gerontius.'

The principal soloists were Miss Gertrude Lonsdale, Mr. Alfred Heather and Mr. George Uttley, all of whom performed the exacting parts allotted to them with conspicuous ability. The choir's most successful efforts were in 'Praise to the Holiest in the height,' and in one or two other numbers they attacked the difficult music with commendable confidence.

The concert opened with Grieg's 'Peer Gynt' Suite No. 1. The beauty of the reed instruments in 'Morning' was only exceeded by the refined execution of the strings in 'The death of Rose,' the weird strain running through most of the suite being very effective.

The orchestra, under the leadership of Herr Suck, maintained the highest level of excellence, and the whole performance was under the able conductorship of Mr. Drury.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

LEEDS.

At the Leeds Bohemian chamber concert on March 4, Stanford's new String quartet, written in memory of his friend Joachim, was played by Messrs. Elliott, Wright, Moxon and Bolton. The work made a very marked impression, for in addition to the fine construction and finished workmanship one expects as a matter of course from the composer, there are notes of sincere and deep feeling, especially in the *Adagio*, which is elegiac in character and strong and virile in expression. As a motto the opening phrase of Joachim's Romance for violin has been taken, and it appears in each movement, not as a mere quotation but as a melody which generates the leading subjects of the work and, consequently, not only adds to its appropriateness but gives it unity. Another personal touch is the appearance, in the course of the *Finale*, of a figure which many will recognise as the flourish with which Joachim used to try his fingers, and so heralded his appearance on the platform at the 'Pops.' This, like the other quotation, is worked with the web of the music so as to make it an integral part of the work. New to Leeds was also Tanéïèw's D minor Quartet, with its masterly set of variations, and a typical Mozart Quartet (in E flat, Köchel No. 428) completed the programme.

At the subscription concert on February 25 two young musicians, both connected with Leeds by either birth or parentage, were heard: the brilliant pianist Mr. Frederick Dawson, and Miss Nora McKay, a violinist of considerable technical ability and distinctly musical feeling. Mr. Dawson gave a powerful, dramatic reading of the 'Appassionata' sonata; Miss McKay played, among other things, a charming old sonata by Leclair with sympathy and refined taste, and both were heard in Brahms's Sonata in D minor (Op. 108). The singer was that admirable and most polished vocalist, Miss Antonia Dolores. The Municipal Orchestra, on February 29, gave an admirable performance of Elgar's 'Cockaigne' Overture, playing it with clearness of detail and much point. Two of Tchaikovsky's compositions were in the programme: the powerful 'Francesca da Rimini' Fantasia, and four movements from the first Suite (in D minor). Of particular interest was the appearance of a young pianist of exceptional promise, Miss Ella Child, who, after working under Mr. Fricker, the conductor of these concerts, purposes studying in Vienna. In Liszt's showy and highly effective 'Hungarian' Fantasia for pianoforte and orchestra, she showed that she already possesses brilliant execution, great freedom of style and command over the keyboard, while her musical feeling was displayed in Brahms's B minor Rhapsody. The last-named was rather a venturesome choice at a popular Saturday night concert, but one which was justified by the attention of the audience, who actually demanded an 'encore.' Mr. H. Reynolds, the vocalist, showed more ability in his singing of songs than taste in their choice: he has a very fine voice, which deserves employment in worthy material. The last municipal concert of the most uniformly successful season that has yet taken place was on March 21, when a Wagner programme was offered, and attracted the largest audience I have seen at any of these concerts. In addition to some of the more familiar pieces, the early overture, 'Rule, Britannia,' interesting as a fragment of biography rather than for its intrinsic merits, was introduced to Yorkshire, and Mr. Marsden Williams, a local vocalist, sang with considerable force 'Wotan's Abschied.' At the request of members of the I.S.M., who had been holding a meeting at Leeds, two examples of contemporary composers were included, the 'Finlandia' of Sibelius, and Debussy's 'l'Après midi d'un faune,' the latter for the first time in Yorkshire. On March 17 the last of the Musical Evenings was made memorable by being the occasion of Lady Hallé's farewell to Leeds. She played Spohr's 'Dramatic' concerto and other pieces with unabated perfection of style. On the next day the Rasch Quartet introduced Brahms's second Quartet and Schubert's String quintet in C, and played both of them admirably. On March 19 Mr. Nikisch created a sensation among local musicians by the superb performance of a hackneyed programme which he secured from the London Symphony Orchestra.

On February 25, Mr. Lloyd Hartley and Miss Margaret Wishart gave a very pleasant recital of pianoforte and violin music. Mr. Hartley played the 'Waldstein' Sonata thoughtfully and artistically, and joined Miss Wishart in a refined performance of a Sonata by Bach, in A. The vocalist was Miss Exley Smith, a singer with a contralto voice of exceptional power.

BRADFORD.

The Subscription Concert on March 6—the last of the present season—was distinguished by a really memorable performance of Beethoven's C minor Pianoforte concerto, which, like the first and second Symphonies, is apt to be snubbed simply because its successors are so much greater and more characteristic. Mr. Busoni, however, revealed to the fullest possible extent its great beauties, and was so sympathetically seconded by the Hallé Orchestra, under Dr. Richter, that the result will long remain in one's memory. The 'Pathetic' Symphony was finely played under the conductorship of Dr. Richter, whose sane, dignified reading was in striking contrast to the more nervous and feverish interpretation which Nikisch gave in the same room during the following week (on March 12), at one of the Harrison concerts. Both readings were highly artistic and quite within the legitimate bounds set by the music, while in the latter case the London Symphony Orchestra played with that marvellous virtuosity demanded by the conductor, and obtainable only when the repeated performances of a concert tour permit really adequate rehearsal. By a second coincidence the concerto was one of Beethoven's, the Pianoforte concerto in G, the solo part being very neatly and artistically played by Mr. Risler. The Bradford Permanent Orchestra's concert on February 22 included little that was of exceptional interest, but Mr. Allen Gill gave a capital reading of the 'Euryanthe' overture, and the *Scherzo* from Schubert's great Symphony in C was nicely played. On March 14 the programme was enlivened by Mr. York Bowen's fine performance of the solo part in his own brilliant and interesting Pianoforte concerto in E flat, which went well. The revival of Rubinstein's overture 'Triomphale' was more questionable, since it is a very mechanical *pièce d'occasion*, interesting only because it anticipates some of the sensational effects of the popular '1812' Overture. On March 10 the Old Choral Society gave a concert performance of Gounod's 'Faust,' under the direction of Mr. Pickles; and on May 20 the Festival Choral Society, under Dr. Cowen, followed with Berlioz's version of the same work, which is certainly the better suited to the concert room. On the former occasion members of the Moody-Manners' Company sang the solo parts, in some cases with almost an excess of dramatic expression, in the latter the principals were Miss Perceval Allen, Mr. Alfred Heather, Mr. William Lovell and Mr. Dalton Baker, and the capital performance of the Bradford Permanent Orchestra on this occasion deserves very hearty recognition.

OTHER TOWNS.

The Halifax Choral Society, having given Dr. Walford Davies's 'Everyman' a year ago, liked it so much that it repeated the work on March 5, with the additional advantage of the composer's appearance as conductor. The result was a greater appreciation of the work, and a highly finished and most sympathetic performance, especially as regards the choir, whose smartness and readiness could hardly have been surpassed. Dr. Davies has matured his reading of the work: he has got it closer and more continuous, and has made its interest much more sustained. The soloists, Mr. Albert Garcia (Everyman), Miss Gleeson-White, Miss Effie Martyn and Mr. John Coates, entered into the spirit of the work, and though the orchestral details were not always quite clear, the result was a thoroughly sympathetic and expressive performance. On March 12 the Halifax Orchestral Society gave a concert, and Mr. Van Dyck conducted very creditable performances of a Haydn symphony, the 'Hebrides,' 'Oberon,' and 'Di Ballo' overtures, and of some of the pieces from Berlioz's 'Faust.'

At the Huddersfield subscription concert on March 3, the wind-instrument quintet party organized by Mr. Henry J. Wood appeared, Mr. Wood being the pianist and Mrs. Wood the vocalist. Mozart's beautiful Quintet in E flat for wind and pianoforte was charmingly played, and the artistic powers of the individual artists were shown in solos for flute, oboe, clarinet, bassoon and horn. On March 6 the Choral Society conducted by Dr. Coward gave an effective performance of Haydn's 'Creation,' with Miss Perceval Allen, Mr. Harold Wilde and Mr. Herbert Brown as principals.

The Hull Symphony Orchestra ended its series of ten matinées on February 27, but gave an extra one on March 18, with the purpose of recouping some of the loss which these most deserving concerts, in spite of their artistic success, have brought about. On the former occasion six pieces from the 'Midsummer Night's Dream' music were well played, and were most enjoyable, as was Bizet's first 'L'Arlésienne' Suite. Mr. Wallerstein, as usual, secured great vitality in his readings. At the final concert Haydn's 'Bear' Symphony was played with great spirit, and the programme included the 'Oberon' overture, the 'Lohengrin' Prelude, part of the 'Casse Noisette' suite, and, by way of the red fire accompanying the final tableau, the '1812' Overture. There was a good audience and much enthusiasm, which made it all the more to be deplored that the net result of the season is a considerable deficit.

On March 13 the Hull Philharmonic Society, of which Mr. J. W. Hudson is conductor, gave, among other things, Beethoven's C minor Symphony, and revived Gade's musicianly if not very individual 'Ossian' Overture. Mr. William Higley was the vocalist.

The Keighley Orchestral Society's concert on March 11 included Schubert's 'Unfinished' Symphony. Miss Mabel Manson was the vocalist, Mr. Fransella played some flute solos, and Mr. Summerscales conducted. The York Symphony Orchestra, on March 2, distinguished itself by introducing to the county, if not to the north of England, the recently-discovered Violin concerto of Mozart. The solo part was very artistically played by an exceptionally gifted young amateur, Miss Leila Willoughby, and the work, which certainly seems characteristic of Mozart, and is indeed of more sustained interest than is the case with many of his compositions, proved most enjoyable. Miss Willoughby also introduced a Suite of three pieces for violin and orchestra by Mr. Noble, the conductor of the Society, well-written and interesting music, which was favourably received. On March 20 the Hunsgate Choral Society was to have given 'King Olaf,' but for some reason changed the work to the first and second parts of 'Hiawatha,' with which they are now familiar, and of which Mr. C. L. Naylor secured a fairly adequate choral performance. Miss Alice Hayes, Mr. Sam Hempsall and Mr. Albert Garcia were the principals.

Foreign Notes.

BAD-HOMBURG.

The Kurorchester included Elgar's 'Variations' in one of their recent programmes.

BARMEN.

At the concerts of the Allgemeine Konzertverein, on March 14 and 15, Elgar's overture 'In the South' was performed under the direction of Königl. Musikdirektor C. Hopfe.

BAYREUTH.

No ceremony marked the occasion of the twenty-fifth anniversary of the death of Wagner. Madame Wagner and her daughter Eva were away at the Riviera, and Siegfried Wagner was likewise absent from home. But many floral decorations were deposited on Wagner's tomb, and a laurel wreath was placed on the master's bust.—— Siegfried Wagner is said to be putting the last touches to his seventh opera, 'Bernerdietrich,' of which he has written both text and music. The poem is based on a Bohemian legend.

BERLIN.

Miss Fanny Davies recently achieved great success at an Orchestral concert here. She gave an admirable rendering of a charming but little known Concerto in G, composed by Mozart in 1784. She also played an interesting Concerto

(MS.) by Franco da Venezia. The Philharmonic Orchestra was under the direction of Dr. Kunwald.——The second performance of Elgar's oratorio 'The Apostles,' given by the Sing-Akademie under the distinguished conductorship of Professor Georg Schumann, took place on February 14.—— After a long absence, Felix Mottl conducted a Philharmonic concert on March 13, when his reading of the 'Eroica' symphony created a deep impression.——At a recent concert given by the Brussels Quartet the programme included, by way of novelty, a Rhapsody for pianoforte, violin, viola and violoncello, after Selma Lagerlöf's novel 'Gösta Berlin.'

BRÜNN (MORAVIA).

A performance of the first part of Dvorák's oratorio, 'Saint Ludmila' will be given by the celebrated Philharmonic Society, 'Beseda Brnenska,' on April 5. Parts 2 and 3 are to be performed in December next, and the complete work in January, 1909.

BUDAPEST.

The new orchestra of the Royal Hungarian Landes Musik-Akademie recently gave a fine performance of Elgar's 'Variations' under the able conductorship of Professor Eugen Hubay.

ERFURT.

Edgar Istel's romantico-comic opera 'Der fahrende Schüler' was produced under the direction of capellmeister Grümmer, on February 16, with marked success.

LIEGE.

Mr. Theodor Radoux, director of the Conservatoire royal de musique, will shortly give performances of Elgar's 'Variations' and Stanford's Symphony No. 4, in F (Op. 31).

MILAN.

MM. Gatti-Casazza and Arturo Toscanini have been respectively appointed director and conductor of the Metropolitan Opera of New York. The successor of the former at La Scala will probably be M. T. Pazzali, while the duties of conductor will be undertaken by the two young maestri, MM. Barone and Serafini.——In view of the forthcoming centenary of the foundation of the Conservatorio of this city, there has been held a competition for a one-act opera open to the pupils of the composition class of the past or the current year. The prize has been awarded to the young composer, Emanuele Gennai.

MOSCOW.

Elgar's 'Variations on an original theme' will be performed, under the conductorship of Herr Nikisch, at the concert of the Philharmonische Gesellschaft on April 7.

PARIS.

A performance of Weber's 'Euryanthe' was recently given at the Schola Cantorum under the able direction of M. Vincent d'Indy. The work, which contains so much fine music, has not, it is said, been performed in France since the year 1857. London can, however, boast of having been less neglectful. The opera was given, under Dr. Hans Richter's direction, at Drury Lane, on June 13, 1882, and by the students of the Royal College of Music, under the direction of Sir Charles Villiers Stanford, at Daly's Theatre, on November 30, 1900.——Rehearsals, under the direction of M. Vincent d'Indy, of Rameau's 'Hippolyte et Aricie' have commenced at the Grand Opéra. The two most important rôles will be undertaken by M. Plamondon and Mlle. Y. Gall.——Heer W. Mengelberg, the distinguished Amsterdam conductor, with his splendid orchestra and choir, will give a performance of Bach's 'St. Matthew' Passion at the Trocadéro on April 14.

PRAGUE.

M. Henri de Kaan, professor of the pianoforte at the Conservatorium, has been appointed director of that Institution. He accompanied Dvorák to London in 1884. M. Kaan has composed two operas ('The Fugitive' and 'Germinal'), in addition to orchestral and chamber music.

Two deaths which took place on March 2 are recorded with regret: Madame Ida Gillies Corri, aged sixty-seven, formerly well known as an operatic prima-donna, and Mr. Walter Slaughter, aged forty-eight, who had made a great reputation as a prolific composer of light opera music and songs. Madame Corri, who had lived in retirement for the past fifteen years, died at her residence, 26, Stanley Gardens, Hampstead, and Mr. Slaughter passed away, after a prolonged illness, at his house, 434, Camden Road, deeply regretted.

The Oriana Madrigal Society gave one of its interesting concerts on March 16 at the Portman Rooms, when the excellent work of the Society in reviving this delightful form of pure vocal music was again evidenced. Under the able conductorship of Mr. C. Kennedy Scott, specimens of the Madrigalian art by John Wilbye, Thomas Weelkes, Thomas Morley, Thomas Ravenscroft and others were presented, the well-balanced choir displaying excellent tone and expression. Vocal solos were acceptably rendered by Miss Grainger Kerr.

A concert on behalf of the Bank Clerks' Orphanage was given by Barclay's Musical Society at Caxton Hall on March 18. On that occasion the male-voice choir, which is the foundation of the Society, rendered glees and choruses by Handel, Adam, Chwatal, Eisenhofer and Maunder in a way that testified to the painstaking enthusiasm of its conductor, Mr. J. W. Lewis, who secured some delightful interpretations. Miss Ada Forrest and Mr. Charles Saunders were the vocalists, while Miss Irene Scharrer and the Russian violinist, Zimbalist, contributed to the instrumental portion of a most enjoyable concert.

The fifth annual festival of the East London Continuation Schools Choral Union will take place at the People's Palace on April 9, when the performance will include Sullivan's Festival Te Deum and Coleridge-Taylor's 'Death of Minnehaha,' together with a selection of part-music and instrumental music. The choir and orchestra will number 400 performers, and Mr. G. Day Winter will conduct. The secretary is Mr. George T. Frankland.

Mr. William Ackroyd, a former student of the Royal College of Music and subsequently a pupil of Joachim, has been appointed professor of the violin at Harrow School in succession to the late Herr Otto Peiniger.

At a Convocation held on March 3, at Durham University, Dr. Jevons presiding, Dr. Albion Percy Alderson was appointed examiner in music in succession to the late Dr. Armes.

Mr. J. Patterson Shaw has just completed the twentieth year of his successful conductorship of the Northwich Philharmonic Society.

Errata in the March issue: p. 163, col. 1, line 6 from the bottom, *for* 'in the spring of 1906' *read* on May 13, 1907; p. 170, col. 2, line 12 from the bottom, *for* Hull Parish Church, *read* All Saints' Church, Hull.

Country News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either collated from local papers or furnished by correspondents.

AMERSHAM.—The annual concert of the Choral Society took place in the Town Hall on February 28, when Bennett's 'May Queen' was performed, followed by a miscellaneous selection. The latter included MacCunn's Lord Ullin's daughter,' Eaton Faning's 'Moonlight' and 'The Miller's wooing' by the choir, who sang throughout with much expression, displaying the careful training received from Mr. Edward G. Croager, who conducted. Mrs. Mathews's string orchestra assisted, and the solo-vocalists were Miss Agnes Parry, Miss Lilian Marshall, Mr. Thomas Briggs and the Rev. C. E. Briggs.

ASH-NEXT-SANDWICH.—The Wingham and District Choral Society gave a concert on March 3. The chief choral pieces were 'The sea hath its pearls' (Pinsuti), 'Blow, blow, thou winter wind' (Stevens), 'Lullaby of life' (Leslie),

'It comes from the misty ages' (Elgar), and a vocal fantasia on 'Tannhäuser.' The orchestra played Mozart's 'Jupiter' symphony, 'Graceful dance' (Sullivan), Menuet (from 'Berenice') (Handel), and 'Raymond overture' (Ambroise Thomas). Mr. Alexander Reid conducted.

Ayr.—The Ayr Burgh and County Choir gave its final concert this season in the Town Hall on March 17, when the chief works performed were Elgar's 'Black Knight' and a new cantata 'The Spanish Jew's tale' by Dr. Thomas Ely. These received a creditable interpretation by the choir and orchestra (led by Mr. Rupert Steele) under the conductorship of Mr. Frederic Ely. The programme included Elgar's 'Choral Dance' and the march and chorus from 'Tannhäuser.' The solo vocalist was Mr. Stewart Gardner, and some violoncello solos were played by Miss Warwara Irmanoff.

Bangor (Co. Down).—The Harmonic Society's second concert this season took place in the Dufferin Memorial Hall on March 6, when Mendelssohn's 13th Psalm, Coleridge-Taylor's 'Hiawatha's Wedding-feast' and a miscellaneous programme were presented. Mr. Robert Jones, organist of the parish church, conducted, and the precision and attack with which the choir and orchestra performed under his direction were very praiseworthy. Miss May Shepperd at the pianoforte and Mr. Alan Parker at the organ rendered valuable assistance. The soloists were Miss McKisack and Mr. Albert J. Holt, vocalists, and Mr. George A. Vincent, violin.

Barking.—The Choral Society gave a performance of Handel's 'Acis and Galatea' at the Baths on February 27. The band and choir numbered 140 performers, and the solo parts were sung by Miss Estella Linden, Mr. Hubert Eisdale and Mr. Montague Borwell. Mr. Stanley C. Attwood, who conducted, may be congratulated on the successful result of his efforts in training the choir.

Bath.—A concert-performance of Gounod's 'Faust' was given by the Choral and Orchestral Society at the Assembly Rooms on February 25. The solo parts were interpreted by Madame Titiens, Miss Lily Crawforth, Mr. Henry Beaumont, Mr. David Brazell and Mr. Arthur Winckworth. There was a full chorus and orchestra (led by Mr. J. W. Duys), and Mr. Henry T. Sims conducted.

Bexley Heath.—Bennett's 'May Queen' was performed by the Choral Society in the Public Hall on February 26, under the conductorship of Mr. F. Wintersgill, the singing of the choir being marked by good attack and delicacy of expression. The solo vocalists were Miss Estella Linden, Miss Harvey-Smith, Mr. Harry Stubbs and Mr. George Stubbs.

Bolton.—A highly-interesting programme was presented by the Philharmonic Society on March 11. It included Haydn's Symphony in G, Brahms's 'Song of Destiny' and Cowen's 'Ode to the Passions' as its prominent features. The choir sang well, and the playing of the orchestra was altogether excellent, especially in the Symphony. Miss Mary McCullagh was solo violoncellist and Mr. Dalton Baker was the vocalist. Mr. Charles Risegari conducted.

Braintree.—A successful chamber concert was given in the Assembly Hall on February 28, the programme including Mendelssohn's Trio in D minor (Op. 49) and Schubert's Trio in B flat (Op. 99), each played by Messrs. T. F. Morris, R. Purcell Jones and H. Samuel, who also contributed solos on their respective instruments. The choir, conducted by Mr. James Newman, sang Morley's 'Now is the month of maying,' 'Summer is y cumen in' and Elgar's 'Lullaby' from the 'Bavarian Highlands.' Miss Ada Tunks was the solo vocalist.

Calne.—The Musical Society performed Haydn's 'Creation' (omitting the 3rd part) in the Town Hall on March 3. The solo vocalists were Miss Winifred Marwood, Mr. William Cromwell and Mr. John Prout. The choir and orchestra were ably conducted by Mr. W. R. Pullein.

Cardiff.—Dvorák's 'Stabat Mater' and Schubert's 'Song of Miriam' were performed by the Crwys Road Welsh Calvinistic Methodist Choral Society at its annual concert in the Cory Hall on March 11. The choir and orchestra deserve much credit for their excellent rendering of both works. The solo vocalists were Miss May John, Miss Morfydd Williams, Mr. W. E. Carston and Mr. Peter Dawson. The orchestra was led by Mr. Arthur Angle, and Mr. Jenkin Morris conducted.

Chelmsford.—Mendelssohn's 'Elijah' was given by the Musical Society in the Corn Exchange on March 17. The principal solo parts were undertaken by Miss Euneta Truscott, Miss Isabel Clear, Mr. Henry Beaumont and Mr. Montague Borwell. There was a full orchestra and choir of 130 performers, and Mr. F. R. Frye conducted.

Chippenham, Wilts.—The Amateur Orchestra, consisting of fifty performers, gave its annual concert on February 24. The programme included 'Marche Hongroise' and 'Ballet des Sylphes' (Berlioz), Serenade for strings (Tchaikovsky), and Overture Mirella (Gounod). Mr. Dan Collen led the band and Mr. W. R. Pullein conducted.

Chiselhurst.—A series of six chamber concerts given at Camden Place, Chiselhurst, by Mr. Frank Davey and Mr. Spencer Dyke, came to a close on February 24, when the Wessely Quartet appeared, playing the 'Kaiser' quartet of Haydn, and also joining with Mr. Frank Davey in giving a fine performance of Brahms's Pianoforte quintet. At each of these concerts representative examples of chamber music by the classical masters have been given, such as the Quintet in C (Schubert), Clarinet quintet (Mozart), String trio in E flat, Op. 9 (Beethoven), and Pianoforte quartet in G minor (Brahms), interspersed with pianoforte and violin solos given respectively by Mr. Frank Davey and Mr. Dyke.

Coatbridge.—The Choral Union gave a performance of 'Hiawatha's Wedding-feast' and Rossini's 'Stabat Mater' in the Town Hall on March 12. The choir, which was not very well balanced, sang with intelligence, displaying promise of future excellence, and the solo vocalists were: Madame Rossow, Miss Jean Gibson, Mr. Anderson Nicol, and Mr. Bridge Peters. The orchestra, led by Mr. Siegl, did satisfactory work, and Mr. W. J. Clapperton conducted.

Coleshill.—The Choral Society gave a Mendelssohn concert on February 25, the most important feature of which was the 'Hymn of Praise.' The spirited singing of the choir, which was supported by a very capable orchestra, reflected much credit on the conductor, Mr. F. D. Spencer. The solo vocalists in the cantata were Miss Nellie Finch and Mr. G. R. Powell. The programme included the Capriccio in B minor for pianoforte and orchestra (soloist, Mrs. Crawford), the Nocturne and Wedding-march from the 'Midsummer Night's Dream,' and 'Hear my prayer.'

Craven Arms.—The Craven Arms and District Choral Society performed Gaul's 'The Holy City' on February 26. The principal parts were sustained by Mrs. Alison-Johnson, Miss W. K. Hodgson, Mr. George H. Perrins and Mr. W. Bradford. Mr. H. H. Salt was leader of the orchestra, and the Rev. W. M. D La Touche conducted.

Darlington.—The Choral and Orchestral Society finished its fifty-first season, on February 25, with a miscellaneous concert, the principal features of which were Beethoven's fifth Symphony and Elgar's cantata, 'The Black Knight.' Both choir and orchestra entered fully into the spirit of the cantata, and the result was an admirable performance. The solo vocalist was Mr. Francis Harford, and Mr. T. Henderson conducted.

Dumfries.—Elgar's 'King Olaf' was performed by the Dumfries and Maxwelltown Choral Society in the Mechanics' Hall, at its annual concert, on March 9. The choir, numbering seventy voices, was well balanced, and, together with the orchestra, gave a creditable performance of the cantata, the orchestra giving also a very effective rendering of German's Three Dances from the 'Henry VIII.' music. The solo vocalists were Madame Ellen Verrinder, Mr. Anderson Nicol and Mr. Harry Dearth. Mr. Law Starkey conducted.

Edenbridge.—Elgar's 'Banner of St. George' was the prominent feature of the concert given by the Choral Society in the Oddfellows' Hall. The able training of the choir by Mr. W. G. Weaver resulted in an intelligent and dramatic rendering of the cantata, the solo part in which was undertaken by Miss Woodward Blott, and there was a capable orchestra led by Mr. J. Weaver. Madame Le Mar assisted in the miscellaneous selection which followed Elgar's work.

Elgin.—At their annual Spring concert, held on February 28, the Choral and Orchestral Society gave a successful performance of Coleridge-Taylor's 'The death of Minnehaha,' under the conductorship of Mr. F. Boothroyd, the solos being sung by Miss Ethel Lister and Mr. Robert Burnett. The second part of the programme was miscellaneous, concluding with Faning's 'Song of the Vikings.'

Ewell.—An 'Evening with Robert Schumann' was given by members and friends of the Ewell Congregational Social and Debating Society, under the direction of Mr. James H. Stevens, on March 9. Mr. Stevens read a very interesting and instructive paper upon the life and work of the composer, and a small but efficient choir gave excellent renderings of 'The Song for the New Year,' 'Gipsy life,' and several unaccompanied part-songs. The programme included pianoforte solos by Mrs. Walter Gain, duets by Miss Shaw and Mrs. J. H. Stevens, and songs by Miss D. A. Gandy and Mr. Arthur Harris, which contributed largely to the success of the evening.

Forfar.—The annual concert of the Choral Union took place in the Reid Hall on March 5, when 'Hiawatha's 'Wedding-feast' and 'Departure' were performed, with a short miscellaneous selection, which included Mozart's 'Magic Flute' overture and the chorus 'Hail, dwelling fair' from 'Tannhäuser.' These works were very successfully rendered by the choir and orchestra of the Union, with Miss Marian Richardson, Mr. W. Davidson and Mr. Thorpe Davie in the solo parts, and Mr. Stephen Richardson as conductor.

Foxton.—The Musical Society gave a concert on March 3, when Bennett's 'May Queen' was sung under the conductorship of Mr. Richard Iliffe. The solo vocalists were Miss Watson, Mrs. H. T. Grant, Mr. Howard Symington and Mr. Spriggs. The programme included Hans Sitt's Trio No. 1 for violin, violoncello and pianoforte.

Harrow-on-the-Hill.—The Harrow and Greenhill Choral Society gave a successful performance of Handel's oratorio 'Samson' on Tuesday, March 3, at the Victoria Hall. It was the Society's first appearance under the baton of Mr. Frederick W. Belchamber, and the spirited rendering of the choruses did much credit both to conductor and choir. The part of Samson was admirably sustained by Mr. Alexander Webster, the other soloists being Madame Jessie Norman (Israelitish woman), Miss Eva Houlding (Delilah), Miss Susetta Fenn (Micah), Mr. Berthold G. Tours (Messenger), and Mr. Ben Grove (Harapha and Manoah). Effective work was done by a small orchestra led by Miss Madeline Booth, and assisted by Miss Staveley Brown and Mr. O. W. Cockrell at the pianoforte and organ respectively.

Heanor.—The Heanor and District Musical Union performed Handel's 'Judas Maccabæus' in the Heanor Town Hall on March 18. The band and chorus numbered 130, and the solo vocalists were Madame Maggie Jaques, Madame Ada Marriott, Mr. Henry Beaumont and Mr. Joseph Lycett. The performance was conducted by Mr. Arthur Bonser.

Hereford.—The Herefordshire Orchestral Society's annual concerts were given in the Shire Hall on February 27 and 28. An interesting programme was provided and included Beethoven's seventh Symphony, a Præludium by Armas Järnefelt, Elgar's 'Pomp and Circumstance' march No. 4, in G, and the ballet music from Gounod's 'Faust.' The orchestra played throughout with spirit and precision, and responded readily to Dr. Sinclair's baton. The soloists were Miss Agnes Nicholls (vocalist) Mr. Eli Hudson (flute) and Mr. Willy Lehmann (violoncello).

Hertford.—The East Herts Musical Society, under the conductorship of Mr. J. C. Gregory, gave an excellent performance of 'Hiawatha's Wedding-feast' (Coleridge-Taylor) on March 19. Both chorus and orchestra showed a sympathetic appreciation of the picturesque music. The second part of the programme included the first movement from Beethoven's sixth Symphony, the same composer's Rondo in B flat for pianoforte and orchestra (the solo part was played by Miss S. Barker), Faning's chorus 'The Vagabonds,' two violoncello solos by Mr. S. Forrest, and songs by Miss Beatrice Dunn and Mr. Charles Saunders.

Kidderminster.—The Choral Society, now in its ninth season, gave a concert in the Town Hall on February 27, when Stanford's 'Voyage of Maeldune' and Parry's 'Pied Piper' were successfully performed, the result being mainly due to the careful training and spirited conducting of Mr. Irving Glover. The principal solo parts were sung by Mr. Henry Turnpenney and Mr. James Coleman, the smaller parts being entrusted to members of the choir. Schubert's 'Unfinished' symphony was also included in the programme.

Kirkcaldy.—A concert was given in the Adam Smith Hall on February 26 by the Amateur Orchestral Society, under the skilful conductorship of Mr. J. M. Cooper. The orchestra played Schubert's 'Unfinished' symphony, Beethoven's 'Coriolan' overture, 'Ein Albumblatt' (Wagner), and a 'Faust' selection, all of which were characterized by refinement and expression. Mr. W. Wilson contributed two violin solos, and Mr. W. S. Hamilton was the vocalist. Miss M'Laren accompanied.——Mendelssohn's 'Hymn of Praise' and Goring Thomas's 'The Swan and the Skylark' formed the programme at the concert given on March 18, by the Musical Society, under Mr. C. M. Cowe. The choir of 170 voices had been well trained, and sang with great steadiness, precision and finish. The soloists were Madame Mary Conly, Miss Netta Kellock, Mr. John Coates and Mr. Fowler Burton. An orchestra, led by Mr. W. H. Cole, provided the accompaniments and gave an able interpretation of the symphony in the 'Hymn of Praise.'

Ottery-St.-Mary.—The annual concert of the Choral Society took place on February 26, when Elgar's 'Black Knight' and Coleridge-Taylor's 'Hiawatha's Wedding-feast' were performed. Miss May Bartlett played a violoncello solo, and Mr. Alfred G. Wills was the tenor soloist in the 'Wedding-feast.' Mr. Albert James was principal violin, and Mr. Stanley Chipperfield conducted.

Ross.—The Musical Society's annual concert took place at the Corn Exchange on March 3, when Elgar's 'Banner of St. George' was the principal work performed. The tone and expression displayed by the choir, under the inspiriting conductorship of Dr. G. R. Sinclair, was excellent, and the orchestra (led by Mr. Bernhard Carrodus) gave ample effect to the instrumental accompaniment. The miscellaneous selection included Colborne's part-song 'Siesta' and Waelrent's madrigal 'Hard by a fountain' sung by the choir, and the overture 'Tancredi,' played by the orchestra. The solo vocalists were Miss Winifred Thomas and several cathedral choristers.

Rye.—A performance of Elgar's 'Banner of St. George' was given by the Choral Society on March 3, in the Monastery. The cantata was excellently rendered by choir and orchestra alike, proving the excellent training they had received from Mr. W. Sprigg Walker. Anderton's 'Wreck of the Hesperus' and Costa's 'Dream' were also well given. The soloists were Miss Winifred Dixon, Mr. E. Armitage-Hocking and Mr. A. T. Hinds (vocalists), Miss Tuckett (violin) and Mr. Morton Stephenson (violoncello).

St. Albans.—The Choral and Orchestral classes connected with the St. Albans School of Music gave a concert in the County Hall on February 26, when Hiawatha's 'Wedding-feast' was the prominent feature of the programme. The orchestra, led by Mr. Bernhard Carrodus, played the accompaniments sympathetically, and the choir, which has recently been placed under the direction of Mr. Luttman (the new organist of the cathedral), reflected much credit on his teaching, being subsequently heard to even greater advantage in several part-songs, notably in Dvorák's 'Slavonic cradle song.' The solo in the cantata was sung by Mr. Henry Franckiss. The orchestra also played the overture to Weber's 'Oberon,' conducted by Mr. Carrodus.

Southampton.—The last of a series of four chamber concerts organized by Messrs. Guyer and Leake was given on February 29, at St. Barnabas' Hall, before a crowded audience. The following works have been performed during the season: Pianoforte quintets: Schumann in E flat (Op. 44), Dvorák in A (Op. 81), Rheinberger in C (Op. 114); String quartets: Haydn in D ('The Lark'), and Mozart in C; Mozart's Pianoforte quartet in G minor; Beethoven's Sonata in G (Op. 5), for pianoforte and violoncello; and

Sterndale Bennett's Pianoforte trio in A (Op. 26). Traditional songs have been contributed by Miss Mattie Kay and Mr. H. Lankester, and a selection from Dr. Somervell's 'Maud' Cycle was sung by Mr. T. Creegan. The instrumental performers were: Miss Monica Orr and Mr. J. F. Guyer (violins); Mr. E. Spinney (viola); Mr. L. A. Ladbrooke (violoncello); Miss Jeannie Phillips, Miss Ethel Seares, and Mr. George Leake (pianoforte). Arrangements are being made for a second series of these enjoyable and artistic concerts.

Stirling.—Sullivan's 'Golden Legend' and Dr. A. H. Brewer's 'Sir Patrick Spens' were successfully performed by the Choral Society, under the able conductorship of Dr. A. W. Marchant, on February 27. The singing of the choir was marked by good phrasing and expression and clear enunciation, and they received adequate support from the orchestra, led by Mr. W. H. Cole. The solo vocalists were Miss Ethel Wood, Miss Maud Santley, Messrs. H. Brearley, Daniel Hill and Albert Garcia. Mr. Longhurst presided at the organ.

Stourbridge.—The Concert Society gave a performance of Dvorák's 'Spectre's Bride' and Beethoven's Symphony in C minor on March 2. The singing of the choir was intelligent and powerful, and the accompaniments to the cantata were ably interpreted by the orchestra, who also gave a very admirable rendering of the symphony, under the inspiring conductorship of Mr. George Halford. The solo vocalists were Miss Elma Baker, Mr. Joseph Farrington and Mr. Mullings, who gave a highly dramatic interpretation of the tenor part.

Sunningdale.—The first concert of the newly formed Choral and Orchestral Society took place on February 26, when a successful rendering of Cowen's 'St. John's Eve' was given under the direction of Mr. R. Barrett-Watson. The solo vocalists were Miss Florence Griffiths, Miss Esther Telling, Mr. R. Richardson Jones and Dr. Spencer Pearson. The second half of the programme included two part-songs by the choir, 'Come to me, gentle sleep' (Cowen), and 'Woodmen, shepherds, come away' (John E. West).

Swadlincote.—The Harmonic Society gave a successful performance of Cowen's 'Rose Maiden' on March 18. The singing of the choir displayed commendable precision and intelligent expression. There was an efficient orchestra of thirty performers, led by Mr. W. Daltry. The solo vocalists were Miss Lucy Davies, Miss Margaret Prothero, Mr. John Booth and Mr. Harry Reynolds. In the second half of the programme, which was miscellaneous, Mr. Kastner contributed two harp solos. Mr. Walter Jones conducted.

Tewkesbury.—At the concert of the Philharmonic Society on March 3 the programme consisted chiefly of Dr. C. H. Lloyd's 'Hero and Leander' and Dr. A. H. Brewer's 'Sir Patrick Spens,' which were well performed under the conductorship of Mr. George Watson, and with the assistance of the Tewkesbury Instrumental Society. The solo vocalists were Miss Gill Smith and Mr. Arthur Wynn.

Tonypandy (Rhondda.)—The Ebenezer Choral Society gave its eighth annual oratorio concert at the Chapel on March 5 and 7, when Franco Leoni's cantata 'The gate of life' and Handel's 'Alexander's feast' were performed. The solo vocalists were Miss Ida Kahn, Mr. Gwilym Wigley and Mr. David Evans. The orchestra was led by Mr. Arthur Angle, of Cardiff, Mr. W. G. Evans, of Aberdare, presided at the organ, and Mr. W. T. David conducted.

Warwick.—The Musical Society gave an excellent performance of Coleridge-Taylor's Trilogy 'Scenes from the Song of Hiawatha,' on February 24 at the Shire Hall. The choir displayed admirable tone and attack throughout, and their spirited rendering of the choral portions reflected much credit on their trainer and conductor, Mr. Alfred Blackall. There was a small orchestra, and the solo vocalists were Madame Siviter, Mr. Alfred Heather and Mr. James Coleman.

Welbeck.—The Abbey Choir's annual concert took place on March 5. The first part consisted of Mendelssohn's 'Lauda Sion' and 'Hear my Prayer,' with pianoforte (Miss M. Johnson) and harmonium (Mr. A. W. Pitchford) accompaniment, the solos in both works being beautifully sung by Master Brian Williams, of the London College for Choristers. The second part was devoted to part-songs for mixed voices and men's voices by Elgar, German, Abt, Cooke and others, interspersed with violoncello solos played by Miss Dorothy Spencer and tenor solos sung by Mr. John Menzies. Mr. Harry Minchin, organist to the Duke of Portland, conducted.

Wemyss.—The Musical Association concluded the present season, on March 13, with a performance of Gade's 'Erl King's daughter' and a miscellaneous selection. The choir numbered fifty voices, and the orchestra was led by Mr. W. Wilson, the performance reflecting credit on Mr. F. Harper, who made his first appearance here as conductor on this occasion. The solo vocalists were Miss Boyd Steven, Miss E. Cairns and Mr. R. Burnett.

Worthing.—The Worthing Male-Voice Choir made its first public appearance on February 19 at the Literary Institute, when the programme included Mendelssohn's 'Vintage Song' ('Loreley') and 'The hunter's farewell,' Dudley Buck's 'In absence,' Barnby's 'Sweet and low,' and the Soldiers' Chorus from 'Faust.' These were interspersed with numerous vocal and instrumental solos. The choir sang with spirit, and the concert was ably conducted by Mr. David Davies.

Answers to Correspondents.

J. M. R.—The various notices of successive Handel Festivals which have appeared in The Musical Times may serve to set at rest the minds of those who, you say, are sceptical as to the extent of those performances. The only books on the subject are the prospectuses which the Crystal Palace Company issues previous to the Festivals as they periodically recur.

Blackberry.—You will find that Franklin Taylor's 'Selected pianoforte studies' will answer your purpose. See also 'Technique and expression in pianoforte playing' and 'Primer of pianoforte playing' by the same author. Messrs. Novello publish the two works first named (the Studies in separate books at one shilling each), and Messrs. Macmillan the Primer.

H. W. T.—The following little book, published by Mr. Charles Woolhouse, 174, Wardour Street, London, will doubtless meet your requirements: 'A pronouncing pocket-manual of musical terms, together with the elements of notation and condensed biographies of noteworthy musicians,' edited by Dr. Th. Baker, of New York.

W. J. M.—No account of the church you name has appeared in The Musical Times, but we are much obliged for the suggestion. Thanks for sending us transcripts of the tunes from the *Christian Magazine* of 1765. The 'Mr. Bach, composer to her Majesty,' is John Christian Bach, known as the 'English Bach.'

A. H.—The following metronomic rates are suggested for pieces selected for the Associated Board Examinations: *Bach*, Invention (three parts) in A minor, dotted crotchet = 60; *Heller*, Arabesque in C (Op. 49, No. 1), minim = 66; *Mozart*, Sonata in B flat (No. 17), 1st movement, crotchet = 144; *Schubert*, Moments musicals (Op. 94, No. 6), in A flat, dotted crotchet = 63.

M. P.—The only way to become a professional accompanist is to make the acquaintance of singers who desire such help, and to embrace every opportunity you can of playing at concerts, even gratuitously at first, in order to make yourself known.

A. V.—Bach's Orchestral suite for flute and strings is not arranged for flute and pianoforte. The following pieces by Bach have, however, been transcribed for flute and pianoforte: Aria cantabile in D; Siciliano; Badinerie polonaise, each 1*s.* 6*d.* net.

Vocalist.—The third part of Mr. Granville Bantock's 'Omar Khayyám' has not been published, and it is probably yet to be composed. Messrs. Novello can supply you with pianoforte arrangements of Tchaikovsky's fourth and fifth symphonies.

P. Q.—The organ in Lincoln Cathedral was built by Father Willis. For details see account of the opening of the instrument in The Musical Times of December, 1898, also the illustrated article on Lincoln Cathedral in the issue for May, 1904.

W. I.—You probably mean Gilbert and Sullivan's 'The Yeomen of the Guard.' This opera was produced at the Savoy Theatre on October 3, 1888, and last revived in London on December 8, 1906, also at the Savoy Theatre.

R. T.—We are afraid that your copy of Bononcini's cantata is not of any intrinsic value. It might be worth something if you could discover that Handel had had some practical acquaintance with the volume.

F. A. B.—Yes, the words should certainly be sung as printed, even though the syllables should be disjoined, as in 'Disperse, ye gallant men' (Mendelssohn's 'Walpurgis Night').

G. E.—Grieg's pianoforte piece 'Wedding procession passing by' speaks for itself. We do not know of 'any book which embodies all the different composers' works.'

M. K.—We regret that we cannot give the names of agents or suggest an 'advertising bureau' either at home or abroad.

L. R. A. M.—See the answer to M. K. You should be very careful about purchasing a pianoforte-teaching connection.

A. G. B.—Mrs. Newmarch has written a booklet on Jean Sibelius: it is published, with a portrait, by Messrs. Breitkopf & Haertel.

I. B.—Dr. E. W. Naylor's book entitled 'Shakespeare and Music' is published by Messrs. J. M. Dent & Co.

W. M. X.—No, neither of the gentlemen you name has received biographical attention in The Musical Times.

A. G. T.—For information regarding the owners of copyright of the tunes you mention, apply to Messrs. Novello.

P. G.—The word 'iron' in singing should not be pronounced 'i-urn'; the 'r' should certainly be sounded.

Two correspondents are thanked for the information that the March from Raff's 'Leonore' Symphony has been arranged by H. R. Shelley, and that it is published by G. Schirmer, of New York.

THE MUSICAL TIMES.

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SPECIAL NOTICE.

To ensure insertion in their proper positions, Advertisements for the next issue should reach the Office, 160, Wardour Street, London, W., not later than

THURSDAY, APRIL 23 (First Post).

BASS SONGS by HAROLD OAKLEY.—"The wild winds walk the deep" (compass G to D); "Songs of the night," numbers 1 to 4 (Compass F to D); "Songs of the night," numbers 5 to 7 (G sharp or low D to E); "The bull fight" (A to E). Post-free, 1s. 5d. each. Weekes & Co., 14, Hanover Street, W.

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1. Portrait of Clara Novello, from a painting by Edward Petre Novello.

2. Portrait of Mr. T. H. Collinson.

3. Four-part Song: 'On Himalay.' By Granville Bantock.

4. Recessional (Rudyard Kipling). By George C. Martin.

DURING THE LAST MONTH.

Published by NOVELLO & CO., Limited.

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BREWER, A. H.—Hymn Tune: "St. Ethelbert." (No. 768. Novello's Parish Choir Book.) On Card, 1d.

BROOKES, A. C.—"Jesu! Lover of my soul." Sacred Song. No. 2, in F, for Soprano or Tenor. 2s.

—— Melody in D flat. For the Pianoforte. 1s. 6d.

BUXTEHUDE, D.—Two Choral Preludes (Second Set). Edited by John E. West. 1. Ach Herr mich armen Sünder (for Lent or Passiontide); 2. Vater unser im Himmelreich (Ascensiontide or General use). (No. 382. Original Compositions for the Organ.) 1s.

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DURING THE LAST MONTH—(*continued*).

ELGAR, EDWARD—"Der Schnee" (The Snow). Part-Song for Female Voices (S.S.A.). German translation by Ed. Sachs. 1 Mark; Vocal Parts, 25 Pfennig each.

—— "Flieg, Vögelein, flieg" (Fly, singing bird). Part-Song for Female Voices (S.S.A.). German Translation by Ed. Sachs. 1 Mark; Vocal Parts, 25 Pfennig each.

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(MUSIC FOR LENT AND HOLY WEEK)

EDITED BY

JOHN E. WEST.

1. Prelude in C minor	Chopin.
2. If with all your hearts	Mendelssohn.
3. Variations on the Tune "Heinlein"	H. M. Higgs.
4. Behold the Lamb of God ("Messiah")	Handel.
5. He was despised ("Messiah")	Handel.
6. Processional to Calvary ("The Crucifixion")	J. Stainer.

Book 45.

(MUSIC FOR EASTER)

EDITED BY

JOHN E. WEST.

1. Prelude in F major	G. Merkel.
2. Fantasia upon the Easter Office Hymn "Ad Cœnam Agni"	Healey Willan.
3. Meditation (Easter Morn)	John E. West.
4. "All Glory to the Lamb that died" ("Last Judgment")	L. Spohr.
5. Triumphal March	B. Luard-Selby.
6. Easter Chorale ("Christ lag in Todesbanden")	Harmonized by J. S. Bach.

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6. O Thou afflicted ("St. Peter") ... ... J. Benedict

BASS.

1. Dost thou despise ... ... J. S. Bach
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3. Now heaven in fullest glory shone ("Creation") J. Haydn
4. Pro peccatis ("Stabat Mater") ... ... G. Rossini
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TIMES.

It has been revised and, of course, re-scored, but the fact that it bears the Opus No. 1a may indicate that in general plan it is to be considered as really belonging to the composer's childhood. It is very easy to see a great many of the little devices by which the man has improved the boy's work; effective harp passages and points of imitation speak to every hearer of 1907 rather than of 1869, but the freshness of the main ideas, the vivacity of contrast in the last movement between the fairies and the giants, and the pretty thought embodied in the section called "Fairy Pipers," breathe of a boyish imagination. . . . The clever "Sun Dance" seems to have walked straight out of Tchaikovsky, and the "Giants" straight out of the "Rheingold"; the resemblance in the former case is no doubt due to the orchestration of the adult composer, but the latter must be another instance of independent invention by two composers.

STANDARD.

The suite begins with a short overture, and consists of six pieces. The remarkable point about them is that the melodic invention is wonderfully fresh and individual. They are, of course, slight, but in more than one place there is evidence of the skilled musician. Whatever additional effects have been secured by the matured hand and brain of the composer—whose skill in orchestration and colour is one of his chief qualities—the tunes themselves are full of charm and individuality. They show undoubtedly the promise that has been so amply fulfilled by the composer, but they also stand out as among the most fluent and spontaneous melodies that he has ever written.

MORNING POST.

The suite is entitled "The Wand of Youth," and is one of the most charming and graceful efforts imaginable. Dr. Elgar has apparently used only the thematic material of the suite in its early form: its present development and orchestral treatment are that of a master hand. The Elgar of 1869 and the Elgar of to-day harmonise well together. With the adoption of a sane simplicity in the subject-matter, and the same concentration of harmonic power upon such unassuming themes, a perfect style would be provided for the setting to music of a purely child's story like that of "Peter Pan." . . . The "Sun Dance" and the "Slumber Scene" are particularly distinctive; the one by its rhythmic quaintness, the other by its peculiar appropriateness and the beauty of its orchestration.

DAILY NEWS.

The music of the suite is singularly original, with the exception of an avowed "Old Style" minuet and the Mendelssohnian scherzo manner of the "Sun Dance." The most taking of the six sections is the movement entitled "Fairy Pipers," which has a second subject of haunting beauty. A "Slumber Scene" also foreshadows the Elgar of the "Dorabella" variation in the "Enigma" set. The little suite represents a side of the composer which is not to be detected in his very latest compositions. It rather suggests that he should have long since written a light opera. "The Wand of Youth" may be warmly commended to the attention of conductors of amateur orchestras.

OBSERVER.

Leaving the orchestration—which is the result of the composer's matured powers—out of the question, these pleasing and graceful pieces show a melodic invention truly wonderful for a boy of twelve. . . . The "Serenade" and the "Slumber Scene" must be picked out as specially charming and wholly characteristic of the musician who wrote the delicate "Dorabella" variation. These two numbers foreshadow in a remarkable way the gift for pure melody shown in the popular violin piece, "Salut d'Amour," which was one of the first compositions to bring Elgar into prominence.

TRIBUNE.

In Sir Edward Elgar's new suite "The Wand of Youth"—as far as structure and design are concerned, a work in miniature—childlike simplicity and charm march hand in hand with ingenious imagination and consummate knowledge of effect. . . . This revised version of one of the composer's earliest works, showing at once the fancy of the boy and the mastery of the man, was excellently played and very well received.

MORNING LEADER.

It is a much more consistent work than one would have expected in the circumstances: some of the movements are full of grace and charm, and all are beautifully scored. The Overture is delightfully fresh and vigorous, and there is piquancy and originality in the "Sun Dance," especially in the orchestration of the latter part: while the final movement, "Giants and Fairies," has a great deal of fancy and fine swing. . . . The suite, as a whole, will be a welcome addition to the répertoire.

SUNDAY TIMES.

The work has both the exhilaration and the gravity of childhood, and the numbers make a charming sequence. Those one remembers most affectionately are the "Minuet," which shows the young Elgar already under the influence of Bach; the "Sun Dance," which might be the germ of one of the "Enigma" Variations, Nos. 3 or 4, so typical in their delicate remoteness of the later musician, and "Fairies and Giants" in its fine fantastic pomposity.

PALL MALL GAZETTE.

The seven short movements are very characteristic of the composer, especially in the fanciful orchestration, which is as happily done as anything of the kind from his pen.

WESTMINSTER GAZETTE.

It is interesting to notice how early the characteristic Elgarian idiom seems to have manifested itself, some of the phrases and melodies of the suite being remarkably similar to those which we have long since become familiar with in the composer's later works—and also how little of it is in any marked degree suggestive of other composers or in any way derivative. Elgar was apparently himself from the beginning.

GLOBE.

The "Serenade," the "Sun Dance," "Fairy Pipers," and the "Slumber Scene" are full of dainty fancies charmingly expressed, and the suite ought to become popular.

YORKSHIRE POST.

The themes possess a significance and, in several instances, a charm that, treated with Sir Edward's present resource, result in a most attractive work that will probably become very popular. It opens with a short and energetic Overture, built up with two well-contrasted themes of vivacious character. This prepares the way for an Andantino, a serenade of happy sentiment also possessing attractive melodies. The next number is a Minuet, written in "the olden style"; it is dainty, and charmingly suggestive of tenderness and courteousness. To this succeeds a "Sun Dance," which is replete with exuberant life. It has three subjects, the third of haunting melodiousness. In the next movement, the music becomes more tranquil. It is headed "Fairy Pipers," and there is written in the score, "Two fairy pipers pass in a boat, and charm them to sleep." . . . The piece is delicately scored, but still more subtle effects are produced in the sixth number, a "Slumber Song," played almost entirely pianissimo, and of fascinating dreaminess. The Finale is headed, "Fairies and Giants." . . . It begins lightly and softly with a rhythmic theme, which, after brief development, is succeeded by another subject equally gay and attractive. The giants' motif is as didactic and heavy as those of the fairies are capricious and captivating, and dramatic interest is thus set up which is deftly handled by the composer until a brilliant Coda brings the suite to an effective conclusion.

MANCHESTER GUARDIAN.

The pleasing melodies, the freshness and ingenuity of the treatment, and the many happy thoughts in the scoring will commend it to music-lovers. . . . The breezy and melodious overture, the original, impetuous "Sun Dance," the charming "Serenade," and the fanciful and vigorous finale ("Giants and Fairies") are quite worthy of their author, and show that a great composer can make light music valuable. The suite was received very enthusiastically.

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GEORGE POLGREEN BRIDGETOWER.

1782 ?—1860.

Facsimile of a letter written by Beethoven to Baron Alexandre de Wezlar. Reproduced from the original in the possession of Mr. Arthur F. Hill, F.S.A., and by his kind permission.

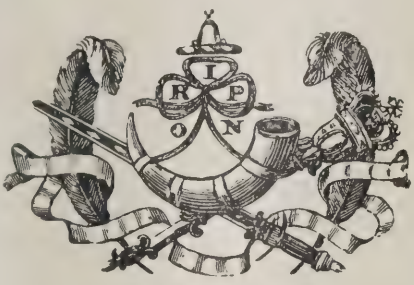
A Monsieur
Baron Alexandre
de Wellan

The Musical Times.

MAY 1, 1908.

RIPON AND ITS MINSTER.

'Except ye Lord keep ye cittie, ye wakeman keth in vain.' The eighth word of this Biblical otation suggests a misprint: not so to those who ow that the words form the mediæval motto of pon. Standing in the spacious market-place, e visitor sees the altered words of the Psalmist it large upon the Town Hall of the ancient city. vay back in the 9th century, Ripon enjoyed the our of Alfred the Great, from whom it received first incorporation, the government of the city ing regulated by a Wakeman, twelve Elders, and enty-four Assistants. These officials are now presented by the Mayor and Corporation, the ange from Wakeman to Mayor having been made ree hundred years ago. As bearing upon the tiquity of the place, a complete list of the



THE ARMS OF RIPON.

akemen from the year 1400 to 1603 has been eserved, and of the Mayors since the title of ipon's Chief Magistrate has been changed.

It was the duty of the Wakeman (or Vigilarius) to use a horn to be blown every night at nine clock. After that hour of blasting, 'if any house or op was robbed before sunrise the next morning,' ys an old chronicler, 'the sufferer received a mpensation for the loss from an annual tax of urpence, levied upon every inhabitant whose welling had but one, and of eightpence where it ad two outer doors, from which latter circumstance ouble danger might be suspected.' Ripon erefore in its ancient days forecasted that surance against burglary which is so natural measure of precaution in the 20th century. lthough the tax has fallen into disuse, the horn is ill blown every night at nine o'clock—first in ont of the Mayor's house and then in the market-ace, three blasts at each spot. One of the old orns is still preserved, the Corporation accounts 1690 containing the following entry of its urchase: 'Paid for a new Horn, vjs. viijd.' A notograph of the present horn-blower, who is a laried official appointed by the Corporation, is ven in the opposite column.

'As true steel as Ripon rowels' (spurs) is another old saying associated with the city. It 'became proverbial when speaking of a man of intrepidity, honesty, or fidelity.' Ripon was long noted for its manufacture of spurs. Old Ben Jonson, in his 'Staple of News,' observes:

> Why, there's an angel; if my spurs
> Be not right Rippon.

and Davenant, another 17th century poet, in 'The Witts,' says:

> Whip me with wire, headed with Rowels of
> Sharpe Ripon Spurs.

In the year 1617 King James I. passed a night in the city on his way to Scotland, when he was

THE HORN-BLOWER OF RIPON:
THE TOWN HALL IN THE BACKGROUND.
(*Photograph by Mr. G. Parker, Ripon.*)

presented by the Mayor and Corporation with a gilt bowl and a pair of Ripon spurs of the value of five pounds, 'which,' records a contemporary MS., 'gave such contentment to his Majesty that his Highness did wear the same at his departure from the said town the day following.' Forty-eight years earlier (in 1569) Mary Queen of Scots also sojourned one night at Ripon, when she seemed to be more in need of spurs than James I., as 'she had ridden from Bolton on a sorry hack the day before.'

While in this royal region mention may be made of other kingly visits to the city. In 1300 Edward I., on his march to Scotland, honoured it with his presence. On that occasion the Archbishop of York, by a mandate to the Chapter of Ripon, 'ordered five score horses to be purchased for the King's use: the cost of the horses was to be 300 marks, of which some forescore and fifteen marks were to be provided by the Archdeaconry of Richmond.' In 1405 Ripon became the residence of the Court when King Henry IV. was driven from Westminster by the plague.

THE SEAL OF THE CATHEDRAL.

Among the antiquities of Ripon are the hospitals, for the housing and relief of the poor, of St. Mary Magdalene (*temp.* Henry I.), for secular brethren and sisters and one chaplain; St. John the Baptist (*temp.* King John); and St. Anne's (1438). The last-named—originally called Maison-Dieu, or Massendew—provided quarters for 'eight poor folkes, men and women, the which in time past have been of honest behaviour,' and for a priest. 'Alsoe there is in the same Massendew, two common beds for every true travelling man that hath noe spending, and there he may be eased one day and one night, in fulfilling of the seaven works of mercy'—a pleasant casual ward for honest tramps in the 15th century. The old chapels of St. Mary Magdalene and St. Anne still stand, though the former is in disuse and the latter is in ruins. Of educational foundations there are the Grammar School, founded and endowed in 1553, of which the late Bishop Stubbs (of Oxford) was the most distinguished modern *alumnus*, and Jepson's Hospital, founded in 1672 and liberally endowed by Zecharias Jepson, a native of the city, for the education of orphan boys or sons of poor tradesmen of Ripon. Mention must be made of an outstanding feature of the market-place, an obelisk, ninety feet high, erected by William Aislabie in 1781 to commemorate his representation of the borough in Parliament for the long period of sixty years.

But the chief attraction of Ripon is its venerable Minster. It can claim a place in the front rank of English mother-churches, not in size, but in points of interest and antiquity. Viewed from the train as the traveller proceeds north, and crosses the river Ure, the structure has quite a dignified elevation: seen at closer quarters, however, the somewhat low three towers give the church a rather flat appearance, which would be removed were the three spires replaced, as shown in old drawings. Externally the chief thing which attracts the eye of the visitor is the central tower, which is probably unique, as it is constructed vertically in two different styles of architecture. The north and west sides are the Transitional of Archbishop Roger's building (12th century), while the other sides are Perpendicular (15th century). The cause of this blending of styles was the fall of the central tower about the year 1450, a serious collapse which destroyed three bays on the south side of the choir and the eastern wall of the south transept.

A 15TH CENTURY MISERERE—PIG PLAYING A BAGPIPE, OTHER PIGS DANCING.
(*Photograph by Mr. G. Parker, Ripon.*)

BAS-RELIEF IN THE SOUTH AISLE OF THE NAVE:
REDUCED FROM A RUBBING.
(*Reproduced from 'The Cathedral Church of Ripon' in Bell's Cathedral Series, by permission of Messrs. George Bell & Sons.*)

Upon entering the minster, the visitor is struck with the great width of the nave in comparison with its length—133 feet long, 88 feet wide—indeed, Ripon is the fifth widest nave in England, being exceeded only by York, Winchester, Chichester, and St. Paul's. In regard to the height of its nave, Ripon's 94 feet give it a lofty and dignified appearance, an elevation that is only exceeded by York Minster and Westminster Abbey. To this great height is doubtless due the fine acoustical properties of the cathedral. The total interior length of the church is 270 feet, and the height of the towers is 110 feet inside, and 121 feet externally.

RIPON CATHEDRAL FROM THE SOUTH-EAST.
(*Photograph by the Rev. E. H. Swann.*)

It is desirable, before proceeding further, to give a few main dates as a guide for future reference:

Crypt	*c.* 670
Norman work	*c.* 950
Vestry and Chapter House	1070
Archbishop Roger's church	1154
Nave rebuilt	*c.* 1503

Deferring for the moment reference to the earlier portions of the building, the present minster is to a large extent the work of Archbishop Roger de Pont l'Evêque, who rebuilt the church between the years 1154 and 1181. Of this 12th century structure there now remain the westernmost portions of the nave, half the central tower, the transepts, and the choir. At the west end attention is arrested by the elaborate treatment of the two bays which the Early English builders preserved of Archbishop Roger's aisleless nave, and if, as may be assumed, the same treatment was carried throughout, Ripon's nave must have been one of the most remarkable in England. The west front and western towers were added by Archbishop Gray, *c.* 1227. Internally these twin towers are richly treated and are more or less self-contained, as they do not open into the aisles of the present nave, which was rebuilt about the year 1503. Two fonts of the 12th and 16th centuries are placed in the south aisle of the nave. Here is also a marble slab on which are the figures of a man and a lion. Tradition says that the man was an Irish prince who brought back with him from Palestine a lion, the said prince dying at Ripon and being buried in the minster. What became of the lion is not recorded. (See the illustration on p. 294.)

In the region of the central tower is the oldest part of the church, if not the most ancient portion of any English cathedral—the Saxon crypt. This dates from about A.D. 670. At that time St. Wilfrid was abbot of the Benedictine monastery (the minster is named SS. Peter and Wilfrid). After the 7th century Ripon ceased to be a bishopric until 1836, when the see was re-created. The minster was a collegiate church and also a parish church: indeed, at the present time,

the four minor canons, in addition to discharging their cathedral duties, are no less efficiently and actively engaged in parochial work.

To return to the Saxon crypt, which breathes the air of old mortality in its subterranean darkness. Here, in the dim light of a candle, is to be seen the famous St. Wilfrid's needle, formed by a long narrow hole in the thick and ancient walls, through which, the bodies of many women have been threaded.

BENCH END OF THE MAYOR'S STALL.

(*Photograph by the Rev. E. H. Swann.*)

The north transept, which stands to-day almost as its builders left it, is among the most famous examples of the architecture of the age of Henry II. and Thomas à Becket, when the Early English was developed from the Norman. The fall of the central tower, already referred to, necessitated the rebuilding of a portion of that structure; the south-west pier has not, however, been completed. The choir screen, twelve feet thick, on which stands the organ, dates from *c.* 1494, and is a fine piece of Perpendicular work (see the illustration on p. 298). The dwarf stone pulpit standing at the north end is doubtless a part of the original screen, although it is perfectly correct where it stands, having been used by the preacher as the procession entered the choir, before dividing, the laity going to the Jesus altar in the nave.

In the choir of Ripon a trio of styles meet the eye of the worshipper. The first three bays on the north are the handiwork of Archbishop Roger (Transitional); the three opposite bays are Perpendicular; the three easternmost bays on the north side are chiefly Decorated, while only two remain on the south side, the one bay between is Transitional and Perpendicular. And yet the result is by no means incongruous—indeed, this part of the church is distinctly pleasing in its blended beauty. As will be seen from the illustration on p. 300, the ancient stall work is most beautiful. These exquisite specimens of 15th century wood-carving 'are surmounted by lofty canopies of elaborate tabernacle-work supported on slender shafts and rising into a forest of crocketed spirelets and pinnacles.' *

After the fall of the tower the canopies on the south side were reconstructed in the Jacobean style, with galleries above, but this incongruity was rightly swept away by Sir Gilbert Scott in his restoration (1861–69), and replaced with excellent replicas of 15th century design; thus the eight easternmost canopies are modern. No less elaborate than the stall-work are the carvings on the misereres and bench-ends. The former portray the humorous subjects often found in ecclesiastical seats—two pigs dancing to a bagpipe played by a third pig (see the illustration on p. 294), while the figures at the end of the bishop's throne and mayor's stall (on pp. 296, 297) speak for themselves in their mediæval quaintness. Another humoresque in the choir will be noticed at the junction of the two styles at the capitals of the pillars on the north side, the three heads summing up a congregation as scoffers, cynics, and attentive hearers!

The remaining architectural features can be seen from the illustrations; but reference may briefly be made to an interesting three-storied adjunct to the minster, leading from the south aisle of the choir. At the bottom is a Norman crypt, of which much of the work is of a church which preceded that built by Archbishop Roger. Above this, and level with the floor of the choir aisle, are the chapter house and vestry (*c.* 1070). The upper storey—68 feet long and 23 feet wide—was formerly the Lady-chapel or Lady-loft, which is now the library. Of the seven MSS. preserved in this abode of books the most notable is the unique Ripon Psalter. This valuable tome, dating from 1418, contains in an appendix the

* 'The Cathedral Church of Ripon.' By Cecil Hallett, B.A. Bell's Cathedral Series. An excellent handbook to the Minster.

lections, &c., for the three festivals of St. Wilfrid (Wilfrith), from which it appears that his nativity was celebrated on the first Sunday after Lammas Day (August 1), now called 'Wilfrid Sunday.' The greatest treasures among the printed books are two Caxtons—(1) the 'Boecius de Consolacione Philosophie' (complete except the 75th leaf) and (2) 'Book for travellers,' consisting of twenty-five leaves on which are printed French and English phrases in Caxton's smaller type. Both these precious volumes, which are small folio in size, attracted the fancy of Dr. Thomas Frognall Dibdin, Lord Spencer's librarian. Dibdin has left an amusing account, in his 'Decameron,' of the visit he paid to the minster in the hope of taking away the Caxtons, and adding them to Lord Spencer's library, as he did at Lincoln, though he did not succeed at Ripon!

On the blank leaves of a copy of Gerson's 'De consolatione theologie' (1488) are two ballets (*temp.* Henry VIII.) set to music in three parts, only partly legible. The first is headed 'A ballet of ye deth of ye Cardynall' [Wolsey] and begins:

> By a forest as I can passe
> I herd a voce rewfully co'plane
> Now may I mowrn for my tryspasse
> ffor all my Jowell' er fro' me gane
> And en' ye voce co'playnd yus
> Miserere mei deus.

The second, also only partly legible, is 'A lytyll ballet mayde of ye yong dukes grace,' that is Henry Fitzroy, Duke of Richmond and Somerset, a natural son of Henry VIII., who died in 1536. Among the rare liturgical printed books are a 'York Manual' printed by Wynkyn de Worde in 1509, and a 'York Missal,' Rouen, of the year 1517.

The Communion plate is very beautiful. Five pieces, silver gilt, are *temp.* Charles II. They consist of two large covered cups, two large patens with very graceful canopies, one large wine flagon, all of which have engravings of the minster with spires. Another paten is dated 1746, and a very ornate chalice and paten were given in 1890. There is some beautiful 13th century glass in the westernmost window of the south aisle of the nave, and the south-west tower contains a fine peal of ten bells in the key of E flat.

Matters more strictly musical must now claim our attention, beginning with the organs. It is quite certain that Ripon possessed an organ in the year 1399, if not earlier; the end of the 14th century may, however, be considered sufficiently ancient as a starting point. An account paid in 1399 for materials used in repairing the organ contains the following items: the leather of two horses' skins for two pairs of new bellows for the organ, 2*s.* 8*d.*; two calves' skins and three sheep skins for the same, 1*s.* 6*d.*; half a thousand small nails for the same, 8*d.*; packthread, 3*d.*; and for one man working on the aforesaid organs, by agreement, 3*s.* 4*d.*; drink given to said man, 2*d.*'! In 1453 the sum of 20*s.* was paid to 'Will, Organmaker, for mending the organs, with the bellows of the same. Also 4*s.* 2*d.* paid to Robert Wright for work upon the "purpetyle" [choir screen] of the said organ; and to William Wright working on the same six days, 2*s.* 6*d.* Also 6*d.* paid to Richard Carver for "gropyng mensal" [almost certainly the keyboard of the organ] to the same "purpetyle." Also 2*s.* 4*d.* for sawing timber for the said work, and 3*s.* paid for ten planks purchased for the same. Summa, 32*s.* 7*d.*'

FINIAL IN FRONT OF THE BISHOP'S THRONE.
(*Photograph by the Rev. E. H. Swann.*)

In 1531 James Demssey received the sum of £4 8*s.* 4*d.* 'for making the organ.' A Chapter minute of February 4, 1677, reads:

> Agreed by the reverend the Deane and Chapter to give unto Mr. Willm. Preston, organ maker, the sume of tenne pounds for making the organ in the sd. Collegiate Church,

THE NAVE, LOOKING EAST.
(*Photograph by Mr. G. Parker, Ripon.*)

to have five stops such as shall be approved by Mr. Brownhill or Mr. Sorrell to be good and sufficient and to uphold, maintain and keep the same organ in good and sufficient condition for the space of three years next after it shall be approved as above allowing the said Mr. Preston five shillings for each time he shall be sent for by the said Deane and Chapter.

The William Preston above referred to was doubtless Preston, of York; and Mr. Sorrell, at that time organist, appears in a Chapter minute two years later—May 31, 1679—thus:

Ordered that Mr. Sorrell have five shillings out of ye fabrick p. ann. for wire and his paines in repairing ye organ, and that Mr. Deane pay him soe much for ye last yeare & charge it in his next audit's accounts.

In 1695 the erection of a new organ was under consideration, a Chapter minute of May 25 in that year reading:

Ordered and agreed that towards the purchasing of a new organ for this church the Deane shall contribute tenne pounds and each Prebendary five pounds and that it shall be left to ye Sub-deane to give what he shall thinke fitting to the same.

Was this the organ said to have been built in 1696 by Gerard Smith? Walbran says of this instrument: 'It was accounted one of the sweetest-toned in the kingdom. The diapasons of the Great organ were of rich, full, inimitable melody; but there was no swell, and only eighteen stops.' Another Chapter minute (May 29, 1708) must be quoted as showing that Ripon's organist early in the 18th century was something of an organ builder:

Whereas the organ of this church hath been much damaged occasioned by the fall of the Trumpett stop amongst the other small pipes, which hath been repaired by Mr. Thomas Preston, the organist, for which the Chapter is well satisfyed that he deserves the sume of Tenne pounds which sume is therefore ordered to be paid to him as followeth, viz., five pounds part thereof at Martainemasse next, and five pounds the remainder so soone as the same can be spaired out of the fabrick money.

One of the Dallams appeared on the scene in 1719, and in 1789 Donaldson, of York, added one stop to the existing instrument 'at the expence of Dr. Edmund Ayrton, of the King's Chapel Royal.' Dr. Ayrton, by the way, was a native of Ripon. A new organ was built, or the old one remodelled, by Booth, of Leeds, in 1833, or in 1834, of which no particulars are available.

In 1878 the present beautiful instrument, in a case designed by Sir Gilbert Scott—very poor in comparison with the magnificent cases of some old cathedral organs—was erected by Messrs. T. C. Lewis & Co., to the following specification:

GREAT ORGAN (13 stops).

	Feet.		Feet.
Bourdon	16	Super octave	2
Open diapason (No. 1)	8	Octave quint	2⅔
Open diapason (No. 2)	8	Mixture (4 ranks).	
Stopped diapason	8	Contra trumpet	16
Höhl flute	8	Trumpet	8
Principal	4	Clarion	4
Octave	4		

SWELL ORGAN (14 stops).

Bourdon	16	Flautina	2
Geigen principal	8	Mixture (3 ranks).	
Gamba	8	Contra fagotto	16
Voix célestes	8	Trumpet	8
Röhr flute (old)	8	Oboe	8
Geigen principal	4	Clarion	4
Röhr flute (old)	4	Tremulant.	
Harmonic flute	4		

CHOIR ORGAN (10 stops).

Lieblich gedeckt	16	Vox angelica	8
Lieblich gedeckt	8	Lieblich gedeckt	4
Flauto traverso	8	Dulcet	4
Viol di Gamba	8	Lieblich gedeckt	2
Dolce	8	Clarinet	8

SOLO ORGAN (*Prepared for*).

Clarabella	8	Cor Anglais	16
String gamba	8	Tuba mirabilis	8
Concert flute	4	Orchestral oboe	8

PEDAL ORGAN (7 stops).

Sub-bass	32	Bass flute	8
Sub-bass	16	Violoncello	8
Open diapason	16	Trombone	16
Violone	16		

COUPLERS (8).

Great to Pedal.	Swell to Great.
Swell to Pedal.	Swell to Choir.
Choir to Pedal.	Solo to Great.
Solo to Pedal.	Swell octave.

ACCESSORIES.

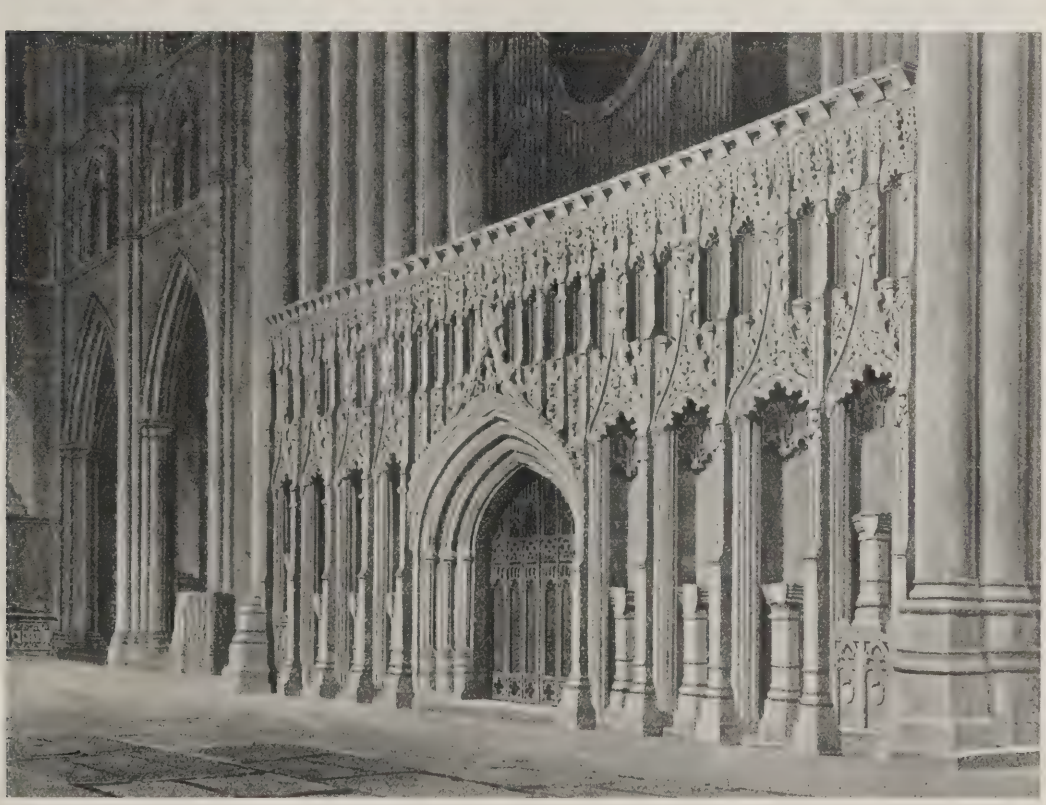
Four pneumatic combination pistons to Great and Pedal.
Four ,, ,, ,, ,, Swell.
Three ,, ,, ,, ,, Choir.
Four composition pedals to Great and Pedal.
One pneumatic pedal Swell to Great (on and off).
One ,, ,, Great to Pedal (on and off).

Tubular pneumatic action to manuals and drawstops was added by Messrs. Hill & Son in 1902, and electro-pneumatic action to the pedal organ by Messrs. Harrison & Harrison in 1907. Three Speight hydraulic engines, situated in a chamber under the groining of the south choir aisle, supply the wind pressures.

The whole of the manual work is placed on the rood screen. The Pedal organ is divided, and situated in the second bay of the choir, immediately behind the stalls. The console, facing north, is on the south side of the screen, and enables the organist to command both nave and choir services. The engines are so noisy in their working that devotional fervour would be greatly enhanced if the blowing apparatus could be removed to the crypt.

A curiosity exists at Ripon in the form of a well-carved hand which projects from the front of the rounded organ-gallery on the east side of the instrument. This hand, which can be mechanically moved up and down by the foot of the organist, served the purpose of a time-beater for the choir below. It is probably a relic, and a very interesting one, of the 17th century.

The choir of Ripon Minster consists of twelve choristers, six practising boys, six lay-clerks, and four supernumeraries. Of the choristers four are boarders, the remainder being town boys, all of whom receive their education at Jepson's school. As at Salisbury, they wear frills round their necks. The walls of their song-school are



THE ROOD SCREEN, SHOWING THE 17TH CENTURY ORGAN-CASE.

(*Photographed specially for this article by the Precentor, the Rev. E. H. Swann, from an original water-colour drawing, by J. C. Buckler, in the possession of Mr. E. W. Winser, Dean's Verger.*)

hung with the portraits of cathedral organists and composers which have appeared as supplements to The Musical Times. In regard to old-time choristers the accounts of the year 1546-7 record the following payments: 'the vj chorestaries for ther yerlie stipende, lx*s.* viii*d.*,' and the sum of 'lij*s.* vj*d.* to the said vj chorestaries for ther lyvereys.' That the Dean and Chapter in olden times encouraged their choristers is evidenced by

THE STALL WORK.

(Photographed specially for this article by the Precentor, the Rev. E. H. Swann.)

the following Chapter minute, dated May 29, 1708: 'Ordered that for ye better-encouragement of Thomas Benson to continue his diligence as a chorister of this Church, he shall have twenty shillings paid unto him by Mr. Deane, who is to have ye same allowed in ye next accounts.' To return to the present choristers, it is the just due of Mr. Moody's careful training to say that the Ripon boys sing remarkably well, their naturalness of voice-production and clear articulation being commendable features.

The Chapter records, under date of May 25, 1637, contain such interesting rules of conduct for the choir and organist that no apology is needed for reproducing them here.

Orders for the Vicars and Organist.

1. That ye Sub-Chantor and ye organist do agree abt the Services and ye Anthems to be sung (after Evening prayer for the next morning. And after Morning prayer for ye Evening) that ye irriverent and indecent running to and fro of ye Boys in Service time may be prevented. And if the Service or Anthem appointed cannot be sung by reason of the absence of any of the Singing men, let it be omitted for that time, but let him that is Absent be mulcted for every such default Fower pence unless he give to ye Residentiary a just and nessary cause of his absence.

2. That ye Sub-Chantor do duly note ye absence of the Singing man, and certify them to ye Residentiary, that their Mulcts may be taken, and desposed of acording to ye Statute.

3. That ye Vicars do diligently Catechize ye youth of ye Town, half an hour before Evening prayer every Sunday.

4. That ye Vicars and singing men do carry thems.lvs reverently in Service time attending to ye preacher, not leaning upon their Elbows, and sleeping upon pain of such mulcts, as ye Residentiary in his Discretion shall impose upon them.

5. That every of ye Vicars and Singing men do keep in good repair both their Desks for their Books and their Cubboards, for their Surplices with Locks, Keys and Bands; otherwise if ye Residentiary cause them to be repaired or amended let ye charge be deducted out of their wages.

6. That every Singing man keep his Book in his own Desk, and turn it himself.

7. If by default or negligence of any of ye singing men his Book or any part of it be soiled or spoiled let him prick it anew hims.lf or let ye Residentiary cause it to be done by another, and pay for it out of Wages.

Order for ye Choristers.

1. That they be all present at Morning and Eveneng prayer unless any of ym have leave of Absence given him by ye Residentiary.

2. That they carry thems.lvs reverently in Service & Sermon time. Kneeling upon their Knees in time of prayer's, not leaning upon their Elbows, Standing up at ye Creed, Gospel, and Gloria Patri, Bowing at ye name of Jesus; Attending to ye Preacher not jangling one with another. If any of those things beeng faulty, and oftentimes admonished and corrected by their Master, they do not reform themselves, let any them so faulty be removed from their places, and others put in.

3. That they keep in good repair with locks and keys and Bands both their Desks for their books, and their Cub-boards for their Supercloths; which if they neglect to do let ye Residentiary cause y mto be amended, and d.duct ye costs out of the wages.

4. That no other boys b.-suffered to crowde into the Choristers Seats, or if any do, that ye Verger do forthwith-remove y but if there be any Boys, which hav.-learned to Sing, and may after come to be chosn choristers, they may be suffered to Stand at ye End of ye seat, and to look on ye Books, but not to sing, unless their master who teacheth them, do certify that they are fit to sing.

In the long ago the Chapter records tell tales of alcoholic excess on the part of the lay-clerks, or song-men. One Umpleby, after many admonishings, was found to be 'ancient' or 'unserviceable' (!), whereupon it was decided to reduce his stipend of £8 to £6, and in future to excuse his absence, the remaining £2 to be 'allowed a deputy.'

Although the first mention of 'organs' at Ripon is of the year 1399, it is not until 1447 that the name of an organist is recorded. In that year Thomas Litster received the 'annual fee' of ten shillings for 'playing on the organs.' In 1478 Laurence Lancaster was paid a similar stipend, but only 3*s.* 6*d.* of that amount was for 'playing on the organs,' the balance (6*s.* 6*d.*) was 'for singing mass in the chapel of St. Mary within Ripon.' The payments of 1546 include 'a rent of 13*s.* 4*d.* payd yerlie to the organ player, comynge furthe of the canon of the saide church.'

Coming to the 17th century we find the following names of organists: Wanlass (or Wanless), Wilson—a singing-man appointed to replace Mr. Wanlass because he had become deaf—William Sorrell (already referred to), one Shaw, and John Hawkins. Two Thomas Prestons, father and son, were the chief musicians between 1690 and 1748. The elder Preston is buried in the south transept. Two entries from the Chapter books relating to him deserve quotation:

May 7, 1697.

Forasmuch as Mr Preston, Organist of thys church, haveing produced a note [account for payment] of Eight song books by him Prickt for ye Quire and one for ye Organ, which amounteth to ye summe of Twelve Pounds, and is content to be paid att three payments, to witt, one third part thereof att thys Chapter, another third part thereof att ye Grand Chapter to be held in or about ye month of May, 1698.

May 25, 1700.

That 40s be Paid to Mr. Preston ye Organist for writing several anthems in ye Song booke of thys Church, as a gratuity for his pains therein.

We now come to three members of the well-known Ayrton family, William, William Francis Morrall, and Thomas, who, apparently in succession, held office from 1748 to 1822. The first of these Ayrtons—like his brother Edmund of the Chapel Royal, already mentioned—was the son of Edward Ayrton, a barber chirurgeon and Mayor of Ripon, 1760-1. William Ayrton and his son Thomas are both buried under the great east window.

During forty-four years, from 1829 to 1873, the organistship was held by George Bates (died 1881), to whose memory a brass, on which is engraved his *Veni Creator*, is placed in the north aisle of the nave of the cathedral. To Mr. Bates succeeded the late Dr. E. J. Crow, who held the post for twenty-nine years, from 1873 to 1902.

THE CHOIR, LOOKING WEST.
(*Photograph by Mr. G. Parker, Ripon.*)

Mr. Charles Harry Moody, the present organist and master of the choristers, was born at Dennis Park, Stourbridge, on March 22, 1874. A pupil first of the late Mr. G. W. Bates, organist of Stourbridge Parish Church, he was afterwards articled to Mr. T. Westlake Morgan, late organist of Bangor Cathedral. From Sir John Stainer he received many valuable hints, especially in the important matter of accompanying the choral service, and Sir John, up to the time of his death, took the greatest interest in the career of his young friend.

After gaining rich experience as deputy organist of Worcester Cathedral, organist of St. Michael's College, Tenbury, and (in 1894) acting-organist of Wells Cathedral, Mr. Moody, at the age of

MR. C. H. MOODY.

ORGANIST AND MASTER OF THE CHORISTERS OF RIPON CATHEDRAL.

(*Photograph by Mr. J. H. Bayley, Ripon.*)

twenty-one, became organist of Wigan Parish Church in December, 1895, and was appointed conductor of the Wigan and District Choral Society. In 1899 he was appointed organist of Holy Trinity Church, Coventry, and in January, 1902, on the resignation of Dr. Crow, to Ripon Minster. Mr. Moody is Lecturer in Music at the Ripon and Wakefield Diocesan Training College. He conducts the Ripon Choral Society, and also the Festival Choir, the latter sustaining the monthly oratorio services held in the cathedral. He established annual cathedral performances of Brahms's 'Requiem' and Bach's 'St. Matthew' Passion, and his organ recitals are much appreciated. As a composer his principal contribution to Church music is a festival Magnificat in A, sung at the Triennial Festival of North-Eastern Cathedral Choirs in York Minster on July 4, 1902. He has also written several songs, and he contributed incidental music, for chorus and orchestra, for the Ripon Pageant of 1906.

Mr. Moody is a keen antiquary. He has been prominently identified with the flourishing local branch of the British Empire Shakspeare Society since its formation five years ago, and he holds a commission in what till recently was the 1st Volunteer Battalion, Prince of Wales's West Yorkshire Regiment, now merged into the Territorial Army.

For kind help in the preparation of this article the writer desires to express his thanks to the Rev. E. H. Swann, M.A., Precentor, for the use of his excellent photographs; to Mr. E. W. Winser, the Dean's Verger; and to Mr. C. H. Moody, organist and master of the choristers; also to Mr. G. Parker, author of 'Historic Ripon,' a useful guide to the city and cathedral, for the use of his photographs; and to Messrs. George Bell & Sons for the illustration on page 294.

Dotted Crotchet.

GEORGE P. BRIDGETOWER AND THE KREUTZER SONATA.

An element of mystery, and more than an element of interest, surrounds the career of the mulatto violinist so intimately associated with Beethoven's Kreutzer Sonata. Let us endeavour to tell this curious life-story, linking up the various incidents with information hitherto unknown.

George Polgreen Bridgetower is said to have been born at Biala, in Poland. The year of his birth may be approximately given as 1779. An official document of identity, dated 'London, 18 July, 1817,' and signed 'Hugh Hammersley,' a member of the banking firm of that name, reads:

> I hereby declare that I have known Mr. G. P. Bridgetower for a number of years as the son of Mr. John Frederick Bridgetower & Maria his wife, & I never heard of their having any other children.

As we shall presently see, Bridgetower Senr. was known in England as 'The African Prince,' a designation which hardly accords with his Christian names. And then may not 'Bridgetower' have been an assumed patronymic? Thayer, in his 'Beethoven's Leben' (vol. ii., p. 385) raises this question, and adds 'Whether Bridgetower found his way to Biala and married a German or Polish lady, is all a mystery.' On the other hand it is stated (*Musical World*, December 4, 1858, p. 771, *note*) that he was 'supposed by his friends to be the son of an Indian princess,' while the 'Dictionary of Musicians' (1825) states that he 'is said to be a descendant of an Indian prince'! One thing is certain, from whichever parent he obtained his dark-hued visage, he was a mulatto.

Master Bridgetower studied under Barthélemon Giornovichi, Thomas Attwood, and — Haydn! Where he passed the earliest years of his childhood is unknown, but, assuming the correctness of the statement (to be presently given) that he was a pupil of Haydn, he must have been in the neighbourhood of Vienna before he had completed his tenth year.

Bridgetower did not make his first public appearance in London, as has been stated, but in Paris, at the Concert Spirituel of April 13, 1789. In a transcript of what appears to be the announcement of that music-making, he is thus described :

Instruments :

Mr. Georges Bridgetower - - - *Violon.*
(Début de Mr. Georges Bridgetower, né aux colonies anglaises, âgé de 9 ans.

Mr. Perret - . - - - - - *Basson.*
(The singers were M. Laïs, Mdme. Todi, Mlle. Maillard, and Mlle. Lillette.)

That invaluable French periodical publication, *Le Mercure de France*, thus records the début of the 'English colonial' in these words :

Un début curieux, & qui a infiniment intéresse, c'est celui de M. Bridge-Tower, jeune Nègre des Colonies, qui a joué plusieurs concertos de violon avec une netteté, une facilité, une exécution & même une sensibilité, qu'il est bien rare de rencontrer dans un âge si tendre (il n'a pas dix ans). Son talent, aussi vrai que précose, est une des meilleures réponses que l'on puisse faire aux Philosophes qui veulent priver ceux de sa Nation & de sa couleur, de la faculté de se distinguer dans les Arts.

In the following month—May 27, 1789—there was announced a 'Concert à la Salle du Panthéon à Paris, donné au bénéfice du jeune G. Bridgetower.'

The young gentleman then crossed the Channel, and, on the authority of his father, we next hear of him at Windsor Castle, playing before King George III. and his Court. Bath, then the fashionable rendezvous of 'The Quality,' is where we can next trace the child fiddler and his paternal relative. In the *Morning Post* of November 25, 1789, under 'Bath,' we gain the following curious information : 'Amongst those added to the Sunday promenade [*i.e.*, along the South Parade] were the African Prince in the Turkish attire. The son of this African Prince has been celebrated as a very accomplished musician.' Why that dusky African should don 'Turkish attire' as his 'Sunday best' is not quite obvious, unless he wanted to make an advertisement impression in favour of his violinist son. Another extract from the *Morning Post* of December 8, 1789, may also be given :

Bath.

The young African Prince, whose musical talents have been so much celebrated, had a more crowded and splendid concert on Saturday morning than has ever been known in this place. There were upwards of five hundred and fifty persons present, and they were gratified by such skill on the violin as created general astonishment, as well as pleasure. Rauzzini was enraptured, and declared that he had never heard such execution before, even from his friend La Motte, who was, he thought, much inferior to this wonderful boy. The father was in the gallery, and so affected by the applause bestowed on his son, that tears of pleasure and gratitude flowed in profusion. The profits were estimated at two hundred guineas, many persons having given five guineas for each ticket.

The Bath newspapers of the day furnish us with some interesting information concerning the English début of Master Bridgetower. His first concert is announced thus in the *Bath Chronicle* of December 3, 1789 :

At the New Assembly Rooms.

For the Benefit of

Master George Augustus Frederick Bridgtower, a youth of Ten Years old, Pupil of the celebrated Haydn.

On Saturday morning next, the 5th of December, will be a Grand Concert of Vocal and Instrumental Musick ; when Master Bridgtower will develope his talents on the Violin.

Act I. Overture. Haydn.—Song, Miss Cantelo.—Quartetto, Pleyel.—Song, Mr. Harrison.—Concerto Violin, Master Bridgtower, Viotti.

Act II. Concerto Piano Forte, Mrs. Miles (late Miss Guest). Song, Mr. Harrison.—Concerto Violin, Master Bridgtower, Giornowich.—Song, Miss Cantelo.—Full Piece.

To begin precisely at Twelve o'Clock.

Tickets 5*s.* each, to be had at the New Assembly-Rooms, Pump Room, Lintern's Musick Shop, at the Libraries, and of Mr. Bridgtower, at Mr. Phillips's, No. 10, Duke Street.

It will be observed that the boy's christian names as above given are the same as those of the then Prince of Wales, afterwards King George IV. Whether this was part of an advertising trick, or for some other reason, the use, on this début occasion, of that royal combination of names is somewhat of a mystery. The concert was noticed in the following terms :

The amateurs of music in this city received on Saturday last at the New Rooms the highest treat imaginable from the exquisite performance of Master Bridgtower, whose taste and execution on the violin is equal, perhaps superior, to the best professor of the present or any former day. The Concert Room, Recesses and Gallery were thronged with the very best of company, and scores went away without being able to procure a hearing. Those who had that happiness were enraptured with the astonishing abilities of this wonderful child—for he is but ten years old. He is a mulatto, the grandson (*sic*), it is said, of an African Prince. The greatest attention and respect was paid by the nobility and gentry present to his elegant Father, who is one of the most accomplished men in Europe, conversing with fluency and charming address in its several languages.

A correspondent observes, that he hopes whilst every attention is paid to the extraordinary merits of the above phenomenon, it will not be forgotten that he was invited to this city by Rauzzini, whose attention to the public entertainment on every occasion and whose real goodness and disinterestedness of heart should meet with an encouragement equal to his deserts.—*The Bath Journal*, Monday, December 7, 1789.

In the same issue appeared the following 'vote of thanks' from the pen of the 'African Prince' :

To the Nobility, and Gentry, Visitors, and Residents of that wonderful city—Bath !

Mr. Bridgtower would wish to express his feelings with that Gratitude which is due to Generous and Noble-minded Britons.

The peculiar distinction with which his son and himself have been honoured on this blessed Island—the AZYLE of the unfortunate, and which the poor wandering Strangers from the neighbourhood of the Tropic, have experienced with the purest and sincerest delight.

The Talents of his Son have now been honoured with the gracious approbation of the first Nobility and Gentry of this Kingdom, being his first Performance in Public in Great Britain—excepting before their Majesties at Windsor, and to their Royal Highnesses the Prince of Wales, and the Duke of Cumberland. Let Thanks flowing from a heart full of infinite acknowledgments be acceptable to the Ladies, Noblemen, and gentlemen who have so warmly interested themselves in his Favour! His Son, whose little heart is as sensibly touched with the applause his Talents have produced and the liberal encouragement they have received, unites with MR. BRIDGTOWER in this Testimony of Gratitude. Whilst they exist the City of BATH shall be foremost remembered in their Prayers and Praises.

Duke St., No. 10, *Saturday Evening*, *Dec. 5.*

In addition to the above concerts, Bridgetower played 'A concerto on the violin between the 2d. and 3d. Acts' of a performance of the 'Messiah' given (at Bath) on Christmas Eve, 1789, for the benefit of Rauzzini. In the meantime the boy had given a concert at Bristol (December 18, 1789) when, according to *Felix Farley's Journal*, 'he led the band with the coolness and spirit of a Cramer to the astonishment and delight of all present.' He gave a second concert at Bristol on New Year's Day, 1790, which caused some unpleasantness in regard to procedure, the account being too long and involved to be given here.

Having conquered Bath, Master Bridgetower laid siege to London. He made his first appearance in the metropolis at one of the Lenten Oratorio performances, Drury Lane Theatre, February 19, 1790, when he played a solo between parts 1 and 2 of the 'Messiah.' In referring to the Lenten performances of that year, W. T. Parke, the gossiping oboeist, says, in his 'Musical Memoirs': 'Concertos were performed on the oboe by me, and on the violin, for the first time, by Master Bridgtower, son of an African prince, who was attended by his father, habited in the costume of his country [!] The youth displayed considerable ability, and was much applauded.' The following criticisms on the boy's London début appeared in two newspapers of the day:

Sufficient as the *Messiah* would have been for an high treat, the Managers had provided an additional dish in a Concerto on the Violin by Master Bridgetower son to the African Prince, a youth, as he appeared, not fourteen, but apparently a complete master of the violin; we say, apparently, as it would be arrogantly presumptuous in us to decide on musical abilities.—He gave the utmost satisfaction in his performance, and we imagine the more he is known, he will be more admired.—(*Public Advertiser*, February 20, 1790)

Master Bridgetower, son to the African Prince, who has lately figured away so much at Bath on the violin, performed a Concerto with great taste and execution; his father dwelt on every note with rapture, and seemed highly gratified by the reiterated plaudits so warmly bestowed on the young Prince.—(*London Chronicle*, February 20, 1790.)

Later in the season he joined Clement, another violinist prodigy, in giving a concert, under the patronage of the Prince of Wales, at the Hanover Square Rooms on June 2. The Abbé Vogler, who was present on that occasion, records that the united ages of the performers in the string quartet were under forty years, the first violin player (Clement) being only eight and a-half and the second violinist, 'Bridgetower from Africa,' ten years old.

At the Handel Commemoration of 1791, held in Westminster Abbey, Bridgetower and Hummel sat on each side of Joah Bates at the organ, when these two boys, clad in scarlet coats, pulled out the stops for him. In the same year we find him among the violinists at the Haydn-Salomon concerts. He appeared at several of the Lenten Oratorios, given at the King's Theatre, in 1792, and on May 28 he played a concerto by Viotti at Barthélemon's concert, the announcements stating that 'Dr. Haydn will preside at the Piano Forte.'

In the following year the boy was engaged to play at a lecture given by Charles Clagget, which is best described from a little book entitled:

'A DISCOURSE ON MUSIC' to be delivered at Mr. Clagget's Attic Concert at the King's Arms, Cornhill, October 31, 1793. On this Evening, various Pieces will be performed, and Songs accompanied on Clagget's Aiuton; or Ever-tuned Organ; an instrument without Pipes, Strings, Glasses, or Bells, which will never require to be Retuned in any Climate. Many pieces will also be performed on HIS PERFECT PIANO FORTE; And it will then be proved, they admit of regular Modulation through Twenty-nine Keys, every one of which are as harmonious as any of the few Keys we have to boast on common Keyed Instruments.

To be had at the King's Arms, Cornhill; and at the Musical Museum, Greek-street, Soho.

Price One Shilling.

In this publication Clagget describes himself as:

Harmonizer of Musical Instruments, Inventor of the Aiuton, or ever tuned Organ, and of the ever tuned Piano Forte, without Strings, of the Royal Teleochordon Stop, for Harpsichords, & Grand Piano Forte, also of the Cromatic Trumpet & French Horn. Constructed to be performed upon the keys in use Major & Minor Without Crooks, or undergoing any Change whatever.

Clagget's 'Night's Entertainment' included a Haydn Quartet, played by 'Master Bridgetower, Atwood Jun., and others,' in addition to the 'Eleventh solo of Corelli on the violin,' played by Master Bridgetower, and accompanied on the Royal Teleochordon. Concerning the latter piece Clagget's little book says:

The eleventh Solo of Corelli, which Master Bridgetower will now perform on the Violin, is composed in E major. It will be accompanied in regular thorough bass on the Teleochordon. Upon common keyed instruments the thorough bass could not be played to *more than six* bars, although the Solo consists of near five folio pages, nor can they accompany *one bar of the first Adagio.* This is the true state of our Keyed instruments, and nothing is more easy than to prove that their imperfections are much more numerous than we have this night stated them to be.

Bridgetower seems to have settled down in London more or less as an orchestral player, as in 'A Musical Directory for the year 1794' (a scarce book) we find his name appears thus:

Bridgetower, George, *Violin*, Ora DL, Abb.—No. 20, *Eaton-Street, Pimlico.*

the abbreviations standing for 'Oratorios Drury Lane' and 'Abbey Westminster, Grand Performances in.' He was one of the first violinists of the Prince of Wales's private band who divided their time between the Prince's residences in London (Carlton House) and Brighton (the Pavilion).

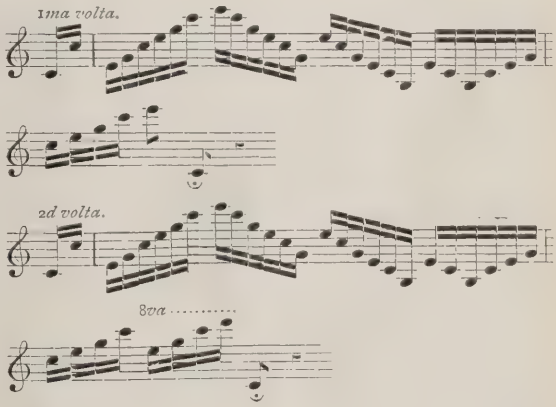
From letters addressed to him there can be no question that in his prime Bridgetower occupied a good position in London musical circles. That he was on intimate terms with some of the leading musicians of the time is proved by his being addressed as 'My dear George' by Viotti (who held him in the highest esteem), François Cramer, Thomas Attwood and Dr. Charles Hague, Professor of Music at Cambridge University, at whose concerts the mulatto violinist often played. The letters addressed to him by Samuel Wesley and printed in the April issue of The Musical Times (p. 236) show that he was on friendly terms with that distinguished Bach-loving musician; moreover, it is interesting to find that Bridgetower's name is in the list of subscribers to the first English edition, that of Wesley and Horn, of Bach's 'Das wohltemperirte Clavier,' published between the years 1810 and 1813. And has not Wesley left the following appreciation of his friend?

George Bridgetower, whom they used to denominate the African Prince, is justly to be ranked with the very first masters of the violin. He practised much with the celebrated Viotti, and imbibed largely of his bold and spirited style of execution. It was a rich treat for a lover of the instrument to hear him perform the matchless and immortal solos of Sebastian Bach, all of which he perfectly retained in memory and executed with the utmost precision, and without a single error. Indeed, whatever the composition, or whoever the author whose music he undertook to perform, he treated in so perfect and masterly a manner as to yield entire and universal delight and satisfaction to every auditor.—(British Museum, *Add. MS.* 27,593, *f.* 109.)

In 1802 Bridgetower obtained leave of absence from the Prince of Wales (afterwards King George IV.) to visit his mother, then residing at Dresden—where he gave concerts on July 24, 1802, and March, 1803—and to take the baths at Teplitz and Carlsbad. His connection with the English Court enabled him to obtain valuable letters of introduction to influential persons abroad, so much so, that at Vienna he had a most brilliant reception among the highest musical circles in the Austrian capital.

From Dresden he made his way to Vienna, where he not only enjoyed the friendship of Beethoven, but he induced the master to compose something for his concert. With what result?—the Sonata for pianoforte and violin in A (Op. 47), known the world over as the 'Kreutzer Sonata.' The concert took place in the Augarten, Vienna, at eight o'clock in the morning of probably May 24, 1803 (the exact day cannot be determined). As the time drew near for the concert, Bridgetower became anxious about the new work, the composition of which Beethoven had put off until the eleventh hour. Ferdinand Ries tells us that Beethoven called upon him at half-past four on the morning preceding the concert, and asked him to copy out with all speed the violin part of the first *Allegro* (his regular copyist being otherwise engaged) of which the pianoforte part was only sketched. The lovely variations were literally finished at the last moment, and Bridgetower had to play his violin part as best he could from the more or less illegible manuscript of the composer. The last movement was ready in good time, as it originally formed the *finale* of the Sonata in the same key (Op. 30), dedicated to Alexander I., Emperor of Russia.

Bridgetower recorded on his copy of the Sonata a very interesting incident in connection with the first performance of this magnificent work. In Thayer's 'Beethoven's Leben' it is given in a German form, but through the kindness of Mr. H. E. Krehbiel, of New York, the English editor of the new edition of Thayer's book, we are enabled to give the note exactly in Bridgetower's own words. He says:

'When I accompanied him [Beethoven] in this Sonata-concertante at Wien at the repetition of the first part of the *Presto*, I imitated the flight at the 18th bar of the pianoforte part of this movement thus:

'He jumped up, embraced me, saying, "Noch einmal, mein lieber Bursch" ["Once more, my dear fellow"]. Then he held the open pedal during this flight, the chord of 6 as at the ninth bar.

'Beethoven's expression in the *Andante* [variations] was so chaste, which always characterized the performance of all his *slow movements*, that it was unanimously hailed to be repeated twice.

'George Polgreen Bridgetower.'

An interesting and important light upon the dedication of the Sonata is to be found in the *Musical World* of December 4, 1858. In a

letter written to the editor by J. W. Thirlwall, a well-known violinist of that time, he says :

In respect to the Kreutzer Sonata, Bridgetower told me, that when it was written, Beethoven and he were constant companions, and on the first copy was a dedication to his friend Bridgetower; but, ere it was published, they had some silly quarrel about a girl, and in consequence Beethoven scratched out the name of Bridgetower and inserted that of Kreutzer—a man whom he had never seen.

In confirmation of the statement that the composer and the mulatto violinist were friends, there are two short letters from Beethoven to Bridgetower couched in the most genial terms, in addition to the letter which we give in facsimile as one of the extra supplements to the present issue. The following is an English translation of a letter of introduction in which it will be observed Beethoven spells his friend's name 'Brischdower'!

To Monsieur Baron Alexandre de Wezlar.

At home, March 18th.

Though we have never spoken, I take the liberty of recommending to you the bearer of this note, Mr. Brischdower, a very skilful virtuoso and master of his instrument. He plays his Concertos and Quartets excellently, and I much wish that you would procure him some acquaintances. With Lobkowitz, Fries, and all other distinguished amateurs, he has become acquainted with advantage.

I think it would not be a bad plan were you to take him one evening to Theresa Schönfeld, where, I know many friends are in the habit of going, or to receive him yourself.

I know that you yourself will thank me for having procured you this acquaintance. Good bye, Herr Baron.

Yours obediently,

BEETHOVEN.

In his application to the Vienna police for permission to give his concert, Bridgetower signed his name 'August Bridgetower.' Those who purchased tickets included the British Ambassador (50), Prince Esterhazy (10), Prince Lobkowitz (20), Count Rasomousky (5), Princess Liechtenstein, and others; some of these names will be recognised as among those in Beethoven's aristocratic circle, the total amount realized by the sale of tickets being 1,140 florins. Czerny appears to have been present, as he records that 'Bridgetower played so very extravagantly as to cause laughter,' but as the composer of the pianoforte studies was then a boy of only twelve years of age, his judgment should not be taken too seriously.

Bridgetower returned to London *viâ* Dresden, his passport (dated July 27, 1803) from the latter place describing him as 'a musician, a native of Biala (Poland), aged twenty-four years, medium height, clean shaven, swarthy complexion, dark brown hair, brown eyes, and straight, rather broad nose.' On May 23, 1805, he gave a concert in London, which was announced thus in the *Morning Chronicle* of that day :

NEW ROOMS, HANOVER SQUARE.

Under the patronage of his Royal Highness the Prince of Wales.

MR. BRIDGTOWER begs leave to inform the Nobility, Gentry and his Friends, that his Concert will take place this evening. Mrs. Billington and Mr. J. Cramer have kindly offered to play the same Duett as at Messrs. Cramer's concert on Monday last.

Act I. Overture, Zauberflöte—Mozart; Song, Sig. Morelli—Cimarosa; Concerto, Violoncello, Mr. F. Bridgtower—Romberg; Song, Sig. Viganoni—Paer; Sestetto for Violin, Tenor, Violoncello, Clarinett, Horn, Bassoon, and Double Bass by Messrs. Bridgtower, Shield, F. Bridgtower, Kramer, Rehn, Malsh, and Dragonetti—Beethoven; Song, Mrs. Ashe; Concerto, Violin, Mr. Bridgtower—Bridgtower.

Act. II. New Grand Symphony—Beethoven; Scena, Miss Parke—Guglielmi; New Grand Duet for two Piano Fortes, Mrs. Billington and Mr. Cramer—Cramer; Duet, Miss Parke and Sig. Viganoni; Finale; Piano Forte, Mr. G. Smart.

Tickets, Half-a-Guinea each, to be had of Mr. Bridgtower, 4, Great Ryder Street, St. James's; Birchall's New Bond Street; Monzani, Old Bond Street; Clementi & Co., Cheapside; and Bett's, Royal Exchange.

The violoncellist, 'Mr. F. Bridgtower,' in the above advertisement was doubtless a brother of the subject of this biographical sketch.

For the next few years Bridgetower seems to have lived in London. An important event in his life was the taking of the degree of Bachelor of Music at the University of Cambridge. For this he composed an exercise to words written by F. A. Rawdon, which began :

By faith sublime fair Passiflora steers
Her Pilgrimage along this vale of tears,
The hopes of Heaven alone her thoughts employ,
Christ is her glory, and the Cross her joy.

The exercise was performed, accompanied by a full band, at Great St. Mary's Church, Cambridge, on Commencement Sunday, June 30, 1811, in the presence of the Chancellor of the University, H.R.H. the Duke of Gloucester, then on a visit to Cambridge. *The Times* of July 2, 1811, in a notice of the doings connected with the royal visit, referred to the 'anthem composed by Mr. Bridgtower, the celebrated violinist, as an exercise for his Bachelor's degree in music,' adding 'The composition was elaborate and rich; and highly accredited to the talents of the Graduate. The trio struck us, particularly, by its beauty; but Master Hawes was not equal to his solo parts.'

In the following year he received a letter dated '2, Duchess Street, April 30, 1812,' from Dr. Crotch, which reads :

MY DEAR SIR,—As I find you are frequently in company with the Prince Regent, could you do me the favor to mention my Oratorio to his R.H., or if that is disagreeable to you would you be so kind as to inform me what is the regular way of proceeding in such cases. It is to be repeated May 26th, and the Patronage of H.R.H. would add much eclat to ye business.

I am Dear, Your most sincerely
WM. CROTCH.

The oratorio above referred to is 'Palestine,' produced at the Hanover Square Rooms, April 21, 1812.

Although Bridgetower was not one of the original members or associates of the Philharmonic Society, his name appears in the programme of the fourth concert of the first season (May 3, 1813), as leader

of Beethoven's 'Quintett,' his colleagues being F. Cramer, Moralt, H. Gattie, and Lindley; at the sixth concert (May 31, 1813), he played second violin in a Quartet by Mozart. At that time he was probably an Associate, as he was re-admitted to the Society on November 6, 1819, being then married, for Mr. Watts, the Secretary, wrote to him saying that, 'by a vote of the General Meeting [held April 14, 1819] Mrs. Bridgetower is invited to accompany you as usual to the concerts, &c., until the usual forms can be gone through for your re-admission.' He seems to have had a connection with the Professional Society during 1815, an organization which was a short-lived rival to the Philharmonic Society.

The remaining years of Bridgetower's life were more or less passed in obscurity. So far as is known he appears to have lived abroad from about 1820 to 1843. He was at Rome in 1825 and 1827, evidently moving in aristocratic circles. We find him in London in August, 1843, through a letter addressed to him by Vincent Novello, who signs himself 'your much obliged old pupil and professional admirer'; that Novello studied under Bridgetower is a new biographical fact. John Ella has recorded that he met the mulatto violinist in Vienna in 1845; he was again in London in 1846, and there are letters in the collection of Mr. Edward Speyer which prove that Bridgetower was at St. Cloud, Paris, in 1848.

No biographer has hitherto discovered the date and place of Bridgetower's death, the nearest approach thereto is that 'he is believed to have died in England between 1840 and 1850.' We have, however, been able, through a curious chain of clues, to obtain definite information on this point. Subjoined is a certified copy of the register of his death as obtained from Somerset House:

Certified Copy of an Entry in a REGISTER OF DEATHS, (6 & 7 Wm. IV., cap. 86.) Given at the GENERAL REGISTER OFFICE, SOMERSET HOUSE, LONDON.

REGISTRATION DISTRICT Camberwell

1860. DEATHS in the District of Peckham in the County of Surrey

No.	When and Where Died.	Name and Surname.	Sex.	Age.	Rank or Profession.	Cause of Death.	Signature, Description, and Residence of Informant.	When Registered.	Signature of Registrar.
373	Twenty ninth February 1860 8 Victory Cottages Bedford Street Montpellier Road	George Polegreen Bridgetower	Male	78 years	Gentleman	Synocha 10 days Calculus of long standing Certified	X The mark of Ann Chapman Present at the Death Neptune Cottage Park Street Camberwell	Second March 1860	Chas. Jno. Nicolles Registrar

CERTIFIED to be a true Copy of an Entry in the Certified Copy of a Register of Deaths in the District above mentioned.

Given at the GENERAL REGISTER OFFICE, SOMERSET HOUSE, LONDON, under the Seal of the said Office, the 3rd day of March, 1908.

Seal

It will be observed that the informant of Bridgetower's death was an illiterate woman who could not write; this will doubtless account for the phonetic spelling of his second name. As the mulatto violinist died in a back street at Peckham, it may be assumed that he had 'come down in the world.' In the year 1860, No. 8, Victory Cottages was apparently known as '8, Norfolk Street,' the name of the occupier being entered in the rate-book as 'Bridge,' without any Christian name. Neither the name of Bridge, nor that of Bridgetower, appears in the Post Office Directory (London Suburbs) of 1860, which contains the names of only three residents in Norfolk Street, all of them tradesmen—a grocer, a beer retailer, and a dairyman.

With regard to the discovery of Bridgetower's place of burial, application was successively made to the Superintendents of three cemeteries in South London without success. Then that great walhalla of literary and musical celebrities, Kensal Green Cemetery, was tried, with the result that the remains were found to be interred there in 'Compartment 9, Vault 39, Catacomb B. (No. 15,780).' The coffin bears the following inscription:

George Polegreen Bridgetower Esq.
Died 29th February, 1860.
Aged 78 years.

A few months before his death—on September 10, 1859—Bridgetower made a will in which he bequeathed the whole of his property to a married sister of his late wife, whose maiden name was Drake. The will was proved on July 3, 1860,

by the executor, the testator's friend 'Samuel Appleby, Esq., Solicitor, of 6, Harpur Street, Red Lion Square,' the estate being sworn 'under £1,000.' The will is signed 'G. P. Bridgetower,' but the preamble gives his name as 'George Polgreen Bridgetower, of Peckham,' followed by the words 'being about to go to Paris.' It is more than probable that he inherited some property left by his mother, who died soon after his visit to her in 1803, judging from the following legal notice which appeared in *The Times* of October 23, 1832:

Notice to Heirs and others—All persons who have any claim on or to Property, amounting to about 800 Saxon Dollars, left by the late Mary Ann Bridgtower, who died at Budissen on the 11th of September, 1807, are hereby directed to make known and prove the same by themselves, or their attornies, at the sittings of the magistrates of the said town, on or before the 12th of March, 1833, or they will forfeit all right and title to the said property—Dated at Budissen, in the kingdom of Saxony, 8th August, 1832. By order of the Sitting Magistrates.

As a composer, Bridgetower is unknown to fame. In the new edition of Grove's 'Dictionary of Music and Musicians' (art. Bridgetower, vol. i., p. 402, *note*) it is stated that there are 'some MS. compositions' by him in the British Museum, but this needs correction by substituting the word 'printed' for 'MS.' The chief of these published compositions by Bridgetower is 'Diatonica Armonica for the pianoforte' (1812). This work, 'dedicated to his pupils,' consists of forty-one studies, in scale passages, for the instrument. There is also a ballad entitled 'Henry,' which was 'sung by Miss Feron and humbly dedicated with permission to Her Royal Highness the Princess of Wales,' the said permission having been given in a letter dated 'December 11, 1810.' The song is signed, by the composer, 'G. H. P. Bridgetower,' a form of his name which agrees with that given in the *Gentlemen's Magazine* of 1811 in connection with the Cambridge event above referred to. Here it may be observed that the various spellings of and discrepancies in Bridgetower's name are puzzling in their variety. In the British Museum are two printed books of 'Minuets, &c., for the violin, mandolin, German flute, and harpsichord, composed by an African,' who may be Bridgetower. They are inscribed respectively 'to his Grace Henry, Duke of Buccleuch,' and to the 'Right Honble. John Lord Montagu, of Boughton.' Three of these dance tune compositions are scored for horns, violins, and basses.

The fresh information contained in the foregoing biographical sketch has largely been obtained through the interesting collection of letters addressed to Bridgetower, and other documents relating to him, now in the possession of Mr. Arthur F. Hill, F.S.A., who has generously and unreservedly placed them at the disposal of the present writer. To him special thanks are also due for the loan of the only known portrait of Bridgetower—presented by the mulatto violinist to Dr. Hague, of Cambridge, in the year 1805—with permission to reproduce it, together with the Beethoven letter as two of our extra supplements, both for the first time.

Thanks are also due to the following gentlemen for their kind help: Mr. Thomas Burgess, Superintendent of Kensal Green Cemetery; Mr. J. D. Davis, a well-known musician of Bath, for searching and copying extracts from old Bath newspapers; Mr. H. E. Krehbiel, of New York; Mr. Edward Speyer; and Mr. C. William Tagg, Town Clerk of Camberwell, for searching the old rate-books of that Borough.

F. G. E.

Occasional Notes.

The year's at the spring,
And day's at the morn;
Morning's at seven;
The hill-side's dew-pearled:
The lark's on the wing;
The snail's on the thorn;
God's in His heaven—
All's right with the world!

Robert Browning.

How the heart of Samuel Wesley would have rejoiced had he lived in this year of grace 1908! Why? Because he would have seen the rich fruition of the Bach-seed he sowed, in season and out of season, a century ago. Here, in the present issue of The Musical Times, we have the satisfaction of recording no fewer than *five* performances of the great B minor Mass—in London, at a northern suburb of London, Dublin, Leeds, and Newcastle-on-Tyne. Moreover, the work was given twice on December 16 last—in London, and, for the first time in Scotland, at Edinburgh; also at Oxford and Cambridge during the past term, making a total of nine performances within four months in various parts of the United Kingdom.

It should not be forgotten that Wesley was a very practical propagandist of the works of THE MAN, as he designated his great hero. Nearly a hundred years have run their course since he introduced Bach's vocal music into England. It was at Wesley's 'Musical Morning Party,' given at the Hanover Square Rooms on June 3, 1809, that the motet 'Jesu, meine Freude' ('Jesu, Priceless Treasure') was performed, and that within six years of its first publication in Germany. Why the great B minor Mass had to wait till the year 1876 before it received its complete interpretation in this country is a mystery, and, at the same time, a serious reflection on the Bach lovers who came after Wesley. Now we are atoning for this neglect, and performances are sure to be given in places where the sublime strains have not hitherto been heard. To quote from a letter written by Wesley on December 8, 1808, and addressed to Benjamin Jacob, organist of Surrey Chapel: 'Depend on it there is nothing more necessary to render his divine Strains the Chief delight and solace of all *truly harmonized Souls*, but an assiduous cultivation of them.' Perfectly true!

A peculiar, not to say unprecedented *impasse* has arisen in connection with the Lower Rhenish Festival to be held in Düsseldorf at Whitsuntide. From particulars gathered from the local papers and a letter by Dr. Otto Neitzel, the famous critic of the *Cologne Gazette*, published in the 'Signale für die musikalische Welt,' it would seem that the trouble arose, in the first instance, through the Düsseldorf Town Council interfering with the conductor's hitherto undisputed right to be mainly responsible for the arrangement of the programme and selection of the artists. It appears that the Municipality, which owns the concert hall and maintains the orchestra, shared in the profits that, until 1902, had been made in connection with these historic music-makings. The last festival (in 1905), however, resulted in a deficit of £500, and as the Municipality had to share in this as well as in the previous profits, we cannot blame them for proposing to take steps to prevent a repetition of such a loss; but what of the methods adopted to secure this end?

To begin with, the authorities appointed a commission which, totally unknown to the conductor, Professor Julius Buths, took the first steps towards the arrangement of the programme, &c. Directly Professor Buths became aware of this, he sent in his resignation, which, however, the Municipality prevailed upon him to withdraw, in order to avoid a scandal. Nothwithstanding this seeming show of friendly feeling, the commission went a step further, and soon gave the conductor to understand that he would not be permitted to have any voice whatever in the arranging of the programme and the selection of the artists. No self-respecting conductor, least of all one of Professor Buths's eminence, could be expected to submit to such treatment, and his definite resignation of the office of municipal conductor followed as a matter of course. Our readers will sympathise with him when we state that this resignation means the loss of a substantial pension, to which he would soon have become entitled. That the conductor has the sympathy of his choir and of the musical public was most strikingly shown at the last of his Subscription Concerts, at which he performed, for the first time in a concert room, Peter Cornelius's posthumous opera 'Gunlöd,' as completed and orchestrated by W. von Baussnern. The hall was filled to overflowing, and the conductor received ovations at every available opportunity and was overwhelmed with tokens of esteem in the shape of wreaths, flowers, &c. In order that there should be no mistake about the feelings of the choir with regard to this unfortunate affair, that body of enthusiastic singers resolved *nem. con.* to refuse to participate in the forthcoming festival.

As a capable choir of some 400 singers cannot be 'stamped out of the ground,' it is now questionable whether the festival can take place at all, especially as the first conductor approached with a view to stepping into the breach, Professor Arthur Nikisch, has refused to take the place of Professor Buths. We would fain hope that sympathy with his shabbily treated colleague prompted Professor Nikisch's refusal, and that other conductors of note will also side with an artist who has ever had the highest ideals to guide him in his splendid work, and placed Art above mere money. That his policy of art for art's sake, and his most generous consideration of the claims of living composers to a hearing, were a success, is strikingly shown by the fact that the Society which he has so long and brilliantly directed has now at its disposal a sum of no less than 80,000 marks (£4,000). And because one festival proved to be a financial failure—partly, no doubt, because the programme was somewhat too modern and unconventional — this typically true artist is, by a bourgeois committee, forced to resign! What would Professor Buths's great predecessors, Mendelssohn and Schumann, have thought of such treatment?

The 25th Heft of the 'Mittheilungen der Mozartsgemeinde' contains a set of pieces prepared by Leopold Mozart for his genius son Wolfgang, and presented to the boy when only six years old. The original manuscript of 176 pages contained 126 little pieces arranged in the form of suites. Over only a few of the numbers is the name of the composer given, among them being Carl Philipp Emanuel Bach, Hasse, Telemann, and Gottfried Kirchhoff. The last-named composer, born in the same year as Bach and Handel, studied under Zachau, and became distinguished as a composer of organ music.

An exceptionally interesting Bach Festival will be given at Leipzig on May 16, 17 and 18, in connection with the unveiling of the new Bach monument. The 'Festmotette,' *anglicé* service, in the Thomaskirche, on the afternoon of May 16 will include two organ works, the Passacaglia in C minor and the Fantasia and Fugue in G minor, as well as the motets 'Jesu meine Freude' and 'Singet dem Herrn ein neues Lied.' In the evening the great Magnificat in D and three cantatas, 'O ewiges Feuer, O Ursprung der Liebe,' 'Mein liebster Jesus ist verloren,' and 'Wie schön leuchtet der Morgenstern' form the programme. Church musicians will be particularly interested in the festival service at the Thomaskirche on Sunday morning, May 17, when the liturgy will be given exactly as in Bach's time, besides which the cantata 'Es ist euch gut, dass ich hingehe' will be sung. After the service the unveiling of the monument will take place.

The Gewandhaus will be the scene of the Sunday evening concert, when a programme of chamber music will be performed, including the Suite in B minor, for flute and strings; the Sonata in F minor, for violin and pianoforte; three songs from the music book of Anna Magdalena Bach, the Sonata in B minor, for flute and pianoforte; the chamber cantata 'Weichet nur, betrübte Schatten,' and the Sonata in D minor, for violin. On Monday, May 18, the 'St. Matthew' Passion will be given without curtailment at two concerts, the first part in the afternoon and the second in the evening. The conductors are Herr Karl Straube, organist of the Thomaskirche, and Professor Gustav Schreck, cantor of the same historic fane; the performers being Herr Adolf Hamm, of the Münster, Basle, Herr Gustav Knak, of the Christuskirche, Hamburg, and Herr M. G. Fest, of Leipzig (organists), Professor Universitätsmusikdirektor Max Reger (pianist), Professor Henri Marteau (violinist); Herr Maximilian Schwedler (flautist). The vocalists include Frau Grumbacher de Jong, Fräulein Enna Reichel, Fräulein Maria Philippi, and Herren Ludwig Hess, Arthur van Ewyk and Emil Pinks. The chorus has been formed of the choir of the Thomaskirche, the Bach Choir, and the Leipzig Lehrergesangverein. Professor Max Seiffert, at the pianoforte, will be responsible for the important 'continuo' part both in the Passion and in the church cantatas. The orchestra is the famous Gewandhaus band.

Dr. H. A. Harding, organist of St. Paul's Church and to the Corporation of Bedford, has been presented with an illuminated album, a silver salver, and a purse containing a cheque for £110, in recognition of his services in fostering the art of music in Bedford, and as a token of 'sincere affection, esteem, and regard.' The presentation—which took place in the Council Chamber on April 11—was made by the Mayor of Bedford (Mr. S. L. Kilpin) on behalf of 360 of his fellow townsmen and townswomen. The proceedings were made additionally felicitous in that this just recognition of 'something attempted, something done' synchronised with Dr. and Mrs. Harding's silver wedding-day! Congratulations to Dr. Harding on such a gratifying recognition of the good work he has done for music in the town of his adoption.

A tablet has been placed on the house, No. 4, Charles Street, St. James's, Bristol. The inscription reads:

> Rev. Charles Wesley, M.A.
> Resided here for twenty-two years.
> 1749 to 1771.
> His Hymns are the possession of the
> Christian Church
> Born 1707. Died 1788.

It was in this house, of which we gave a photograph in our issue of February, 1907 (p. 92), that the great hymn-writer's distinguished musical son, Samuel Wesley, was born on February 24, 1766. The tablet was unveiled by Mr. Joseph Storrs Fry on April 14, when Charles Wesley's hymn, 'Jesu, Lover of my soul,' was sung by the assembly in the street.

In its choice of a new Chancellor to succeed the late Duke of Devonshire, the University of Cambridge has honoured itself by electing one of its most eminent *alumni* in the person of Lord Rayleigh. A Senior Wrangler and Smith's Prizeman in 1865, the new Chancellor has greatly distinguished himself as a scientist of world-wide repute, indeed, as President of the Royal Society, he is the first scientist in the kingdom. In this researchful and experimenting connection the acoustics of music have attracted his attention, the outcome being his valuable book on the 'Theory of Sound' (2 vols., 1st edn., 1877-78; 2nd edn., 1896). In the early days of the Musical Association Lord Rayleigh contributed three scientific papers to the Proceedings, their titles and dates being:

On our perception of the direction of a source of sound. (April 3, 1876.)
On the determination of absolute pitch by the common harmonium. (December 2, 1878.)
On the mutual influence of two sounds nearly in unison. (Same date.)

Lord Rayleigh was almost one of the original members of the Musical Association, his name first appearing in the second volume of the 'Proceedings' (1875-76); for the past twenty years he has been a Vice-President of this learned Society.

Mr. F. Corder, treasurer of the 'Manns Memorial Fund,' asks us to state that as the list of subscriptions will shortly close, he will be glad to receive further contributions thereto 'before it is too late.' Donations should be sent to him at 309, Oxford Street, W.

In the notice (on p. 326) of the concerts given by the 'Société de Concerts d'Instruments Anciens,' mention is made of an interesting work by an unknown composer. The 'Cour des Miracles' was a quarter of Paris in which beggars, thieves, and sham cripples used to congregate, and the fourth movement of the work in question is entitled 'Cortège des Boiteux.' But while by means of syncopation a realistic effect is produced, the music in itself is attractive. Couperin, by the way, has also offered a delightful specimen of 'cripple' music in his 18th Ordre, the last number being entitled 'Le Gaillard Boiteux.'

A Schubert festival held at Lille on April 12 and 13 formed the close of the seventeenth season of the concerts there. One of the last requests of the late Maurice Maquet—the founder and conductor of the concerts, and who had zealously rehearsed the music during the winter—was that his wife, who had shared his long labour of love in establishing the concerts, should conduct the Mass in B flat. This she did, and acquitted herself of her task with great skill and commendable enthusiasm.

Die Musikinstrumenten Zeitung recently announced that a bow used by Paganini at his last concert was for sale. M. Charles Malherbe, Archiviste of the Paris Opéra, has written to *Le Ménestrel* to say that the bow in question was presented to the Opéra by the heirs of Count Cessole, owner of the bow, who only lent it to the great violinist, and that it is now in the Opéra library.

At a choir concert given in aid of the 'organ improvement fund of a suburban church, the programme contained the specification of the 'proposed improved organ,' together with a novel bait for catching donations to the said fund. Here it is:

> These stops are new, and cost approximately as follows:
> Clarion, £7. Horn, £15. Voix Celeste, £9.
> Harmonic Flute, £6. Forest Flute, £7. Vox Humana, £10.
> The name of the donor of any one of these stops, together with a description of the gift, will be recorded upon a plate affixed to the organ front: and the organist shall be expected to play, at all reasonable times, upon a particular stop when required to do so by the donor thereof.

It may be assumed that the 'forest flute' was a wooden stop. During the evening the Vicar was announced to 'discourse upon the Scheme for the Improvement of the Organ.' In so doing he used his own vox humana, doubtless speaking in clarion tones until he came to a full stop.

'Lecture on music' is the heading to the following extract from a Colonial newspaper:

> Mr. ——— lectured in the Town Hall last night on musical harmony to a small audience. He said that he had made the most important discovery known to musical harmony. He explained, by means of a harmonium, the difference between ordinary harmony and his own. The latter, it appears, admits of two variations, 'natural' and 'artificial.' He played the Austrian National Hymn once each way.

Played in any way, it would be most interesting to hear this new harmony on a harmonious harmonium.

AN INTERESTING CATALOGUE.

The British Museum authorities deserve commendation for the means they take in making known the treasures committed to their care. It would be easy for them to adopt a *laissez faire* policy in regard to catalogues, saying, 'Here are our catalogues, consult them as you will.' But even allowing for the assistance which the always courteous officials never fail to render to students, this 'within the walls method,' so to speak, would not help those who cannot always be visiting the Museum. Therefore printed catalogues of the Nation's possessions are invaluable, especially to those engaged in research work. The latest addition to the series is the 'Catalogue of Manuscript Music in the British Museum,' printed by 'Order of the Trustees' and compiled by Mr. Augustus Hughes-Hughes, an assistant in the Department of MSS. This substantial tome of 961 pages is devoted entirely to 'Secular vocal music,' just as its predecessor contained all the sacred vocal music (MS.), while a third volume (now in preparation) will catalogue the instrumental music, thus the three volumes will form a most useful set of books of reference.

The classification is alphabetical, the nineteen sections beginning with 'Canons' and ending with 'Trios,' including twelve pages assigned to 'National Music' alphabetically arranged under different countries. Nearly one third of the volume—302 of its 961 pages—is devoted to the two indexes, 'Initial words and titles' and 'Names and subjects.' The comprehensiveness of the latter index is shown in the following entry :

ELEPHANTS. Introduction of, on the stage, 1752.

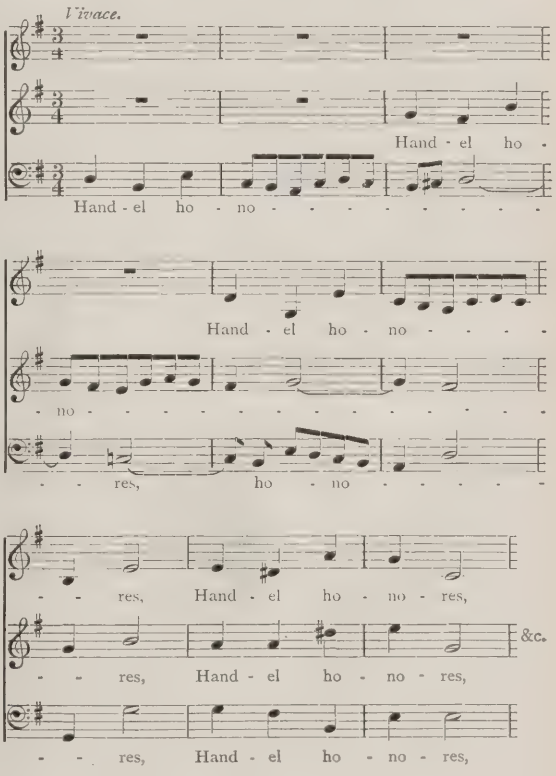
And here we may remark that the index to this volume is an improvement upon the previous one, a suggestion which we ventured to make in our review of vol. i. (THE MUSICAL TIMES, July, 1906) having been adopted in regard to former owners of the manuscripts.

In a brief notice it would be impossible to refer to a tithe of the interesting things catalogued in this volume, which covers a period of ten centuries and includes the Rota or Round, 'Svmer is icumen in' (*c.* 1226), and sketches of operas and songs made by Arthur Goring Thomas. The handwritings of nearly all the great masters are herein recorded—Beethoven by some of his extraordinary 'sketches'; Handel by some numbers for his opera 'Alceste,' signed 'G. F. Handel' and dated '8 January, 1750,' in addition to a cantata for a treble voice beginning 'Lungi dal mio bel Nume,' and dated 'Roma. Il di 3 di Marzzo, 1708'; Haydn by his opera 'Orlando Paladino,' signed 'di me Giuseppe Haydn, 1782'; Mendelssohn by his enigmatical canon, of which we gave a solution in our issue of April, 1896, p. 233; Schubert by his opera 'Die Verschworenen,' April, 1823; Verdi by his opera 'Attila,' produced in 1846; Wagner by a 'Sketch of the people's chorus (melody and bass only) from Act II. of *Rienzi*; and Weber by the overture to his opera 'Der Beherrscher der Geister,' with the alternative title 'Ouverture de l'opéra Le Souverain des Esprits.'

Except those now in the flesh, native composers are well represented in this interesting catalogue. Here is the earliest known MS. of Richard Edwards's 'In going to my naked bed.' Purcell finds a place in the organ part to his 'Ode for St. Cecilia's Day, 1683,' and there are operas of Bishop and Balfe galore, including the ever-popular 'Bohemian Girl.' Charles Dibdin's 'Table Entertainments' fill five closely printed pages, while John Liptrot Hatton's 'Scribbling Book' contains many sketches of his well-known songs and part-songs. In a letter prefixed to the volume, addressed to 'Jas. Couper Esq.' and dated 'Margate, July 5, 1877,' Hatton refers to 'an old scribbling book of mine which I send you as a present—it may amuse you, and it will try your eyes should you venture to sit before it at the piano.' Against one song Hatton has written : 'Get this ready at once for Billy.'

Samuel Wesley is a name that frequently appears. Among his compositions is a trio for alto, tenor, and bass which is headed : 'Eulogium di Johanne Sebastiano Bach (ab *Horatio* desumptum).' Curiosity has induced us to look at this manuscript, with the result that we find Wesley has set to music Horace's Ode, No. 12 of Book I., lines 17 to 20. In the original the lines read :

> Unde nil majus generatur ipso,
> Nec viget quicquam simile aut secundum :
> Proximos illi tamen occupavit.
> Pallas honores.

Wesley, however, has substituted 'Handel' for 'Pallas,' which, with 'honores,' forms a little fugal section of his trio, the following being the exposition :

The little piece is in the nature of a joke in praise of his great hero THE MAN (Bach), and at the same time it pays a tribute to the next best (Handel), in order to calm the feelings of the Handelians (the anti-Bachists) of the day. The MS. is dated '29 March, 1810,' when Wesley was in the height of his enthusiasm in propagating the knowledge of Bach's works in England.

Humour, sometimes unconscious, is here to be found for those who seek it. For instance, Weber, in a partly autograph score of his 'Oberon' overture, writes 'side-trum'; and in a glee, entitled 'The enraged musician,' and beginning 'O! pray have you never heard of Signor Scratchimento,' Sir Henry Bishop, its

composer, employs in his score side-drum, bell, and crash, whatever the last-named instrument may be. For composers to choose curious subjects as a means of musical expression is no new thing. A manuscript of the 11th-12th century, chiefly astronomical, contains 'Two tables of weights and measures, set to music. The neums are of an early form (? German), written on three lines, of which the F line is occasionally coloured red, and the C line yellow (?).' The titles of this pair of compositions, which are anonymous, are thus given: 'As habet uncia duodecim' and 'Calcus et dimidius fit siliqua.' The temptation to further quotation from this informing volume must be resisted; but the subject cannot be left without an acknowledgment of the tireless industry of Mr. Hughes-Hughes in its compilation. The third and final volume, containing the manuscript instrumental music, will be awaited with much interest, as will Mr. Barclay Squire's catalogue of printed music published before 1800, now in active preparation.

THE ARTICLE 'PSALTER' IN GROVE'S DICTIONARY.

The Writer of the Article' sends us the following communication:

'In my letter of last August—referring to certain criticisms of the bibliographical portions of this article offered by a correspondent of The Musical Times in the July number—I promised to go again to my original authorities, and to examine them once more in relation to the matters at issue. This I have now done, and the practical result, showing the corrections which I am able gratefully to accept, will appear in a list of *Errata* to be given in the forthcoming volume (IV.) of the Dictionary.

'Concerning this list, it may be said that it includes, beside the small inaccuracies which are to be expected in a work dealing for the first time with a difficult and complicated subject, those also which are due to the printer, when, for instance, in the endeavour to insert fresh information the instructions have not always been correctly understood, and a confusion such as that between the 1560 and 1561 editions of Sternhold has unfortunately been created.

'The corrections which I am unable to accept are of various kinds. Sometimes they refer to the number of tunes in some particular psalter, or of settings by some particular composer, when my estimate does not agree with that of your correspondent; several differences of this kind occur in the description of the psalters of Este and Ravenscroft. In some cases again they are little more than differences of opinion in which I have held to my own, as in that which refers to the tunes of Gibbons in Wither's "Hymns and Songs, &c."; here I had given the number as sixteen, while your correspondent prefers to regard it as fourteen with one of the tunes twice repeated; and in a sense, of course, this is right, but it is also true that at each fresh appearance of the tune it is quite transformed by alteration of the rhythm. The remaining matters at issue are of small importance, and consist chiefly of queries respecting certain statements of mine which I still think can be maintained.'

We have submitted the above letter to Mr. William Cowan, the writer of the article in our issue of July last (p. 455), who comments upon it as follows:

'It would be premature to offer much criticism on the above communication before seeing the promised list of *Errata*. It does seem unfortunate that, in an important work of reference such as Grove's Dictionary, defects due to the printer's failure to follow the instructions given should not have been avoided by more careful revision of the final proofs.

'With regard to my corrections on the statistics of the various psalters and their successive editions, I may say that these corrections were based, not on secondary authorities as hinted in the letter from "The Writer of the Article" in the August number of The Musical Times, but on careful personal examination of the books themselves. I know by experience how difficult it is to attain to absolute accuracy in such investigations, and it is quite possible that errors may be found in my figures, but if it were worth while I am quite prepared to give the details on which my statistics are founded, in regard to all such matters as the numbers of new tunes in particular editions, settings by different composers, &c., &c. A reference is made to the tunes by Gibbons in Wither's "Hymnes and Songs of the Church." If the article had stated that the book contained fourteen tunes, one of which was twice repeated with altered rhythm, no correction would have been needed. But the words in the article are "Sixteen compositions by Orlando Gibbons had been made for it."

'This and many of the other points referred to by me are admittedly matters of slight importance, but when such matters *are* thought worthy of mention in a work of this nature, it is of some consequence that the information given should be accurate.'

'The Writer of the Article' (in Grove) makes no reference to the letter of Dr. Henry Watson on this subject which appeared in our issue of September last, but he will doubtless deal with that aspect of the question in the promised *Errata*.

Church and Organ Music.

ASCENSIONTIDE MUSIC.

The Feast of Ascension ranks with Christmas, Easter Day and Whitsunday in that it has assigned to it Proper Psalms, Proper Lessons, a special Collect, Epistle and Gospel, together with a Proper Preface. In this special way did the compilers of the Prayer Book honour this festival. Its observance in the early Church is testified to by St. Augustine, who says:

> For those things which are received and observed all over the world, not as written in scripture, but as handed down to us by tradition, we conceive to be instituted by the Apostles themselves or some numerous Council whose authority is of very great use in the Church. Such are the anniversary solemnities of our Saviour's passion and resurrection, and ascension into heaven, and the coming of the Holy Ghost from heaven.

In considering some of the greatest music specially written for Ascension Day, one naturally turns to John Sebastian Bach. And at the outset we are met with the wonderful productivity of the great Cantor. In the year 1735—when he was fifty years of age and in the plenitude of his powers—we find that he composed a new church cantata for every Sunday and holy-day which fell between Easter and Whitsunday, with the single exception, perhaps, of the first Sunday after Easter, and the manuscript of the cantata for that day may have been lost. Moreover, for Ascensiontide that year Bach composed two cantatas, 'a rare occurrence,' says Spitta, 'but then for this festival it was necessary to perform two pieces of concerted music.'

The chief of these two Ascensiontide cantatas is 'God goeth up with shouting' ('Gott fähret auf mit Jauchzen'). Preserved in the Royal Library at Berlin is the autograph score, entitled by Bach :

Festo Ascensionis Christi Gott fähret auf mit Jauchzen à 4 Voci, 3 Trombe, Tamburi, 2 Hautbois, 2 Violini, Viola e Continuo di Joh : Seb : Bach.

The work consists of a splendid opening chorus (in C) in which, after six bars of *adagio* (instrumental), the trumpet enters with fine effect, rousingly preparing for the choral outburst, at bar 15 of the *alla breve* section, 'God goeth up with shouting.' This exhilarating chorus—in four parts throughout and presenting no difficulties—with its noble theme and masterly working is a veritable uplift of praise. Then follow recitatives and solos for the usual four voices, this concise and interesting work finishing with the simple choral which so fitly sets its seal upon what has gone before.

Passing to our own composers of church music we find that William Byrd has set the Introit for the Sunday after Ascension in a five-part anthem 'I will not leave you comfortless,' which first appeared in the 'Gradualia,' Book II. (1610). To the credit of Orlando Gibbons can be placed two anthems, 'O God the King of Glory' (a setting of the Collect after Ascension Day), and 'Lift up your heads.' Purcell composed a four-part anthem worthy of the occasion in 'O all ye people, clap your hands,' which has been edited by Sir Frederick Bridge. This anthem, in three short movements, has several points of interest, especially the final phrase, 'and thence [He] shall judge the world at last,' the harmonies at this point being most impressive in their masterly treatment.

Dr. Croft has left us some cheerful and melodious strains in his well-known anthem 'God is gone up with a merry noise.' In this the fugalities of the first and last movements find pleasant relief in the tuneful middle section, 'O sing praises,' in which the phrases reflect the charm of old-world courtesy in oft-repeated and politely expressed request to 'sing praises'; and how beautiful the cadence, when the second soprano soars above the first, whereby the fifth note of the scale becomes the final melody-note. Nowhere is this anthem sung with more beautiful effect than at King's College Chapel, Cambridge.

Of modern anthems for the Feast of Ascension, two may be named as being of opposite degrees of difficulty. Barnby's 'King all glorious,' inscribed to 'John Goss, Esquire,' is designated 'A motett for soli and chorus, translated from the Greek by the Rev. J. C. Keble.' The organ accompaniment is printed on three staves, and as the anthem has been orchestrated by the composer, it is available for festival purposes. 'Lift up your heads,' by the late Dr. John Larkin Hopkins, is a simple setting of Ascensiontide words that places it quite within the reach of choirs of limited resources. Those seeking a modern 'short oratorio' suitable for the church season under consideration will find it in 'The Ascension,' composed by Dr. H. J. Edwards, of Barnstaple.

THE NEW ORGANIST OF CANTERBURY CATHEDRAL.

Mr. Sydney Hugo Nicholson, M.A., Mus.B. (Oxon.), acting-organist of Carlisle Cathedral since 1904, has been appointed organist of Canterbury Cathedral, in succession to Dr. H. C. Perrin, who will shortly leave England to take up the duties of his Canadian appointment.

Mr. Nicholson, who is thirty-three years of age and a son of Sir Charles Nicholson, Bart., formerly Speaker of the House of Assembly at Sydney, studied at the Royal College of Music. In 1898 he became organist of Barnet Parish Church, and in 1903 of the Lower Chapel, Eton College. He has composed an Evening Service in A flat, 'British songs for British Boys,' a choral ballad, 'Ivry,' and a cantata for female voices 'The Luck of Edenhall.' During his residence at Carlisle, Mr. Nicholson has taken a warm interest and active part in the musical competition movement in the North of England, and it is largely owing to his exertions that a new organ has been placed in the cathedral.

HINTS TO ORGANISTS.

Dr. William Prendergast read, on March 30, an instructive paper before the Winchester and District Association of Organists, his subject being the important one of 'Organ accompaniment in the church service.' The following are some of the wise words uttered by the organist of Winchester Cathedral on that occasion :

A musician worthy of the name, whether he be professional or amateur, is never content to stand still in his art, and especially is this the case with the organist.

It should be remembered that the quality of the stops employed is often reflected in the voices, and that a loud harsh organ frequently brings about similar characteristics in the singers.

The taste of a congregation can be moulded by the organist.

It is often possible to obtain quite as varied effects on a small organ as on a larger instrument, and many an organist has at hand beautiful combinations for which he has never taken the trouble to search, and which are never heard until perchance some stranger happens to come upon them.

Phrasing is one of the most important (and least understood) departments of music. Whether allied to words or not, music should be flexible, but the cut and dried dividing into bars, which from a practical point of view has been proved necessary, has had the effect of converting compositions possessing underlying beauty of thought and symmetry into mere mechanical rhythmic successions of sounds. The least an organist can do is to make *sense* of his phrasing.

Sir Frederick Bridge sailed on April 18 for New York en route for Canada. The object of his journey is to deliver a series of lectures throughout the Dominion on the 'Cathedral Music of England.' Illustrations to these lectures will be sung by the church choirs of Canada from two books of anthems, suitable for large and small choirs respectively, which have been specially published by Messrs. Novello for the occasion. The entire tour, and all the arrangements connected therewith, have been well organized by Dr. Charles Harriss.

Mr. W. D. St. Leger has been the gratified recipient of a testimonial to commemorate his 'good and true' service as organist of Madras Cathedral during the past thirty years. The presentation, which took the form of an address and a cheque for Rs. 1,774, was made by the Hon. Sir Ralph Benson at a meeting held on March 23 in the Diocesan Library of the Cathedral. In the course of his remarks thanking the donors for their fully appreciated gift to him, Mr. St. Leger said that when he took up his first appointment —which was at St. Edmund's School, Canterbury, 'at the mature age of fourteen'—he had felt that the post of organist was one of very great responsibility and one of very high privilege, and this he had since found to be actually the case. The post of organist was one which the man in the street might look upon as of very little significance, but he did not regard it in that light. An organist was responsible for assisting the congregation in their worship; it was his duty to aid and elevate them. He (Mr. St. Leger) did his best to carry out this responsibility by making the music of the Church a real aid to public worship.

LENTEN SPECIAL SERVICES.

That the oratorio is increasingly finding its way into the church, its true home, is abundantly proved by the subjoined long list of services held during the past Lent at various cathedrals and churches. In almost every instance an orchestra has been employed to heighten the means of expression which so eminently characterise these masterpieces of sacred music. Reverence on the part of those whose privilege it has been to sing and play, no less than the devotional attitude of the large congregations assembled together on these occasions, are gratifying features of performances that will be more and more appreciated and find a fuller outlet as time goes on.

CATHEDRALS.

The annual Lenten performance of Bach's 'St. Matthew' Passion at St. Paul's Cathedral is an event always looked forward to and enjoyed by those who are privileged to hear the music under most favourable conditions. So it was on Tuesday in Holy-week (April 14), when the sublime work was given, with full orchestral accompaniment, under the experienced and reverential direction of Sir George Martin, with Mr. Charles Macpherson at the organ.

On Wednesday in Passion Week (April 8) the annual performance was given in Wells Cathedral of Bach's 'St. Matthew' Passion. There was an excellent orchestra of nearly fifty performers, and a chorus of nearly 200 voices composed of the Choral Societies of Wells, Shepton Mallet, Street and Widmore, assisted by the cathedral choir. The soprano solos were rendered by the cathedral choristers, the narrator's part was sung by Mr. W. Partridge, and the words of our Lord by Mr. A. Trowbridge, both members of the cathedral choir. The Rev. Dr. Davis, organist of the cathedral, conducted, and Mrs. W. S. Hodgkinson presided at the organ. Previous to the service a short organ recital of the works of Bach was given by Mr. F. P. Wheeldon, assistant-organist of the cathedral.

The Cathedral Oratorio Society at Chichester sang Gounod's 'Redemption' in the cathedral on March 26, under the direction of the organist, Mr. F. J. W. Crowe. The choir and orchestra (led by Mr. W. A. Baker) consisted of 250 performers, and Mr. Edward Stephenson, organist of Birmingham Cathedral, presided at the organ. Mr. Clifford Hunnybun, Mr. Reginald Stewart, and the Rev. K. H. Macdermott, vicar of Bosham, were the soloists, the last-named singing the solos assigned to our Lord. The soprano solos were sung by the cathedral choristers.

Dvorák's 'At the foot of the Cross' (the English version of his setting of the *Stabat Mater*) was sung at Birmingham Cathedral on April 17, under the direction of the organist, Mr. Edward Stephenson, who accompanied this beautiful and devotional work on the organ.

The choir of Ripon Cathedral, augmented by the local Choral Society, sang a selection from Bach's 'St. Matthew' Passion on Sunday, March 22, to the edification of a large congregation. Mr. C. H. Moody was at the organ.

At Wakefield Cathedral on April 9, Spohr's 'Calvary' was given, under the conductorship of Mr. J. N. Hardy, the cathedral organist, with purely local forces, a string orchestra being associated with the organ.

Bach's 'St. Matthew' Passion was performed at Durham Cathedral on April 8 and 12, under the direction of the organist, the Rev. Arnold D. Culley.

The church of St. Mary Redcliff, Bristol, was crowded on April 4, when Parts 1 and 2 of Gounod's 'Redemption' were sung by the joint choirs of the church and Bedminster Parish Church, accompanied by an orchestra led by Mr. Harold Bernard. The soloists were Miss Elizabeth Morgan, Miss Clara Addersley, Mr. F. Norcup (of Westminster Abbey), and Mr. C. Davis Brooks (of King's College Chapel, Cambridge). Mr. R. T. Morgan, organist of St. Mary Redcliff, was at the organ, and Mr. F. W. Hek, organist of Bedminster Church, conducted.

Bach's 'St. Matthew' Passion was given with augmented choir and full orchestra at Huddersfield Parish Church on April 1, under the direction of Dr. Eaglefield Hull, organist of the church. The solos were taken by the choirmen and the alto solos were sung by all the boys, with good results. The oboi d'amore were played by Messrs. F. and H. Holt, of Leeds, and the violin solo by the leader of the orchestra, Herr Johan Rasch. Mr. H. Sandwell sang the narrator's part for the fifteenth time, and Mr. William Riley that of Christ.

The choir of Tewkesbury Abbey sang Mendelssohn's unfinished oratorio, 'Christus' after Evensong on Sunday, March 29, and on Sunday, April 12, Handel's 'Passion,' in the edition abridged by Rev. J. Baden Powell. The soloists were Miss B. Morgan (soprano), Mr. H. Peacey (tenor), and Messrs. G. Hayward, L. G. Badham and Fred Owens (basses). Mr. Alfred W. V. Vine, organist and choirmaster of the Abbey, presided at the organ.

Verdi's 'Requiem' was sung at the oratorio service held at Brixton Church on Sunday afternoon, April 5, by the Brixton Oratorio Choir of over 100 voices, accompanied by a full professional orchestra led by Mr. R. Gray. The soloists were Miss Ada Tunks, Miss Marie St. John Firth, Mr. John Bardesley, and Mr. Arthur Walenn. Mr. Welton Hickin was at the organ, and Mr. Douglas Redman, organist of the church, conducted.

Bach's 'St. Matthew' Passion was sung at St. Peter's Collegiate Church, Wolverhampton, on April 7, the church choir being augmented by a section of the Festival Choral Society. The soloists were the church choristers, Miss Wilhelmina Hodgson, and Messrs. Fredericks and Coleman, of Lichfield Cathedral. Mr. F. H. Houldershaw conducted, and Mr. C. H. Moody, organist of Ripon Cathedral, was at the organ.

Handel's 'Passion' was sung at St. Chad's Church, Headingley, Leeds, on April 15, under the direction of Mr. H. Percy Richardson, organist and choirmaster of the church. The soloists were Miss Swailes, and Messrs. Barnes, Whiteley and Chamberlain. A small but efficient string orchestra, together with the organ (Mr. Hamer), played the accompaniments.

At St. Thomas's Church, Bristol, on April 5, Brahms's 'Requiem' was sung by an augmented choir of seventy voices, accompanied by a band led by Mr. Ernest Lane. The soloists were Madame Eva Hartshorne and Mr. Herbert Spiller. Mr. E. H. Luton conducted, and Mr. W. A. Lamb was the organist at this impressive service.

At the church of St. Michael and All Angels, Little Ilford, the following works were sung during Lent, Maunder's 'Olivet to Calvary,' Stainer's 'Crucifixion,' Tozer's 'Way of the Cross' and Mendelssohn's 'Hear my prayer.' They were performed under the direction of Mr. F. E. Wilson, organist of the church.

Maunder's Lenten cantata 'Olivet to Calvary' was sung at the British Embassy Church, Paris, on Maundy Thursday, under the direction of Mr. Percy J. Vincent, organist and choirmaster. The choir consisted of fifty voices, and Mr. J. West presided at the organ.

The annual performance at Leeds Parish Church of Bach's 'St. Matthew' Passion took place on April 13, under the direction of Dr. Edward C. Bairstow, organist and choirmaster, in the presence of a crowded and reverent congregation.

At All Saints' Church, Scarborough, Dr. Ely has introduced special services at which Brahms's 'German Requiem' and the 'Seven words from the Cross,' by Dubois, have been given.

Following the commendable practice of previous years, Bach's 'St. John' Passion has been sung at St. Anne's Church, Soho, on several occasions during Lent under the able direction of Mr. E. H. Thorne.

Dvorák's 'Stabat Mater' was sung on April 15 at All Saints' Church, Bradford, under the direction of Mr. Charles Stott.

Mendelssohn's 'Elijah' (Part II.) was sung at St. Stephen's Church, St. Albans, on Sunday afternoon, April 5. The soloists were Miss Evelyn Clark, Miss Maud Wright, Mr. T. Bennett Griffin and Mr. Felix Hotchkiss. The accompaniments were played on the organ by Mr. George F. Wood, organist and choirmaster of the church.

The annual prize distribution of the York Minster Choir School took place on April 20, at the Song School, the Dean presiding. On that occasion Mr. T. Tertius Noble, organist of York Minster, paid a high tribute to Mr. G. A. Scaife, head-master of the School, for the help he rendered him in his work with the choristers. Mr. Noble also referred to the excellent theoretical work of the boys, both in four-part harmony and two-part counterpoint. 'Owing to Mr. Scaife's excellent training,' he said, 'the boys had been able to take the chorus work in "The Dream of Gerontius."' The third number of the *Old Choir Boys' Magazine* fully maintains the interest of its predecessors under the able editorship of Mr. Scaife. Canon Julian continues his article on 'Sacred carols, ancient and modern,' as does Mr. A. H. Brown his notes on 'Monuments and monumental inscriptions.' No. 60 in the latter is to be found at St. John the Baptist Church, Widford, Hertfordshire, and reads:

> In memory of BENJAMIN FAINT, Forty years Clerk of this parish, who died Jan. 14, 1816, aged 81 years, after a conjugal life of upwards of 60 years with his widow who survived him.

This is certainly an instance of faint heart having won fair lady.

The twentieth annual Service of Praise of the Presbyterian Church of England Association of North London choirs was held at St. John's Wood Presbyterian Church on March 31. Mendelssohn's 'As the hart pants' (Psalm xlii.), sung in its entirety, formed the anthem, the soprano soloist being Miss Louise Burns. Mr. Howard Vernon accompanied throughout the service, and voluntaries were played by Dr. Leonard N. Fowles and Dr. H. H. L. Middleton. Mr. Hulbert L. Fulkerson conducted. The service was repeated at Trinity Presbyterian Church of England, Stratford, on April 9, by the combined choirs of Stratford, Ilford and Leytonstone.

A selection from Mendelssohn's 'Elijah' was sung at Holy Trinity Church, Stroud Green, on April 11, under the direction of the organist, Mr. H. J. Timothy.

Messrs. Novello have recently published two special catalogues: (1) 'A short selected list of popular anthems for all seasons,' and (2) 'A short selected list of popular services.' Both lists are classified under 'easy,' 'moderately difficult,' and 'more advanced,' while the Anthem list is also arranged under the headings 'general' and the various church seasons of the year. These classified lists—greatly reduced from the complete catalogues—have been compiled to facilitate reference and to furnish a guide in choosing anthems and services varying in difficulty. Copies of these handy books of reference may be obtained gratis on application to Messrs. Novello & Co., Ltd.

ORGAN RECITALS.

Dr. Alan Gray, Parish Church, Romford—Adagio and Toccata, *Alan Gray*.

Mr. J. H. Bannister, St. Martin's, Bryanston, Blandford.—Introduction and fugue, *Dr. B. Cooke*.

Mr. F. E. Wilson, St. John's, Leytonstone—The Question and the Answer, *Wolstenholme*.

Mr. Percy E. Medley, Commemoration Church, Grahamstown—Andante pastorale, *Faulkes*.

Mr. H. Mozart Sheaves, Parish Church, Timperley—Postlude on a chorale, *Smart*.

Mr. Walter Hoyle, St. Michael's, Coventry.—Meditation, *D'Evry*.

Mr. F. Wyatt, Baptist Church, West Bridgford.—Toccata in G, *Dubois*.

Mr. W. Henry Maxfield, St. John the Evangelist's, Altrincham.—Allegretto in B minor, *Guilmant*.

Mr. Herbert Hodge, St. Nicholas Cole Abbey Church.—Finale in B flat, *Walmsley Little*.

Mr. Ernest C. Edwards, St. Saviour's, Retford.—Andantino in D flat, *Wetton*.

Mr. Arthur Dorey, Christ Church Cathedral, Ottawa.—Postlude in D, *W. G. Wood*.

Miss Eva Randell, St. George's Cathedral, Perth.—Andantino in D flat, *Lemare*.

Mr. J. W. Coleman, St. Oswald's, Fulham.—Grand Chœur in A, *Salomé*.

Mr. W. Silkstone Dobson, Christ Church, Southport.—Second organ symphony, *Widor*.

Mr. J. B. Thompson, Wesleyan Church, Ashton.—Austrian National hymn, *Chipp*.

Mr. J. H. Maughan Barnett, First Church of Otago, New Zealand (opening of new organ)—Andante con moto, *Smart*.

Mr. Allan H. Brown, Stratford Congregational Church (opening of new organ)—Variations on the tune St. Theodulph, *B. Jackson*.

Mr. James Tomlinson, Public Hall, Preston—Barcarolle, *Lemare*.

Mr. J. Simpson Yates, Queen Street Baptist Church, Port Elizabeth (opening of new organ)—Spring Song, *Hollins*.

Mr. H. L. Balfour, Colston Hall, Bristol—Fantasie (Op. 117), *Silas*.

Mr. W. Wolstenholme, Hermon Chapel, Dowlais—Choral Song and Fugue, *S. S. Wesley*.

Mr. J. W. Day, Presbyterian Church, Germiston, Transvaal—The Answer, *Wolstenholme*.

Mr. R. Sharpe, St. Mary's, Southampton—Cantilene, *Gigout*.

Mr. Westlake-Morgan, St. Bride's, Fleet Street—Offertoire in D flat, (Op. 8), *Salomé*.

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. G. V. Evans, St. Stephen's Church, Poplar.

Mr. C. J. Pemberton, St. Luke's Church, Hampstead.

Mr. J. S. Yates, St. Andrew's Presbyterian Church, Pretoria.

Reviews.

Ludwig the Second, King of Bavaria. By Clara Tschudi, translated from the Norwegian by Ethel Harriet Hearn.

[Swan Sonnenshein & Co., Ltd.]

The life-story of Wagner's royal and munificent patron is a somewhat sad one. Throughout its short existence—under forty-one years—it was darkened by the cloud of mental aberration which burst by the self-inflicted death of the ill-fated monarch. To musicians, however, the career of the king is one of special interest by reason of its intimate relations with Wagner. At the age of sixteen, Ludwig was so deeply impressed by a performance of 'Lohengrin' that, when two years later he came to the throne, he sent for Wagner to come to Munich, where for about eighteen months he resided in close proximity to the court. Despite the disparity in their ages—Wagner was fifty-one, the king eighteen—Ludwig became deeply infatuated with the composer, not only to the extent of discharging Wagner's debts, but relieving him from those financial anxieties which attended his earlier years, by granting him an annuity for life. Wagner appears to have reciprocated this infatuation, or else, he played the game well: 'I always hasten to him as a loved one,' he writes, and 'we often sit for hours lost in contemplation of one another.'

The king himself does not appear to have been very musical, therefore 'Wagner's works probably attracted him more from their fantastic poetry than on account of their musical qualities.' At all events, the first thing that Wagner did on his arrival at Munich was diplomatically to compose, for a military band, the Huldigungs Marsch, a circumstance, by the way, that is not mentioned in this book. Some interesting information is given concerning the production of 'Tristan,' on June 10, 1865, under the direction of Hans von Bülow, and with it a typical anecdote showing the sharp-witted tongue of the redoubtable Hans. When he demanded an extension of the orchestra, Herr Penckmayer, the stage manager, replied that this would mean the abolition of thirty stalls. Bülow thereupon observed: 'What does it matter if there are thirty rascals more or less in the theatre?' For the remaining incidents connected with the joint lives of

Ludwig and Wagner, the reader is referred to a volume which will be read with interest, especially for its musical associations. The book is prefaced by a coloured portrait of the king who, in August, 1865, prophetically wrote to Wagner: 'When we two are no more, our work will serve as a shining model for posterity. It will delight centuries: and our hearts will glow with enthusiasm for the art which is from God, and is everlasting.'

NEW PART-SONGS.

On Himalay. Words by Shelley. Music by Granville Bantock.

To Zante. Words by Edgar Allan Poe. Music by Joseph Holbrooke.

Thro' groves sequested. Words by Dr. Hawksworth. Music by Joseph Holbrooke.

The battle of the Baltic. Words by Thomas Campbell. Music by C. H. Lloyd.

Now the golden morn. Words by Thomas Gray. Music by John E. West.

The Counsel. Words by Alexander Brome. Music by Harold Fraser Simson.

The mother's lamentation. The Keel row. Folk-songs arranged by Thomas F. Dunhill.

Who rides for the King? Words by Harold Bolton. Music by Reginald Somerville.

[Novello & Co., Ltd.]

The above compositions present variety in style and sentiment calculated to meet the most divergent tastes. Mr. Granville Bantock demands for his part-song 'On Himalay' a well-drilled choir who will bring brains as well as voices to their task. These conditions being fulfilled, satisfactory results will follow. Mr. Holbrooke also requires well-trained singers to do justice to his 'Zante' and 'Thro' groves sequested.' The former is written for first and second sopranos, and first and second contraltos, and is described as a 'dramatic choral song,' which is justified by the text and the music. The second example from his pen is for first and second sopranos, contralto, tenor and bass, and is intended to be sung unaccompanied. Being written in five parts the richness of the harmonic effects is thereby increased, and this, combined with the grace of the music, makes the way 'Thro' groves sequested,' attractive.

The patriotic ring in Campbell's well-known 'Battle of the Baltic' has inspired Dr. Lloyd to write music that, if well rendered, would stir the pulses of singers and listeners. The dramatic points have been turned to good account by the composer, and the conclusion is impressive. 'Now the golden morn' is allied to flowing strains by Mr. John E. West, and there is a genial freshness about the music that is very pleasing. The humorous spirit pervading the advice given by the 17th century poet Brome, has been happily caught by Mr. Simson, and 'The Counsel' may be recommended as a healthy antidote to despairing lovers.

'The mother's lamentation' is an arrangement of an Irish folk-song of pathetic character, in which Mr. Dunhill does not hesitate to employ diminished sevenths and other modern harmonic devices calculated to please modern ears, although they may startle upholders of antiquarian consistency. The same indulgence is noticeable in the setting of the old Border folk-song 'The keel row,' although not to the extent of the previous example. 'Who rides for the King?' is a stirring part-song that would be appropriate for a social evening of the new 'Territorialists,' to whom we recommend Mr. Somerville's ditty.

Great Musicians. By Ernest Oldmeadow.

[E. Grant Richards.]

The title of this book *per se* is a little misleading, because certain giants of the art, Beethoven to wit, are excluded in the survey. Not that Mr. Oldmeadow's master-musicians are small men, but as the last of them was born in 1685 it would have been better to have added a qualifying word to the designation of this very readable book. Beginning with 'The great unknown,' and followed by a chapter on 'The unceasing chant' (Plainsong), the author lucidly treats, in successive chapters, of Orlando Lassus, Palestrina, Monteverde, Lully, Rameau, Purcell, Handel (the year of whose death by a slip of the pen is given as 1859) and Bach. In his preface Mr. Oldmeadow lays stress on the fact that he writes for 'general readers' and not primarily for 'well-instructed musicians'; but even the latter may peruse his pages without hurting their well-instructedness. Not the least attractive features of a welcome addition to musical literature are the thirty-two illustrations scattered throughout the volume. One of these is a reduced facsimile of the title-page of Palestrina's 'Missarum, Liber Primus,' photographed from the 1572 edition of that work in the British Museum. It would have been a little more satisfactory if the size of the original had been stated (it is 16 × 10 inches); and there is no index to the book.

CHURCH MUSIC.

Te Deum, Benedictus, Magnificat and Nunc dimittis in the Key of E flat. By W. A. C. Cruickshank.

Office for the Holy Communion, and Magnificat and Nunc dimittis in the Key of E flat. By George J. Bennett.

[Novello & Co., Ltd.]

Mr. Cruickshank's setting of the canticles is for men's voices—alto, first and second tenor, and bass—and was composed, by request, for the choir of St. Paul's Cathedral. The music is direct in expression, and the harmonic scheme is diatonic. In the *Te Deum* a somewhat novel procedure has been adopted in the setting of the lines 'Thou art the King of Glory: O Christ. Thou art the everlasting Son: of the Father,' and this, combined with the subsequent passage for basses alone, is a distinguishing feature of the setting. There are also short tenor and bass solos. The close is impressive.

The *Benedictus* is written in chant form, but variety is obtained by skilful treatment which includes a transition from the tonality of E flat to that of five sharps at the words 'And Thou, Child, shalt be called the Prophet of the Highest.'

The music allied to the *Magnificat* is extremely graceful. It includes two tenor solos and a somewhat elaborate *Amen.* Considerable freshness marks the arrangement of the *Nunc dimittis*, which begins with a bass solo and concludes with the *Gloria* of the *Magnificat.*

Dr. Bennett's music to the Holy Communion is conceived in that devotional and human spirit which distinguishes the best modern church music. It is direct in expression, and although the part-writing demands a well-trained choir, it presents no exceptional difficulties. The music is in four parts throughout, with the exception of the *Benedictus*, which opens with a short tenor solo.

The setting of the evening canticles, by the same composer, is similar in character; albeit Dr. Bennett has allowed himself more freedom in his harmonic scheme and greater variety of effects in the treatment of the voices. The strains allied to the *Nunc dimittis* are exceedingly graceful, and a fourfold Amen sets its seal on the impressiveness and the musical interest of a welcome addition to church music.

BOOKS RECEIVED.

Life of Richard Wagner. By William Ashton Ellis. Vol. vi., 1855 to 1859. Pp. x. + 472; 16*s.* net. (Kegan Paul, Trench, Trübner & Co., Ltd.)

Garcia the centenarian and his times. By M. Sterling Mackinlay. With illustrations. Pp. xii. + 335; 15*s.* net. (William Blackwood & Sons.)

Moussorgsky. By M. - D. Calvocoressi. Pp. 245; 3*fr.* 50*c.* (Paris: Félix Alcan.)

Richard Wagner's Photographische Bildnesse. Mit einen Vorwort von A. Vanselow. 34 photographs; 3 Marks. (Munich: F. Bruckmann A.-G.)

The true method of tone production: a new and complete course of voice training. By J. van Broekhoven. Pp. 122; $1.50. (New York: The H. W. Gray Co.)

Dr. Collisson in and on Ireland. Pp. x. + 152; 3*s.* net. (Robert Sutton.)

Thoughts on music, psychology, and Christianity. By G. H. Cox. Pp. 43; 2*s.* (Wolverhampton: Whitehead Bros.)

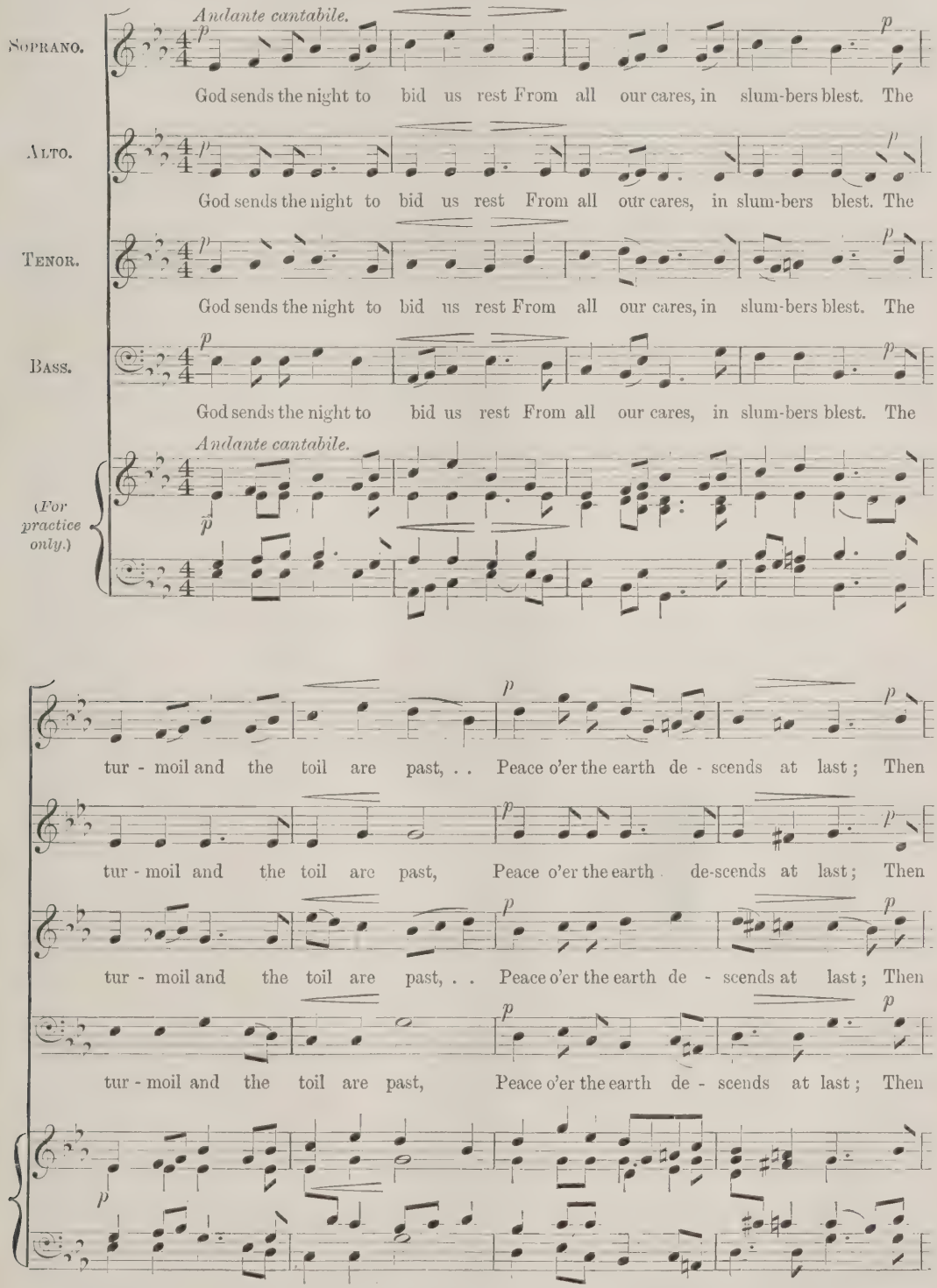
Music without tears. By M. E. Marshall. Reprinted from the *Queen* newspaper. Pp. 30; 1*s.* (Offices of the *Queen.*)

God sends the Night.

FOUR-PART SONG.

Words by Herbert J. Brandon. Composed by Reginald Somerville.

London: NOVELLO AND COMPANY, Limited; New York: THE H. W. GRAY CO., Sole Agents for the U.S.A.


Andante cantabile.
Soprano.
God sends the night to bid us rest From all our cares, in slum-bers blest. The
Alto.
God sends the night to bid us rest From all our cares, in slum-bers blest. The
Tenor.
God sends the night to bid us rest From all our cares, in slum-bers blest. The
Bass.
God sends the night to bid us rest From all our cares, in slum-bers blest. The
Andante cantabile.
(For practice only.)
tur - moil and the toil are past, . . Peace o'er the earth de - scends at last; Then
tur - moil and the toil are past, Peace o'er the earth de-scends at last; Then
tur - moil and the toil are past, . . Peace o'er the earth de - scends at last; Then
tur - moil and the toil are past, Peace o'er the earth de - scends at last; Then

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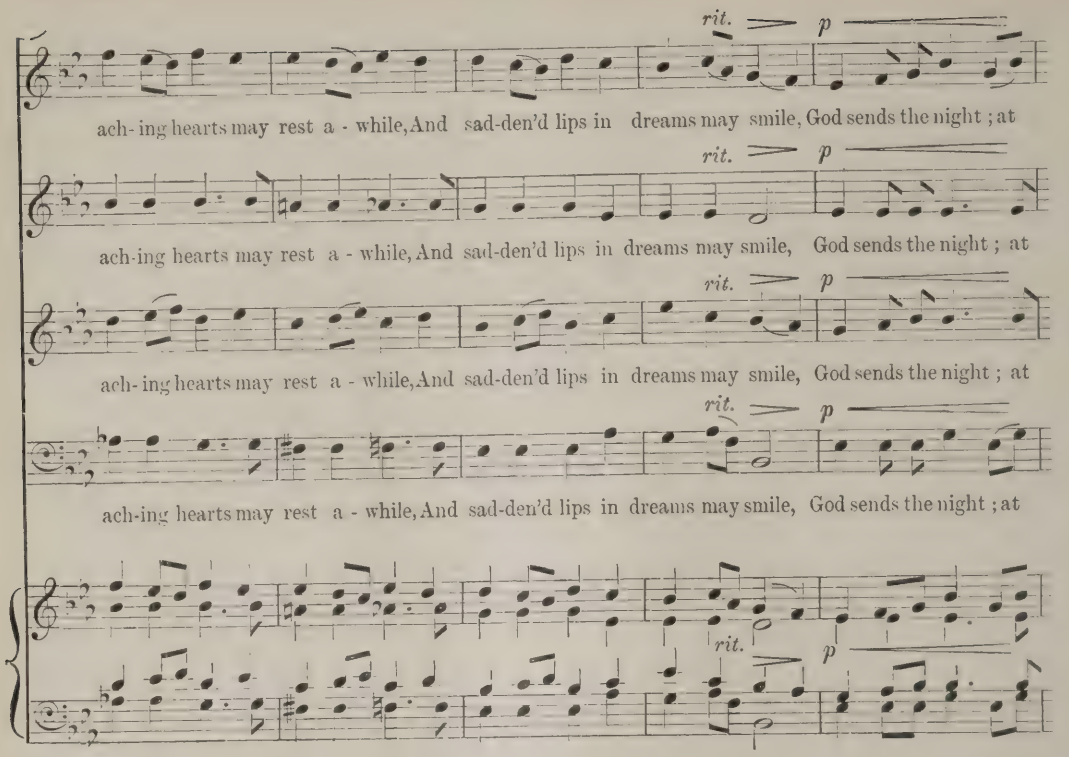
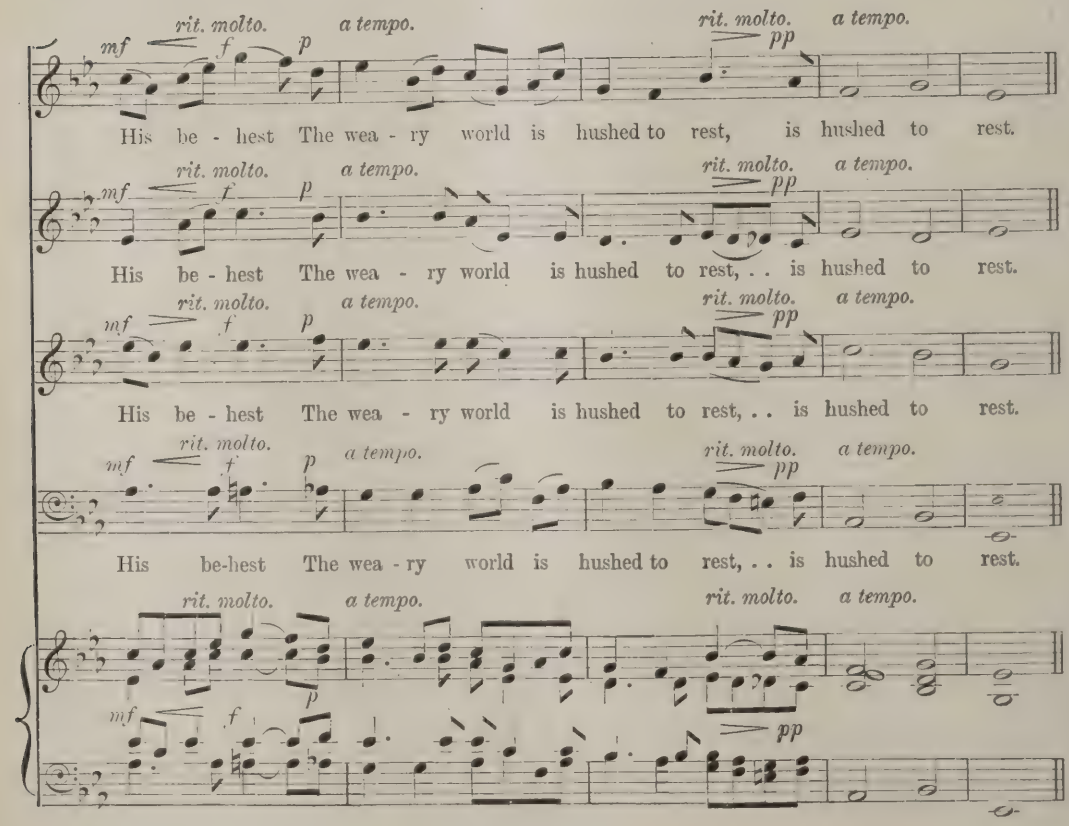
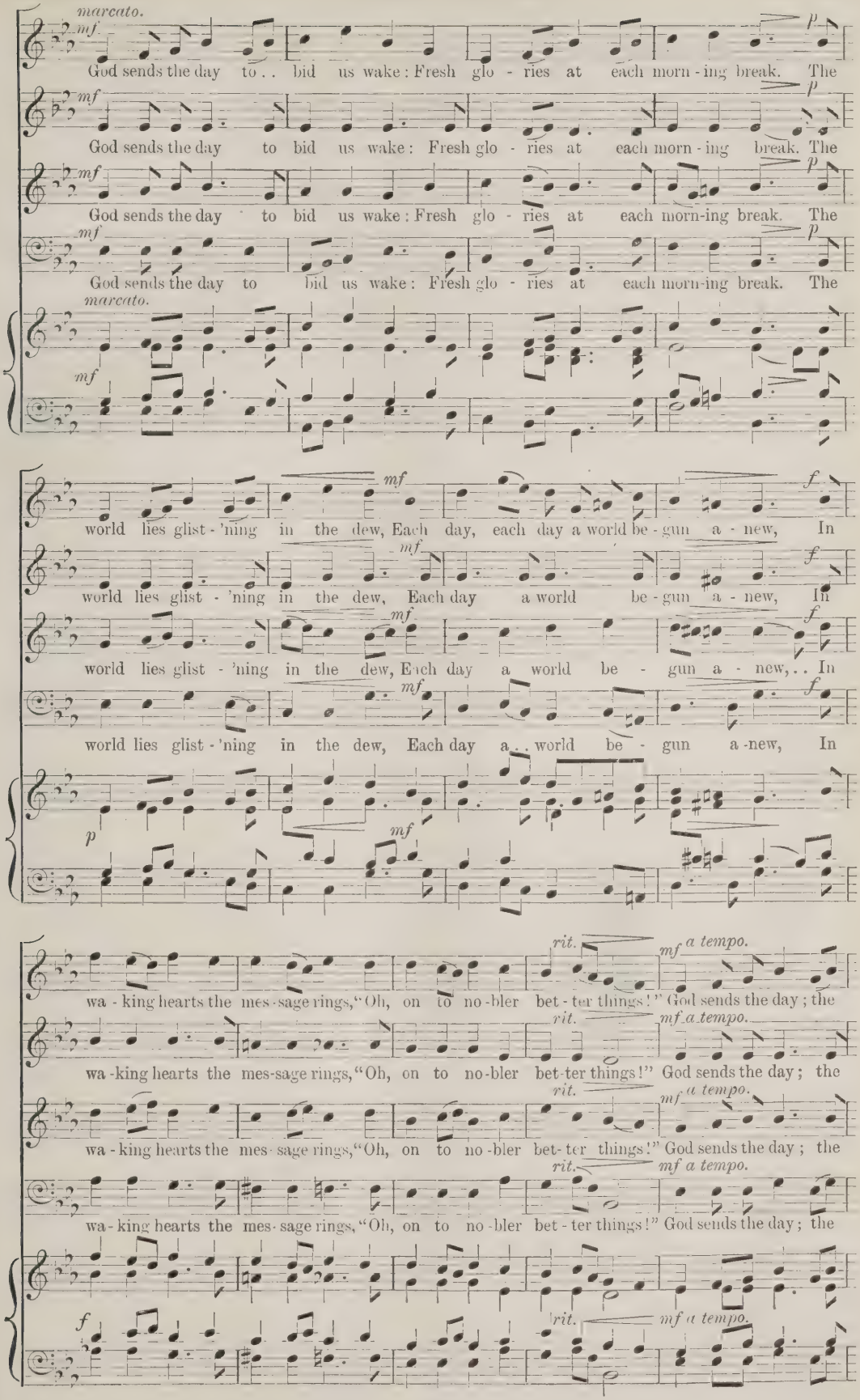
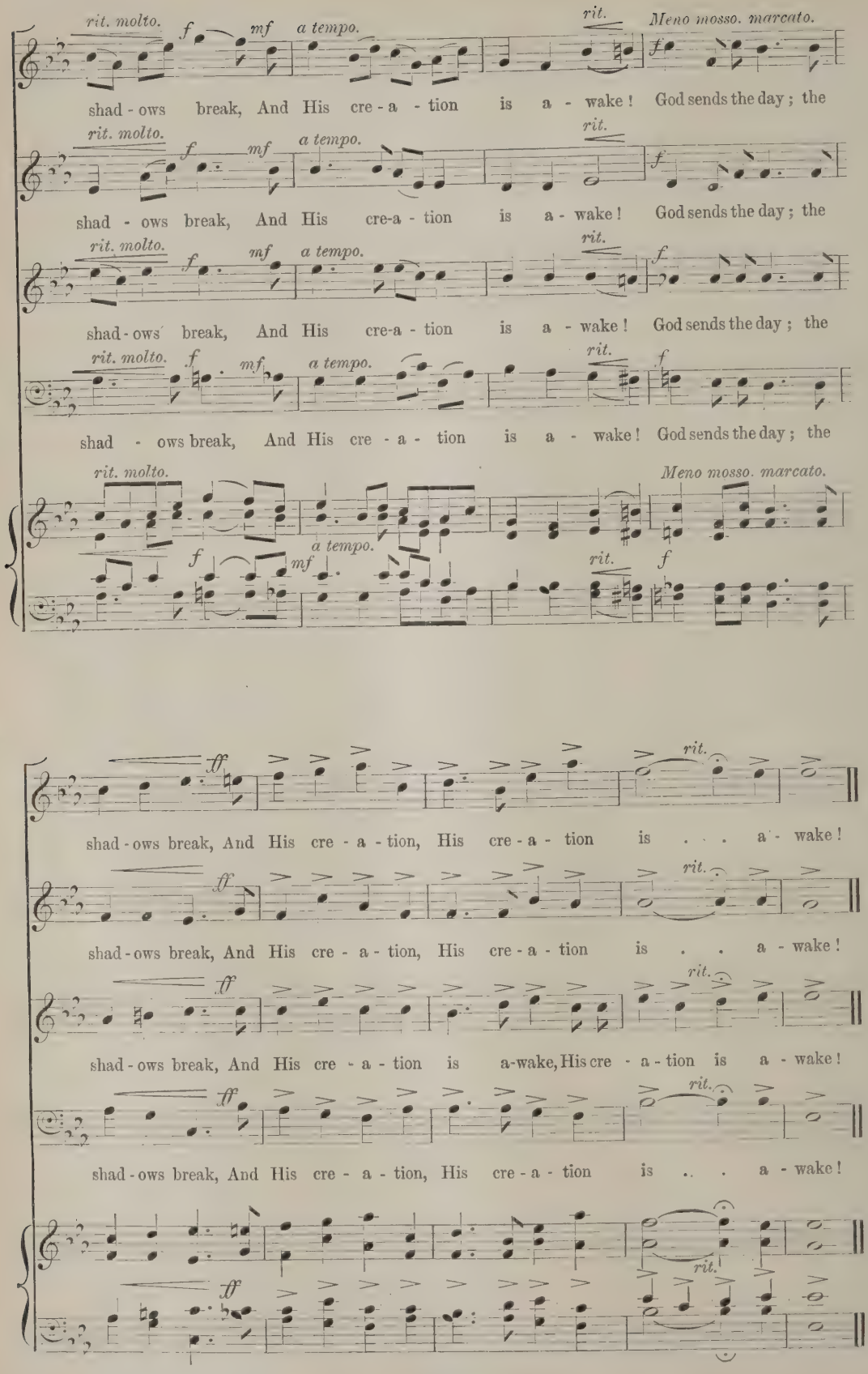

rit. p
ach-ing hearts may rest a-while, And sad-den'd lips in dreams may smile, God sends the night; at
rit. p
ach-ing hearts may rest a-while, And sad-den'd lips in dreams may smile, God sends the night; at
rit. p
ach-ing hearts may rest a-while, And sad-den'd lips in dreams may smile, God sends the night; at
rit. p
ach-ing hearts may rest a-while, And sad-den'd lips in dreams may smile, God sends the night; at
rit. p


mf rit. molto. f p a tempo. rit. molto. pp a tempo.
His be-hest The wea-ry world is hushed to rest, is hushed to rest.
mf rit. molto. f p a tempo. rit. molto. pp a tempo.
His be-hest The wea-ry world is hushed to rest, . . is hushed to rest.
mf rit. molto. f p a tempo. rit. molto. pp a tempo.
His be-hest The wea-ry world is hushed to rest, . . is hushed to rest.
mf rit. molto. f p a tempo. rit. molto. pp a tempo.
His be-hest The wea-ry world is hushed to rest, . . is hushed to rest.
rit. molto. a tempo. rit. molto. a tempo.
mf f p pp

marcato.
mf
God sends the day to . . bid us wake : Fresh glo - ries at each morn - ing break. The
God sends the day to bid us wake : Fresh glo - ries at each morn - ing break. The
God sends the day to bid us wake : Fresh glo - ries at each morn-ing break. The
God sends the day to bid us wake : Fresh glo - ries at each morn-ing break. The
p
world lies glist - 'ning in the dew, Each day, each day a world be - gun a - new, In
world lies glist - 'ning in the dew, Each day a world be - gun a - new, In
world lies glist - 'ning in the dew, Each day a world be - gun a - new, . . In
world lies glist - 'ning in the dew, Each day a . . world be - gun a - new, In
f
wa - king hearts the mes - sage rings, "Oh, on to no - bler bet - ter things!" God sends the day ; the
wa - king hearts the mes - sage rings, "Oh, on to no - bler bet - ter things!" God sends the day ; the
wa - king hearts the mes - sage rings, "Oh, on to no - bler bet - ter things!" God sends the day ; the
wa - king hearts the mes - sage rings, "Oh, on to no - bler bet - ter things!" God sends the day ; the
rit.
a tempo.


rit. molto.
f
mf
a tempo.
rit.
Meno mosso. marcato.
shad - ows break, And His cre - a - tion is a - wake! God sends the day; the
shad - ows break, And His cre-a - tion is a - wake! God sends the day; the
shad - ows break, And His cre-a - tion is a - wake! God sends the day; the
shad - ows break, And His cre - a - tion is a - wake! God sends the day; the
ff
shad - ows break, And His cre - a - tion, His cre - a - tion is . . . a - wake!
shad - ows break, And His cre - a - tion, His cre - a - tion is . . a - wake!
shad - ows break, And His cre - a - tion is a-wake, His cre - a - tion is a - wake!
shad - ows break, And His cre - a - tion, His cre - a - tion is . . . a - wake!

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Look, ye saints

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776. Hear the voice and prayer Tallis 2d.
794. He sendeth the springs Wareing 4d.
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837. He that shall endure to the end; and, O rest in the Lord Mendelssohn 2d.
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376. Hide not Thy face Kellow J. Pye 2d.
330. Holy Ghost, to earth ... Dvorák 4d.
111. Holy, holy, holy ... Dr. Crotch 3d.
842. Holy, Lord God T. Bateson 4d.
246. Ho! every one ... G. C. Martin 4d.
366. Ho! every one J. M. Crament 4d.
412. Honour the Lord ... J. Stainer 4d.
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657. Hosanna to the living Lord C. W. Jordan 4d.
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260. How beautiful are the feet Handel 3d.
691. How blest are they Tschaikowsky 4d.
321. How excellent is Thy ... Cowen 6d.
615. How great is the loving West 3d.
373. How long wilt Thou Oliver King 2d.
867. Ditto Jeremiah Clarke 3d.
647. How lovely are ... C. Salaman 3d.
104. How lovely are ... ... Spohr 8d.
766. I am Alpha ... Ch. Gounod 4d.
539. I am Alpha ... J. V. Roberts 3d.
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662. I am the Resurrection R. Rogers 4d.
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903. I looked, and behold H. Willan 3d.
171. I saw the Lord ... J. Stainer 6d.
114. I was glad ... ... T. Attwood 4d.
32. I was glad ... ... Sir G. Elvey 3d.
79. I was glad ... ...C. E. Horsley 6d.
743. I was glad ... C. H. H. Parry 4d.
379. I was glad ... T. T. Trimnell 4d.
119. I was in the spirit ... Dr. Blow 6d.
205. I will alway give thanks Dr. Clarke 3d.
874. I will cry unto God ... H. J. King 3d.
73. I will cry unto God Dr. Steggall 3d.
502. I will extol Thee C. M. Hudson 4d.
29. I will give thanks ... J. Barnby 4d.
156. I will give thanks ...E. J. Hopkins 6d.
568. I will give thanks ... Mozart 2d.
674. I will give you rain H. W. Wareing 4d.
225. I will go unto ...Dr. Gauntlett 2d.
591. I will go unto the altar C. Harris 3d.
437. I will greatly rejoice Cruickshank 4d.
739. I will lay me down A. C. Edwards 3d.
195. I will lay me down .. H. Gadsby 2d.
209. I will lay me down ... Dr. H. Hiles 3d.
495. I will lift up mine eyes D. S. Smith 3d.
394. I will love Thee ... Kingston 4d.
126. I will love Thee, O Lord J. Clark 4d.
760. I will magnify Thee W. H. Bell 4d.
78. I will magnify Thee J. B. Calkin 4d.
27. I will magnify Thee Sir John Goss 3d.
633. I will magnify Thee ... F. Iliffe 4d.
405. I will magnify Thee Oliver King 4d.
780. I will magnify Thee E. M. Lee 3d.
886. I will magnify Thee Palestrina 3d.
153. I will magnify Thee ... J. Shaw 3d.
154. I will mention ... Sir A. Sullivan 6d.
790. I will not leave you W. Byrd 3d.
575. I will not leave you ... B. Steane 2d.
519. I will open rivers E. Pettman 3d.
371. I will set His dominion H. W. Parker 4d.
100. I will sing a new song Dr. Armes 8d.
608. I will sing of the mercies J. Booth 3d.
134. I will sing of Thy power Greene 4d.
192. I will sing unto the Lord Wareing 3d.
6. I will wash my hands Hopkins 3d.
710. If any man hath not H. W. Davies 4d.
819. If Christ be not raised C. Macpherson 4d.
825. If the Lord Himself W. Child 3d.
758. If the Lord Himself Walmisley 6d.
53. If we believe that Jesus died Goss 1½d.
544. If ye love Me ... ... B. Steane 2d.
453. If ye love Me H. W. Wareing 3d.
789. If ye then be risen Ivor Atkins 4d.
469. If ye then be risen (S.A.) M. B. Foster 3d.
58. If ye then be risen ... Dr. Naylor 3d.
61. In Christ dwelleth Sir John Goss 3d.
913. In divers tongues ... Palestrina 2d.
619. In every place incense John E. West 3d.
655. In heavenly love ... H. Parker 3d.
403. In my Father's house Crament 3d.
777. Ditto H. Elliot Button 3d.
102. In sweet consent ... E. H. Thorne 3d.
278. In that day ... ... Sir G. Elvey 4d.
802. In that day (Christmas) Bridge 3d.
720. In the beginning C. Macpherson 4d.
582. In the beginning ... F. Tozer 4d.
890. In the day shalt H. W. Wareing 3d.
385. In Thee, O Lord S. C. Taylor 3d.
33. In Thee, O Lord ... B. Tours 3d.
148. In Thee, O Lord ... J. Weldon 3d.
338. In the fear of the Lord J. V. Roberts 3d.
659. In the Lord ... C. Macpherson 4d.
282. In the Lord ... Sir R. Stewart 6d.
467. Is it nothing (S.A.) M. B. Foster 3d.
571. Ditto (4 voices) M. B. Foster 3d.
725. Is it not wheat-harvest T. Adams 3d.
91. It came even to pass Ouseley 4d.
180. It is a good thing ... J. Barnby 6d.
231. It is a good thing T. M. Pattison 4d.
215. It shall come to pass Dr. Garrett 6d.
788. Jesus Christ is risen to-day Gaul 4d.
455. Jesus Christ is risen Oliver King 4d.
908. Jesu, Lord of life and glory Elgar 3d.
397. Jesu, lover of my soul (Male) F. Iliffe 2d.
907. Jesu, meek and lowly .. Elgar 3d.
654. Jesu, Thou joy ... E. H. Davies 3d.
844. Jesu, Thou sweetness H. J. King 3d.
904. Jesu, word of God incarnate Elgar 2d.
548. Joy in harvest ... ... B. Steane 3d.
7. Judge me, O God ... Mendelssohn 4d.
677. Just Judge of Heaven ... Garrett 6d.
614. Justorum animæ ... ... Byrd 3d.
179. King all glorious ... J. Barnby 6d.
581. Kings shall be thy G. C. Martin 3d.
425. Lead, kindly Light ... R. Dunstan 3d.
528. Lead, kindly Light C. L. Naylor 4d.
589. Lead, kindly Light D. Pughe-Evans 3d.
37. Lead, kindly Light ... J. Stainer 4d.
706. Let all the world C. W. Jordan 4d.
132. Let God arise ... Dr. Greene 6d.
375. Let God arise T. T. Trimnell 4d.
346. Let my complaint (Male) Thorne 3d.
857. Let my complaint come before Thee, O Lord Arthur Batten 2d.
509. Let not thine hand... J. Stainer 3d.
807. Let not your heart Eaton Faning 3d.
438. Ditto ... M. B. Foster 3d.
438.* Ditto (8 v.) M. B. Foster 3d.
795. Let the heavens be glad H. M. Higgs 4d.
226. Let the peace of God J. Stainer 4d.

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LOOK, YE SAINTS, THE SIGHT IS GLORIOUS

ANTHEM FOR ASCENSIONTIDE

S. Matthew xxviii. 16—20; S. Mark xvi. 19;
and part of a Hymn by T. KELLY (1769—1855).

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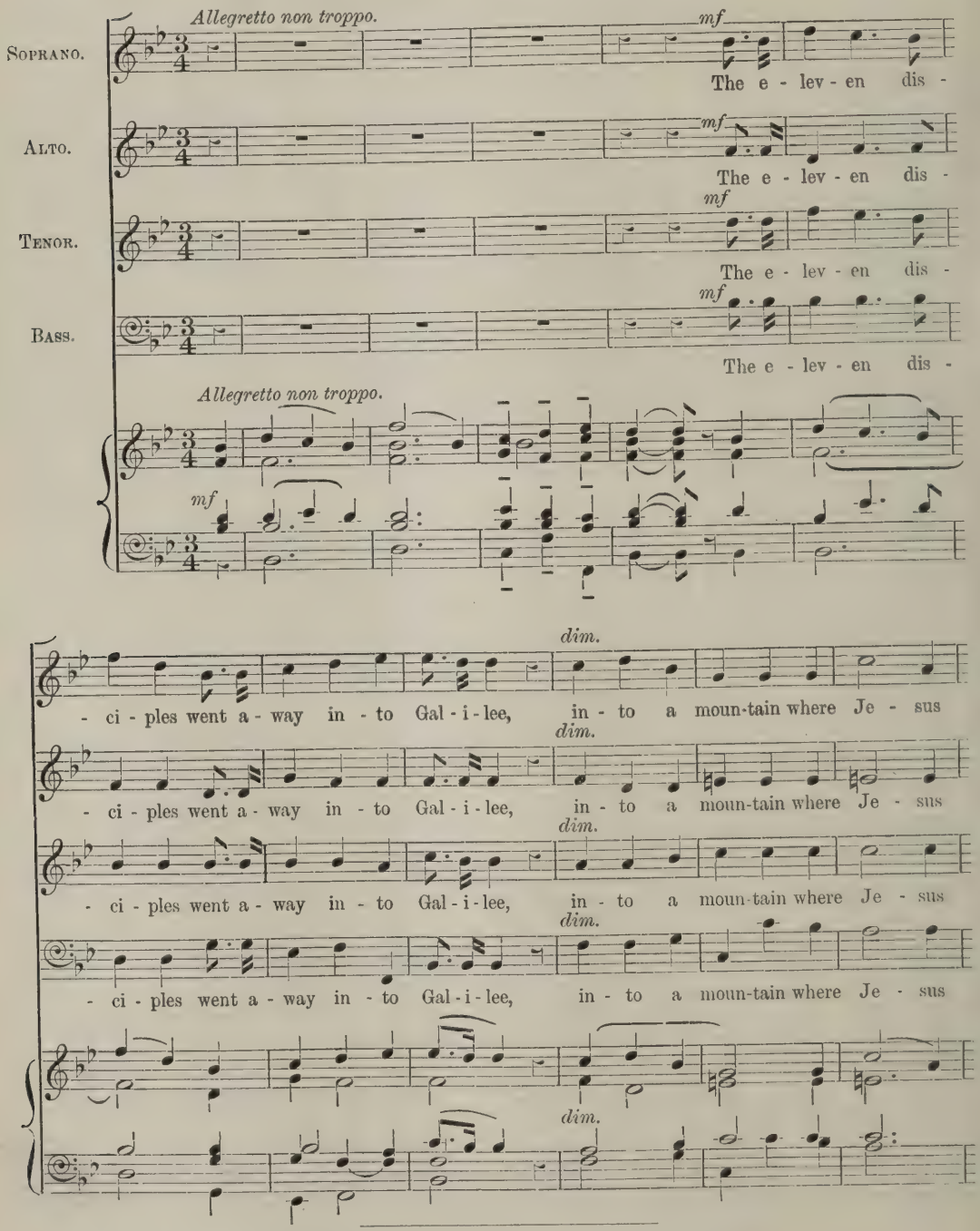
Allegretto non troppo.
mf
Soprano.
The e - lev - en dis -
Alto.
The e - lev - en dis -
Tenor.
The e - lev - en dis -
Bass.
The e - lev - en dis -
Allegretto non troppo.
mf
dim.
- ci - ples went a - way in - to Gal - i - lee, in - to a moun-tain where Je - sus
- ci - ples went a - way in - to Gal - i - lee, in - to a moun-tain where Je - sus
- ci - ples went a - way in - to Gal - i - lee, in - to a moun-tain where Je - sus
- ci - ples went a - way in - to Gal - i - lee, in - to a moun-tain where Je - sus

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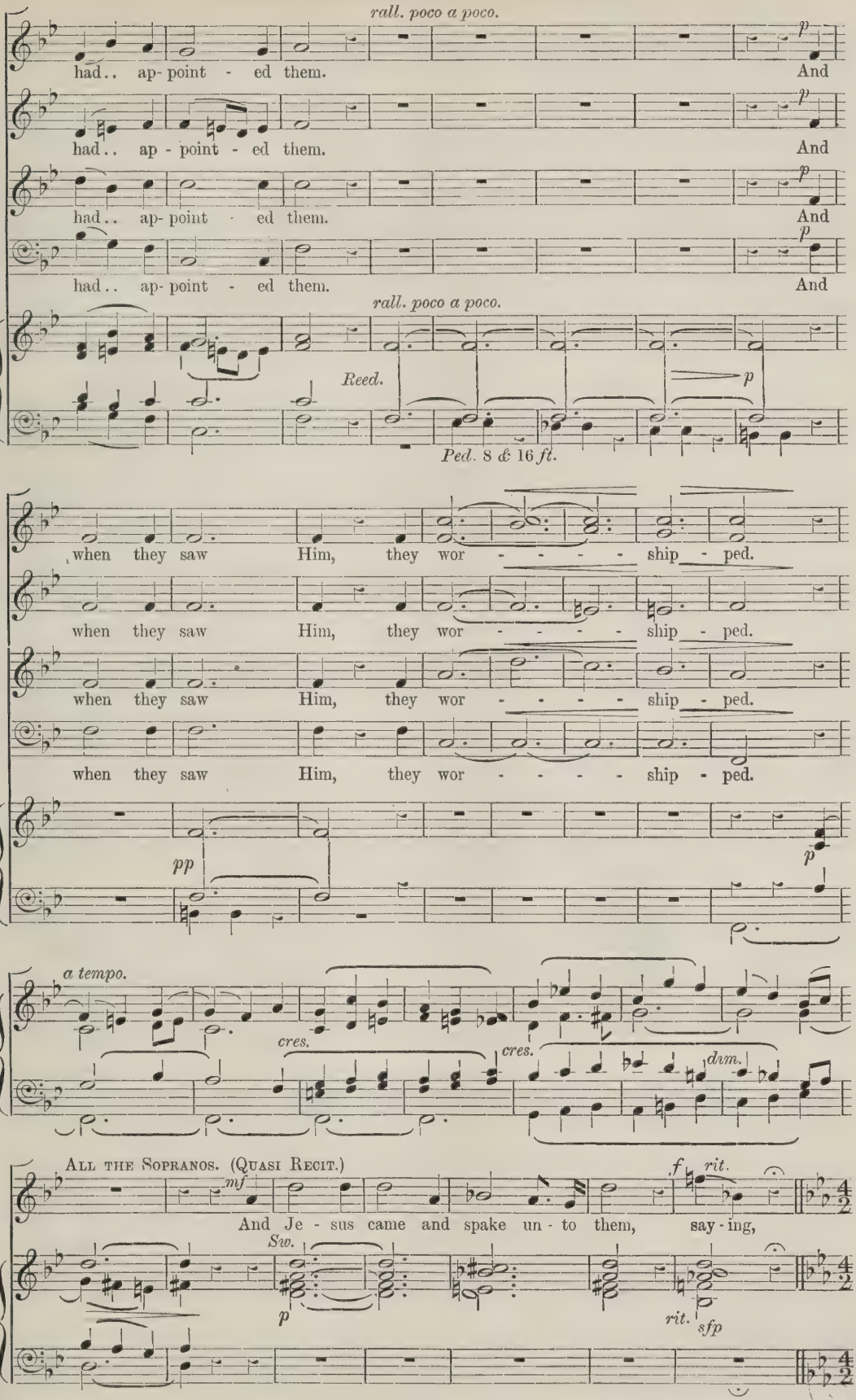
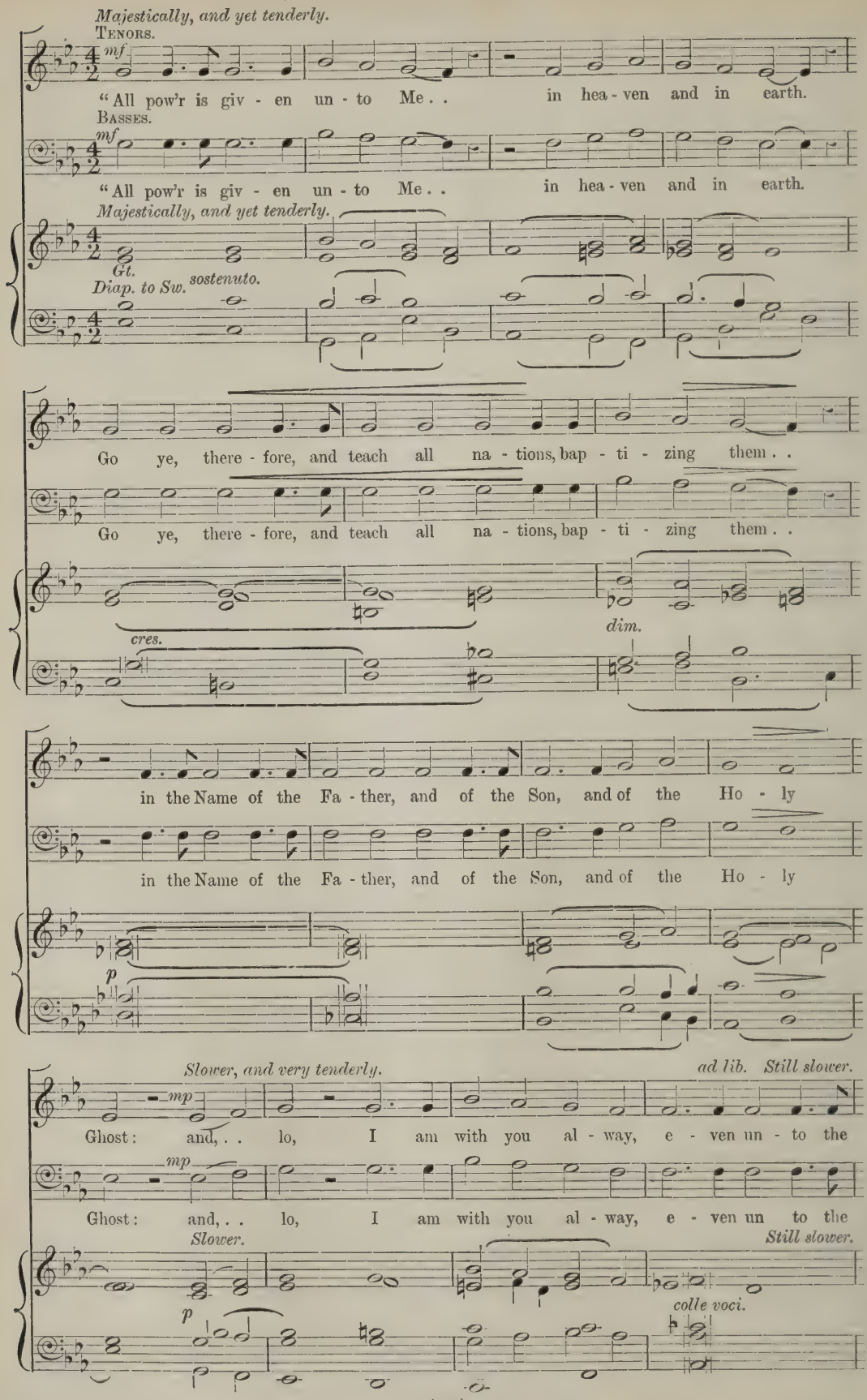
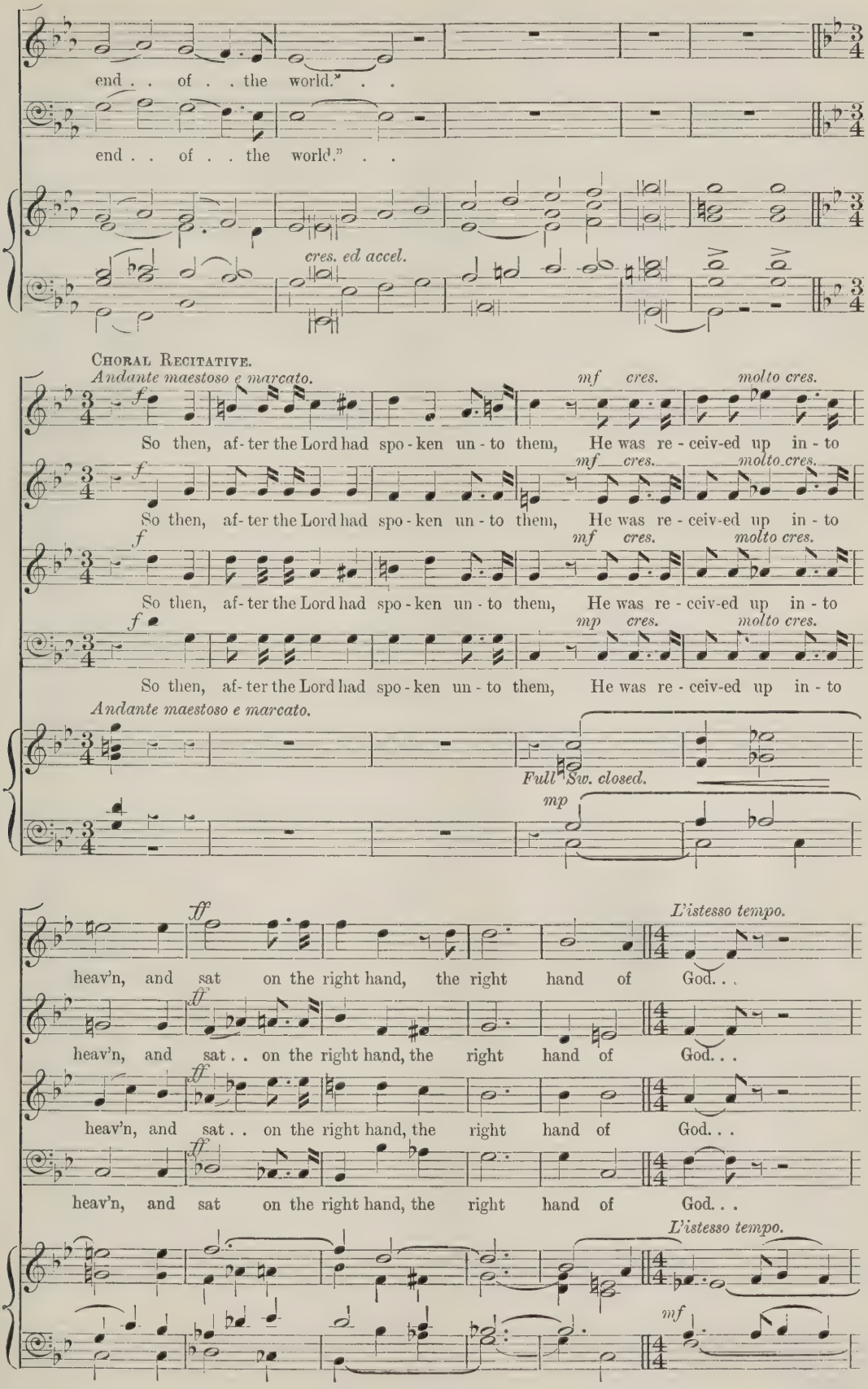
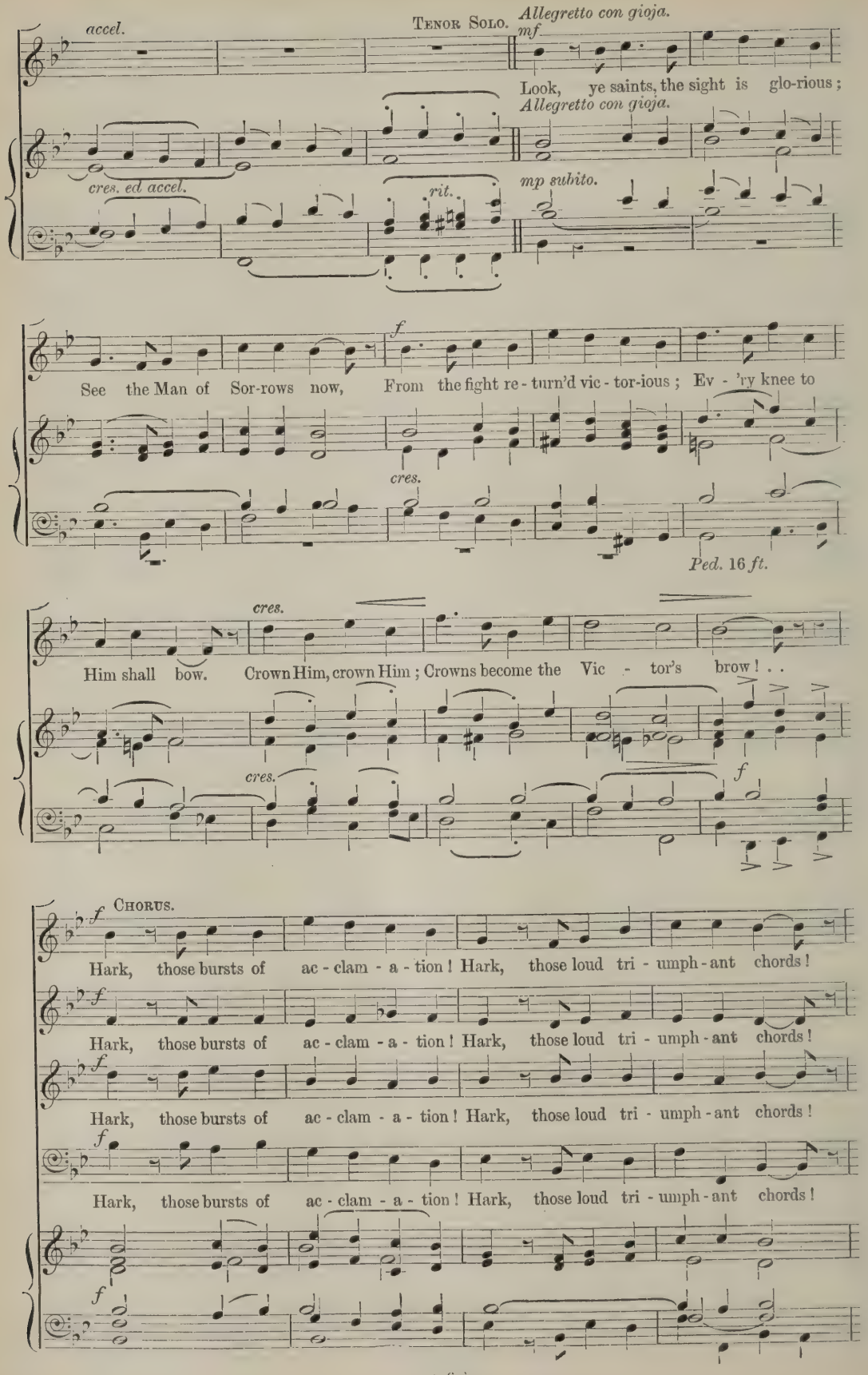
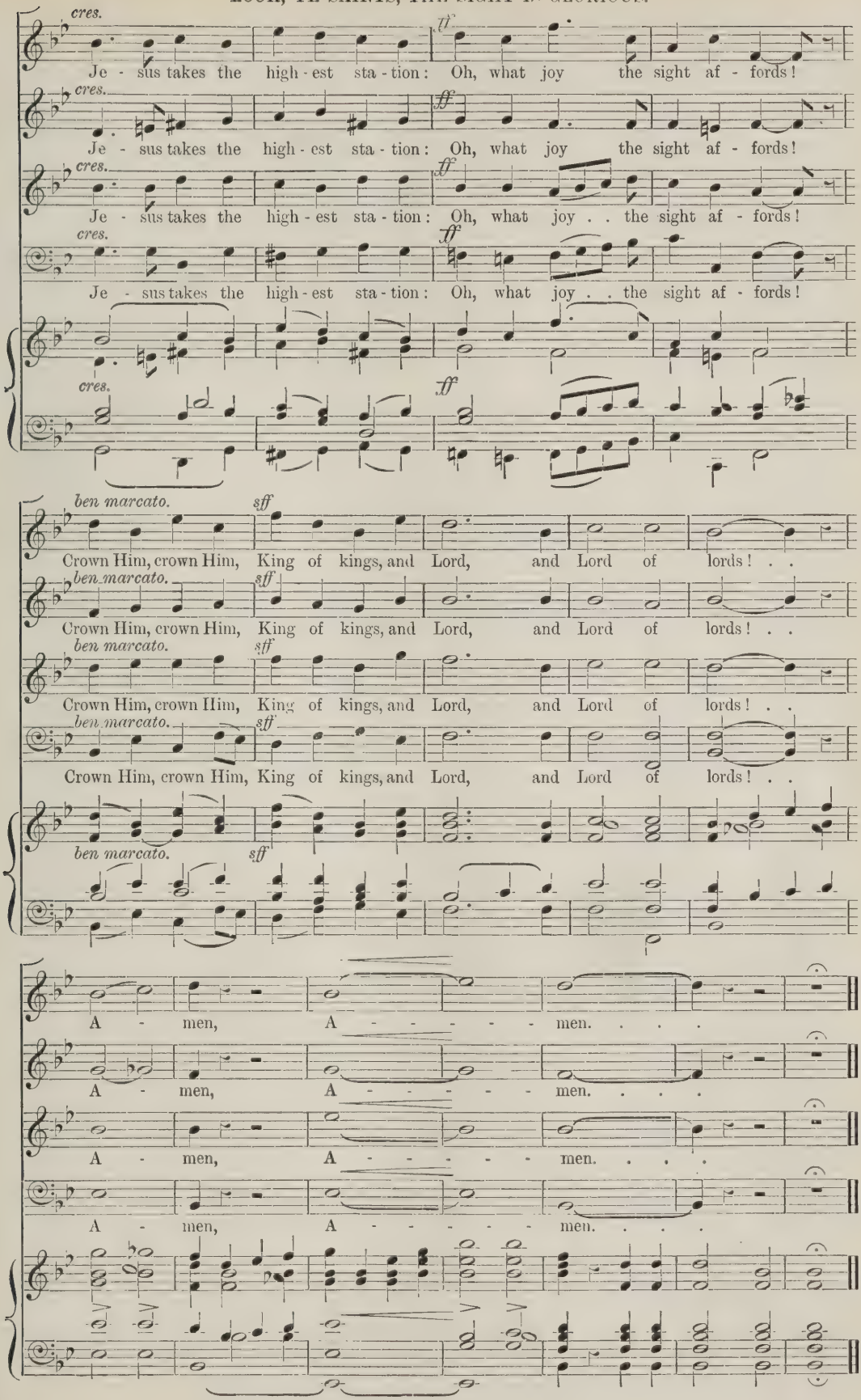

rall. poco a poco.
had.. ap- point - ed them.
And
had.. ap- point - ed them.
And
had.. ap- point - ed them.
And
had.. ap- point - ed them.
And
rall. poco a poco.
Reed.
Ped. 8 & 16 ft.
when they saw Him, they wor - - - - - ship - ped.
when they saw Him, they wor - - - - - ship - ped.
when they saw Him, they wor - - - - - ship - ped.
when they saw Him, they wor - - - - - ship - ped.
a tempo.
cres.
cres.
dim.
All the Sopranos. (Quasi Recit.)
And Je - sus came and spake un - to them, say - ing,
Sw.
rit.

Majestically, and yet tenderly.
Tenors.
mf
"All pow'r is giv - en un - to Me . . in hea - ven and in earth.
Basses.
mf
"All pow'r is giv - en un - to Me . . in hea - ven and in earth.
Majestically, and yet tenderly.
Gt.
Diap. to Sw. sostenuto.
Go ye, there - fore, and teach all na - tions, bap - ti - zing them . .
Go ye, there - fore, and teach all na - tions, bap - ti - zing them . .
cres.
dim.
in the Name of the Fa - ther, and of the Son, and of the Ho - ly
in the Name of the Fa - ther, and of the Son, and of the Ho - ly
p
Slower, and very tenderly.
ad lib. Still slower.
mp
Ghost: and, . . lo, I am with you al - way, e - ven un - to the
mp
Ghost: and, . . lo, I am with you al - way, e - ven un to the
Slower.
Still slower.
p
colle voci.

end . . of . . the world." . .
end . . of . . the world." . .
cres. ed accel.
Choral Recitative.
Andante maestoso e marcato.
f
mf cres.
molto cres.
So then, af-ter the Lord had spo-ken un-to them, He was re-ceiv-ed up in-to
Full Sw. closed.
mp
ff
L'istesso tempo.
heav'n, and sat on the right hand, the right hand of God. . .
heav'n, and sat . . on the right hand, the right hand of God. . .
heav'n, and sat . . on the right hand, the right hand of God. . .
heav'n, and sat on the right hand, the right hand of God. . .
mf


accel.
Tenor Solo.
Allegretto con gioja.
mf
Look, ye saints, the sight is glo-rious;
Allegretto con gioja.
cres. ed accel.
rit.
mp subito.
f
See the Man of Sor-rows now, From the fight re-turn'd vic-tor-ious; Ev-'ry knee to
cres.
Ped. 16 ft.
cres.
Him shall bow. Crown Him, crown Him; Crowns become the Vic-tor's brow!..
cres.
f
f
Chorus.
Hark, those bursts of ac-clam-a-tion! Hark, those loud tri-umph-ant chords!
f
Hark, those bursts of ac-clam-a-tion! Hark, those loud tri-umph-ant chords!
f
Hark, those bursts of ac-clam-a-tion! Hark, those loud tri-umph-ant chords!
f
Hark, those bursts of ac-clam-a-tion! Hark, those loud tri-umph-ant chords!
f
f

cres.
ff
Je - sus takes the high - est sta - tion: Oh, what joy the sight af - fords!
Je - sus takes the high - est sta - tion: Oh, what joy the sight af - fords!
Je - sus takes the high - est sta - tion: Oh, what joy . . the sight af - fords!
Je - sus takes the high - est sta - tion: Oh, what joy . . the sight af - fords!
ben marcato.
sff
Crown Him, crown Him, King of kings, and Lord, and Lord of lords! . .
Crown Him, crown Him, King of kings, and Lord, and Lord of lords! . .
Crown Him, crown Him, King of kings, and Lord, and Lord of lords! . .
Crown Him, crown Him, King of kings, and Lord, and Lord of lords! . .
A - men, A - - - - - men. . . .
A - men, A - - - - - men. . . .
A - men, A - - - - - men. . . .
A - men, A - - - - - men. . . .

NOVELLO'S OCTAVO ANTHEMS—*Continued.*

406. My mouth shall speak John E. West 4d.
190. My soul is weary ... Dr. Beckwith 4d.
586. My soul truly waiteth B. Steane 2d.
885. Ditto ... Attwood 3d.
295. My soul, wait thou still (Male) F. J. Read 4d.
629. Nearer, my God, to Thee T. Adams 3d.
210. Not unto us, O Lord H. Gadsby 6d.
558. Not unto us, O Lord John E. West 4d.
592. Now is Christ risen T. Adams 3d.
612. Now is come salvation C. Harris 3d.
718. Now know I that the M. B. Foster 4d.
695. Now late on the Coleridge-Taylor 3d.
673. Now sinks the sun H. W. Parker 4d.
868. Now when Jesus Joseph Holbrooke 3d.
505. O all ye people ... H. Purcell 3d.
833. O all ye that pass by Tomas Luis De La Vitoria 3d.
506. O be joyful in the Lord G. Martin 6d.
217. O clap your hands ...T.T. Trimnell 3d.
133. O clap your hands ... Dr. Greene 4d.
82. O clap your hands ... J. Stainer 6d.
80. O clap your hands ...E. H. Thorne 6d.
686. O clap your hands J. L. Hopkins 3d.
877. O come, all ye faithful G. J. Tredaway 2d.
656. O come and behold Longhurst 4d.
202. O come before ... G. C. Martin 6d.
241. O come hither ... W. Jackson 3d.
875. O come hither and hearken W. Crotch 3d.
569. O come, let us sing M. B. Foster 3d.
12. O come near to the Cross Gounod 8d.
11. O day of penitence ... Gounod 6d.
730. O death, where is thy A. Hollins 4d.
832. O everlasting light John E. West 3d.
16. O give thanks ... Sir G. Elvey 3d.
144. O give thanks ... H. Purcell 6d.
17. O give thanks ... William Rea 3d.
66. O give thanks ... S. S. Wesley 4d.
42. O give thanks ...Sir John Goss 3d.
520. O give thanks ... B. Steane 3d.
599. O give thanks ... E. V. Hall 3d.
596. O give thanks ... H. J. King 3d.
816. O give thanks... E. A. Sydenham 3d.
35. O God, have mercy... J. B. Calkin 4d.
698. O God, my soul ... F. R. Greenish 3d.
775. O God of my righteousness Greene 4d.
106. O God, the King of Glory H. Smart 4d.
141. O God, Thou art my God H. Purcell 3d.
585. Ditto B. Luard-Selby 4d.
679. O God, Thou art my God F. Tozer 4d.
34. O God, Thou art worthy A. Sullivan 4d.
188. O God, Thou hast ... H. Purcell 4d.
418. O God, Who hast ... A. S. Baker 2d.
30. Ditto A. W. Batson 3d.
507. Ditto J. V. Roberts 2d.
880. O heart subdued with grieving J. Brahms 3d.
47. O how amiable ... J. Barnby 3d.
233. O how amiable T. M. Pattison 3d.
347. O how amiable ... Oliver King 4d.
752. O how amiable ... E. Faning 3d.
48. O how plentiful T. M. Pattison 3d.
490. O Jerusalem, look about E. Naylor 4d.
301. O Jesu! Victim Rev. J. B. Powell 3d.
536. O joyful Light ... B. Tours 4d.
543. O Lamb of God ... J. Barnby 3d.
870. O Lord, from Whom all good things do come John E. West 2d.
251. O Lord God (Male) Ernest Ford 4d.
204. O Lord God ... ... Dr. Clarke 3d.
184. O Lord, look down... J. Battishill 3d.
702. O Lord, my God ... Nares 3d.
306. O Lord of hosts ... Kate Boundy 3d.
25. O Lord, our Governor H. Gadsby 3d.
395. O Lord, Thou art my God Ch. H. Lloyd 6d.
727. O Lord, Thou art my God J. Goss 3d.
845. O Lord, Thou art my God C. Lee Williams 4d.
690. O Lord, Thy Word J. F. Bridge 6d.
588. O lovely peace ... Handel 4d.
726. O love most ... A. H. Brewer 3d.
3. O love the Lord Sir A. Sullivan 2d.
556. Open to me the gates ... F. Adlam 4d.
380. O perfect love ... J. Barnby 3d.
124. O praise God ... Dr. Clarke 6d.
40. O praise God T. T. Trimnell 4d.
429. O praise God ... G. C. Martin 2d.
355. O praise God Theodore Distin 3d.
479. O praise our God, ye people Boyce 4d.
782. O praise our God, ye people Bühler 3d.
14. O praise the Lord ... J. Barnby 4d.
683. O praise the Lord ... Handel 4d.
232. O praise the Lord T. M. Pattison 3d.
178. O praise the Lord ...Sir John Goss 6d.
71. O praise the Lord ... Ouseley 3d.
266. O praise the Lord ... Zingarelli 8d.
358. O praise the Lord W. G. Wood 4d.
166. O pray for the peace E. H. Thorne 4d.
824. O pray for the peace W. Child 3d.
837. O rest in the Lord; and, He that shall endure to the end Mendelssohn 2d.
51. O Saving Victim (No. 2) Gounod 4d.
486. Ditto ... Rossini 3d.
492. Ditto W. A. C. Cruickshank 3d.
508. O Saviour of the (Male) Roberts 2d.
142. O sing unto the Lord H. Purcell 6d.
551. O sing unto the Lord Cruickshank 4d.
8. O taste and see ...Sir John Goss 3d.
263. O taste and see ... A. H. Mann 3d.
87. O that I knew where I Bennett 3d.
772. O that men would J. B. McEwen 3d.
806. O Thou the Central Orb Gibbons 3d.
863. Our conversation is in heaven W. B. Gilbert 2d.
663. O Voice of the Beloved H. J. King 3d.
123. O where shall wisdom Dr. Boyce 6d.
435. O worship the King... E. V. Hall 4d.
135. O worship the Lord ... Dr. Hayes 6d.
158. O ye that love the Lord Sir G. Elvey 4d.
196. Ditto H. W. Wareing 3d.
234. Ditto Docker 4d.
325. Ditto J. Naylor 3d.
668. Our Blest Redeemer E. V. Hall 3d.
392. Our Father, which art J. Barnby 2d.
303. Our God is Lord ... E. Mundella 3d.
176. Out of the deep ... Dr. Naylor 4d.
240. Out of the deep F. E. Gladstone 3d.
242. Out of the deep ... J. B. Calkin 3d.
638. Out of the deep H. W. Davies 4d.
692. Out of the deep ... G. C. Martin 6d.
81. Plead Thou my cause ... Mozart 6d.
55. Ponder my words ...Henry Gadsby 3d.
300. Ponder my words (Male) Sawyer 2d.
797. Praised be the Lord C. Steggall 3d.
745. Praised be the Lord C. H. Lloyd 3d.
159. Praise God in His holiness B. Tours 3d.
521. Praise, my soul ... E. V. Hall 3d.
641. Praise, O praise our God B. L. Selby 3d.
712. Praise our God ... E. V. Hall 4d.
70. Praise the Lord ... Sir G. Elvey 4d.
172. Praise the Lord Sir J. Benedict 8d.
137. Praise the Lord ... Dr. Hayes 4d.
125. Praise the Lord ... J. Clark 3d.
59. Praise the Lord ... S. S. Wesley 6d.
561. Praise the Lord... J. M. Crament 4d.
577. Praise the Lord... J. H. Maunder 3d.
208. Praise the Lord, O my soul Mozart 4d.
21. Ditto Sir John Goss 6d.
381. Ditto J. W. Elliott 3d.
63. Ditto Dr. Garrett 6d.
439. Ditto T. P. Royle 3d.
513. Ditto H. Purcell 6d.
298. Praise the Lord, O Jerusalem Bliss 3d.
316. Praise the Lord, O Jerusalem Hall 4d.
510. Ditto Purcell 4d.
624. Praise the Lord, ye ... B. Steane 3d.
827. Praise to God, immortal praise John E. West 3d.
45. Prepare ye the way ... Dr. Garrett 3d.
151. Prepare ye the way ... M. Wise 3d.
416. Prepare ye the way J. M. Crament 4d.
846. Put me not to rebuke, O Lord W. Croft 4d.
60. Rejoice greatly Henry Gadsby 3d.
145. Rejoice in the Lord H. Purcell 3d.
164. Rejoice in the Lord F. R. Statham 4d.
200. Rejoice in the Lord G. C. Martin 6d.
258. Rejoice in the Lord J. Redford 3d.
317. Rejoice in the Lord Philip Armes 6d.
721. Rejoice in the Lord ... A. Hollins 3d.
272. Rejoice, O ye righteous Rheinberger 3d.
38. Remember now ... Dr. Steggall 4d.
523. Remember, O Lord Walmisley 4d.
336. Rend your heart J. Clippingdale 3d.
626. Rend your heart A. E. Godfrey 4d.
753. Rest, weary Earth A. M. Goodhart 3d.
879. Righteous art Thou, O Lord John E. West 3d.
860. Save, Lord, and hear us John Blow 2d.
170. Save, Lord, and hear us Dr. Hayes 6d.
287. Save me, O God ...J. L. Hopkins 2d.
822. Save me, O God ... John Blow 3d.
858. Save me, O God William Boyce 2d.
740. Save us, O Lord E. C. Bairstow 3d.
451. Saviour, abide with us T. Hanforth 3d.
800. Saviour, again to Thy dear Name G. W. Chadwick 3d.
840. Saviour, Thy children keep Arthur Sullivan 3d.
85. Say where is He born Mendelssohn 6d.
319. Seek ye the Lord Hague Kinsey 3d.
189. Seek ye the Lord J. V. Roberts 3d.
250. Sing aloud with gladness S. Wesley 6d.
630. Sing a song of praise O. King 3d.
185. Sing a song of praise J. Stainer 3d.
716. Sing and rejoice ... B. Harwood 4d.
238. Sing joyfully unto God W. Byrd 4d.
365. Sing, O daughter of Zion Dr. Rea 4d.
291. Sing, O heavens A. C. Mackenzie 6d.
369. Sing, O heavens T. T. Trimnell 4d.
562. Sing, O heavens H. D. Wetton 4d.
781. Sing, O heavens Bruce Steane 3d
169. Sing praises to the Lord Dr. Croft 4d.
36. Sing praises unto the Lord Gounod 6d.
542. Sing to the Lord with thanksgiving J. Barnby 4d.
167. Sing to the Lord ...Henry Smart 1s.
99. Sing to the Lord ... Mendelssohn 8d.
525. Sing unto God (Chos. only) Purcell 2d.
580. Sing unto the Lord J. F. Bridge 6d.
603. Sing unto the Lord C. Harris 3d.
812. Sing unto the Lord E. A. Sydenham 3d.
856. Sing we merrily Adrian Batten 2d.
410. Sing we merrily ... E. V. Hall 4d.
532. Sing we merrily F. A. W. Docker 4d.
761. Sing ye to the Lord C. H. Lloyd 3d.
68. Stand up and bless the Lord Goss 4d.
697. Suffer the little ... B. Harwood 3d.
426. Sun of my soul ... R. Dunstan 3d.
792. Sun of my soul G. W. Chadwick 2d.
297. Teach me, O Lord J. W. Gritton 3d.
540. Teach me, O Lord G. J. Elvey 3d.
669. Teach me Thy way ... Spohr 1½d.
850. Teach me Thy way William Fox 2d.
852. Teach me Thy way E. Hooper 2d.
620. Ten thousand times... F. Tozer 4d.
808. Ditto E. V. Hall 3d.
458. Thanks be to God ...J. W. Gritton 3d.
627. Thanks be to God ... Oliver King 3d.
723. The arm of the Lord ... Haydn 4d.
684. The Angel said (S. & B.) A. H. Brown 2d.
194. The blessing of the Lord Mackenzie 3d.
472. Ditto J. F. Bridge 2d.
421. The day is past J. C. Marks, jun. 3d.
461. The Day of Resurrection E. V. Hall 3d.
552. The day Thou gavest Woodward 3d.
239. The earth is the Lord's Trimnell 4d.
289. The eyes of all ...Orlando Gibbons 4d.
482. The eyes of all ... T. Adams 3d.
547. The eyes of all ... G. J. Elvey 3d.
573. The eyes of all ... M. B. Foster 3d.
878. The eyes of the Lord are over the righteous .. John E. West 2d.
689. The face of death W. Parratt 2d.
448. The First Christmas J. Barnby 3d.
534. The first day of the week B. Steane 3d.
214. The fool hath said Sir W. Bennett 4d.
271. The fool within his Rheinberger 3d.
413. The fost'ring earth J. L. Hopkins 3d.
746. The glory of Lebanon ...Wareing 3d.
593. The glory of the God T. Adams 3d.
177. The glory of the Lord...Sir J. Goss 6d.
245. The God of Jeshurun ...Sir J. Goss 6d.
754. The hallowed day B. Luard-Selby 3d.
804. The Heavens declare the glory of God ... ... C. Macpherson 4d.
299. The hills stand about G. Gardner 4d.
755. The hymn of the angels J. E. West 4d.
313. The King shall rejoice Stewart 6d.
733. The King shall rejoice E. V. Hall 4d.
734. The King shall rejoice C. Harris 4d.
193. The Lord gave A. C. Mackenzie 2d.
270. The Lord give ear J. Rheinberger 3d.
526. The Lord hath (Male) Mendelssohn 4d.
312. The Lord hath been E. T. Chipp 3d.
477. The Lord hath been S. S. Wesley 3d.
163. The Lord hath done ... H. Smart 4d.
839. The Lord hath done John E West 4d.
224. The Lord hear thee J. Barkworth 2d.
823. The Lord hear thee John Blow 2d.
44. The Lord is great ... W. T. Best 3d.
248. The Lord is in Dr. G. Saunders 4d.
704. The Lord is in His holy Stainer 4d.
83. The Lord is King Henry Gadsby 6d.
41. The Lord is King T. T. Trimnell 4d.
367. The Lord is King ... H. J. King 4d.
869. The Lord is King ... W. King 2d.
39. The Lord is loving Dr. Garrett 3d.
483. The Lord is loving...A. W. Batson 3d.
50. The Lord is my light Dr. H. Hiles 3d.
407. The Lord is my light C. W. Jordan 3d.
815. The Lord is my light E. A. Sydenham 3d.
632. The Lord is my Shepherd Higgs 4d.
67. Ditto (S.S.A.A.) Schubert 4d.
594. Ditto (S.A.T.B.) Schubert 4d.
152. Ditto J. Shaw 3d.
305. Ditto C. V. Stanford 6d.
738. Ditto D. S. Smith 3d.
793. Ditto (S.A.T.B.) H. Smart 3d.
243. The Lord is my strength Sir J. Goss 6d.
862. The Lord is my strength Josiah Booth 3d
398. Ditto S. Coleridge-Taylor 3d.

Obituary.

We much regret to record the death, at the age of sixty-seven, of Mr. Joseph Edward Street, the genial and popular secretary of the Madrigal Society, which took place at his residence, Woodside, Caterham, on March 31. The Street family, from father to son, have been members of the Madrigal Society since the year 1795. During the greater part of those 113 years they have rendered useful and valuable service to this ancient musical organization in the capacity of either secretary or librarian. The late Mr. Street's grandfather joined the Society in 1795, his father in 1827, and he himself in 1870. In the following year he (Mr. J. Edward Street) was appointed secretary, an office he worthily held till 1905, when he was elected president. He fully maintained the traditions of this honourable office for two years, during which time his son, Mr. Oscar W. Street, ably discharged the secretarial duties. On the election last year of Sir George Martin as president, Mr. Street resumed the secretaryship, a post he filled with distinction and never-failing courtesy for the long period of thirty-eight years. In May, 1895, being the family centenary, the Society presented him with their gold medal and an illuminated address. As one who was held in the highest esteem by all who knew him, Mr. Street will be greatly missed at the enjoyable music-makings of the Madrigal Society.

The death of Mr. Edward Chadfield—which occurred at 'Guestling Peep,' Milward Road, Hastings, on March 31—is recorded with regret. Born at Derby on August 1, 1827, he studied under Henry Smart, and subsequently became a pupil of Henri Rosellen and Korbach at Paris. For many years he successfully practised his profession at Derby, holding at different periods the organistships of St. Werburgh's and All Saints' churches in his native town. Having taken an active part in the initiation of the Incorporated Society of Musicians in 1882, he was induced to accept the office of honorary general secretary in 1885. Upon the incorporation of the Society in 1892, and the removal of its headquarters to London, Mr. Chadfield became the salaried secretary, an office he worthily held until 1907, when he was succeeded by his son, Mr. Hugo Chadfield. A man of genial nature and courteous bearing, Mr. Chadfield was held in great respect by those who knew him, either in his official or private life. His remains were interred at Nottingham Road Cemetery, Derby, on April 4, amid many manifestations of respect.

The death, on April 9, at Plymouth, is recorded with regret of Mr. Robert Smith, head of the firm of Messrs. Parker & Smith, pianoforte manufacturers, Plymouth. Born at Budleigh Salterton in 1847, Mr. Smith was well known in the West of England for his musical attainments, his lectures on acoustics at the Plymouth Institution, in which he took a warm interest, being remarkable for their erudition. During the year of his Presidency, 1903-4, he discoursed on 'The theory of Evolution as applied to the art of music,' this, his presidential address, being based on the results of his studies and researches in the science of music extending over many years. In early life he was associated with the choir of St. Peter's Church, and he will be remembered as an active member of the old Plymouth Vocal Association, conducted by the late Mr. F. N. Löhr. Mr. Smith has left a widow (formerly Miss Bending, of London) and four daughters. All the latter are most accomplished musicians, whose excellent chamber concerts have several times been referred to in these columns.

The death is announced of Herr Josef Sucher, the eminent conductor. Born at Döbör, Eisenburg, Hungary, November 23, 1843 (according to Riemann), he became a chorister in the Hofkapelle, Vienna, joining on the same day as Hans Richter. After conducting-experiences at Vienna, he became conductor of the City Theatre, Leipzig, in 1876, and in 1879 he settled at Hamburg. From 1888 to 1899, when he retired, Sucher was conductor of the Royal Opera, Berlin. In his youth he was a prolific composer. An opera by him, called 'Ilse,' was performed at Vienna; his best-known published work is a Lieder-cyclus entitled 'Ruheart.' In 1877 Herr Sucher married Fräulein Rosa Hasselbeck, the eminent Wagnerian singer. Frau Sucher's magnificent impersonation of Isolde at the first performance of Wagner's 'Tristan' in England, on June 20, 1882, will long be remembered.

THE EVOLUTION OF MELODY.

Mr. Thomas F. Dunhill read an interesting and thoughtful paper on the above subject, before the Musical Association, at the King's Room, Conduit Street (Broadwood's), on April 21.

At the outset the lecturer referred to melody as a subject of universal interest. Music as a science, as an intellectual power, or as an expression of the indefinite and indefinable forces which dominate the soul of the artist and crave for outlet, might not appeal with any great measure of certainty or directness to the popular mind: but to the great majority of ordinary listeners melody is the one quality in music which really counts; and the musician himself, however well-tutored he may be, can never afford to lose sight of those elements which strike straight home to everyone—which elicit sympathetic response, not only from the musically educated but from those who, without technical knowledge, are keenly perceptible to the influence of beauty. It might be as well to attempt a new definition of melody: he would describe it as 'the simplest possible manifestation of an inherent feeling for beauty, through the medium of single musical sounds.' Two essential things must exist before a melody could be created—a musical scale, and design.

Mr. Dunhill dwelt in some detail upon this subject of scale-development, and the foundation of design upon the natural rhythmic instincts of the human race — instincts expressed in a primitive form by the beating of drums and tom-toms, the regular movements of the body in dancing, and the varied emphasis of language. Though rhythm was a natural instinct, it so happened that the earliest forms of intellectual music did not draw very largely upon that quality. The early cultivation of the art was entirely on the vocal side, and its serious study was confined to those who worked in the service of the Church. From a mere inflected monotone there arose an elementary form of plain-song, and from this was developed a crude species of polyphony. The origin of the invention of polyphony was no doubt simply a desire to provide each singer with something interesting to sing. The next step was that every voice should take its share in the development of a *single* idea, not simply singing its own part for its own sake, but answering and extending passages prominent in the other parts.

The culmination of this development came with the appearance of Palestrina, who brought this form of writing to such a high state of perfection and beauty that musical composition, within the same limits, could hardly have progressed further. After this period came a revolt against the strictness and severity of polyphonic music, and the composers arose who are sometimes spoken of as the founders of the Homophonic school. Melody was confined to a single part and instrumental accompaniment substituted for polyphony. At first the accompaniment employed consisted merely of an unpretentious bass part played by a solitary instrument, but the success of these early efforts led to further developments; a great deal of boldness was exhibited by some writers, notably by Monteverde, who for the first time made use of discords without preparation. The work of the Homophonic school might certainly, by itself, be regarded as a retrograde movement, but historically it proved to be really a new beginning on new lines.

The 17th century saw many innovations in the domain of secular music, and melody underwent considerable development and transformation. In particular, the influence of dance-measures very strongly affected melodic design. The 18th century witnessed the rise of some new tendencies, such as the adoption of a florid style of writing for solo voices—a concession, it may be presumed, to the vanity of those singers

who desired to exhibit their powers of flexible vocalisation. This influence proved in the long run to be not altogether a bad one, and helped to free melody from too great a preponderance of formality and stiffness.

After dwelling upon the new aspects of melody shown in the works of Bach, Haydn, Mozart, and Beethoven, Mr. Dunhill spoke of modern developments, and explained how the system of the 'Leit-motif'—extensively developed, though not absolutely invented, by Wagner—had produced an enormous effect upon the works of the great composers of instrumental music of our own day. The most widely talked-of, and probably the most genuinely powerful of all the adherents to these newly-applied principles, was Richard Strauss. The works of Elgar contained many melodies of a genuinely beautiful cast—full of point, precision, and vitality.

In France an apostle of impressionism, Claude Debussy, had been working great changes. His methods, indeed, were stranger than those of Strauss, though one felt that they might not possess the strength to create a lasting effect upon his successors. Almost all the charm of his music might be said to lie in a sort of delicacy of rhythm and quiet tinting of the orchestration—rhythm with all the coarseness and sharpness eliminated, and colour with no depth or sonority of tone.

It would seem that, in spite of the enthusiasm which had greeted the work of such writers as Brahms, Dvorák, and Tchaikovsky — work in which the melodies were modelled on classical lines, and definitely dependent upon design—the immediate effect of their example upon the rising generation had been comparatively slight. It is impossible to close one's eyes to the fact that the music of to-day is plunging headlong into a new sphere, and that the melodic designs presented are not only more curious and irregular, but a great deal less decorative than those of any previous period in musical history. It is as if we were to some extent reverting to the earliest forms of musical expression—the vague, half-articulate utterances of primitive man—whilst at the same time employing all the vast resources of modern instrumentation in order to create an atmosphere, or form a background. Activity, however, is a sure sign of life, and if melody were merely standing still, and speaking to us in the same accents throughout succeeding generations, it would be a certain proof that its life was at a low ebb. We should try to believe very firmly in its vitality, for then we need not be dismayed if some of the shapes into which it was moulded seemed wayward or crooked. Each year of growth had its purpose, and the most restless age might well prove to be the age of the greatest progress towards some unknown regions of noble and splendid accomplishment.

ROYAL CHORAL SOCIETY.

A serious hiatus in the repertory of the Royal Choral Society has now been filled by the Mass in B minor of John Sebastian Bach. There is no need to inquire the reason of the long delay in performing this stupendous choral creation of the great cantor by the Kensington choristers. Suffice it to repeat the oft-quoted proverb 'Better late than never,' and to express the hope that now the work has been performed by Sir Frederick Bridge's forces it will be often repeated.

One thing that struck the hearer at the Royal Albert Hall on April 2 was the excellent tone of the choir no less than the earnestness with which the singers threw themselves into their work. One missed the incisiveness of tone of northern choralists, and London choirs have good leeway to make up in the matter of attack and that certainty of utterance which carries conviction, the disappointing rendering of the glorious bass passage 'Et iterum venturus' being a case in point. But allowing for all this, the performance, especially as a first attempt, was one upon which both conductor and choir may be warmly felicitated. It was evident that infinite pains had been taken in the preparation of a difficult work that was more or less new to the choir. Bach's choral idiom is not one to be acquired all at once or to be regarded superficially. Those subtle touches with which the Mass abounds are among the greatest attributes of genius, and they need long and patient study before their depths of expression can be fathomed; therefore we may look forward to a more faultless rendering of the masterpiece than was given on this occasion. Are not clearness of outline and the avoidance of any approach to hyper-velocity two important factors in the true rendering of Bach's immortal strains?

Of the quartet of soloists—Miss Gleeson-White, Miss Marion Yelland, Mr. Lloyd Chandos and Mr. Frederick Ranalow—the first-named merits special mention for her rendering of 'Laudamus Te,' and Mr. Lloyd Chandos increased his reputation by his excellent singing. As at the last Leeds festival, the solos were accompanied by a small orchestra placed in the vicinity of an upright pianoforte upon which Sir Charles Stanford filled in the figured bass, and under whose direction the little orchestra played their important part in the work. The obbligato parts were safe in the hands of Mr. A. W. Payne (violin), Mr. Malsch (oboe d'amore) and Mr. Borsdorf (horn). In regard to the organ, at which Mr. H. L. Balfour presided, there were moments when its sounds were somewhat un-Bachlike: we refer especially to the blasts at the final chords of some of the choruses, which were very nerve-trying in their blatancy, and certain ejaculatory chords suggestive of elephantine gambolling. So huge an instrument as that at the Albert Hall needs very careful handling in a composition such as Bach's B minor Mass, and mere 'effects' should not find a place in music which speaks for itself in its natural sublimity and dignified restraint. Sir Frederick Bridge conducted the choral portion of the Mass with that resourcefulness which is characteristic of his vigorous leadership. It should be stated that the Mass was sung at the low pitch, Mr. Balfour transposing the whole of the organ part, for which he deserves all credit.

PHILHARMONIC SOCIETY.

At the concert given on March 26 the programme was as follows:

Overture, 'Oberon' .. .. *Weber.*
New Viola concerto (first public performance) *York Bowen.*
Mr. Lionel Tertis.
Lyric scene, 'Cleopatra' .. .. *Berlioz.*
Madame Blanche Marchesi.
Introduction and Closing scene, 'Tristan' .. *Wagner.*
Symphony in F (No. 4) .. .. .. *Tchaikovsky.*

The interest of this concert centred in the new concerto, and more especially upon the appearance of Mr. Landon Ronald as conductor for the first time at the Society's concerts. Mr. York Bowen displays an artistic disregard of popularity in devoting so many of his undoubtedly beautiful ideas to the viola. The genius of the instrument does not fit the frame of a large form; but if a composition of this length for the viola could be made fully acceptable, Mr. Lionel Tertis might be expected to succeed. His playing on this occasion confirmed his position in the front rank of viola players. Madame Marchesi sang the Berlioz scena magnificently, and received an ovation she fully deserved. It is not too much to say that the interpretation of the Tchaikovsky Symphony was one of the finest that has been heard in London. In this stirring work, and throughout the concert, Mr. Landon Ronald displayed a mastery of the art of conducting that confirmed the high reputation he has elsewhere gained.

The concert on April 9 furnished an interesting selection:

Overture .. "The Flying Dutchman" .. *Wagner.*
Pianoforte Concerto in B flat (No. 2) .. .. *Brahms.*
Mr. Evlyn Howard-Jones.
Prelude and three songs (Nos. 4, 5 and 8) from 'Sappho' *Granville Bantock.*
Miss Edith Clegg.
Symphony in C major .. .. *Schubert.*

Mr. Howard-Jones made a successful first appearance at these concerts, and gave a powerful interpretation of the exacting concerto. His technique and insight into the significance of Brahms's difficult idioms place him high among modern pianists. The 'Sappho' songs, heard on this occasion for the first time, made a deep impression under the conductorship of the composer. Mr. Bantock is at his best in translating into music the dreaminess and passionate yearning of these fine poems. Miss Clegg sang with much charm, but her voice was at times submerged in the flood of orchestration. Mr. Henry J. Wood conducted with his usual ability the remaining numbers of the programme. Both concerts took place at Queen's Hall.

BACH'S B MINOR MASS AT NEWCASTLE-ON-TYNE.

(BY OUR SPECIAL CORRESPONDENT.)

The artistic enterprise which has long been the watchword of the Newcastle and Gateshead Choral Union reached its culmination on April 1 in a remarkable interpretation of Bach's Mass in B minor. The performance took place in the inadequate if not dangerous Town Hall of Newcastle, which was crowded; indeed, every ticket was sold previous to the concert, which speaks well for the musical perception of the good people of Newcastle.

Opinions differ upon the method of interpreting Bach. There are some who insist on a certain austerity born of academic restraint; others there are who favour that sensuous emotionalism which seems to be the birthright of the ultra-modern composer; while not a few, turning neither to the right hand nor to the left, find their greatest satisfaction in a *via media*. To those who adopt any or either of these courses there were one or two things in the Newcastle performance that detracted just a little from a pure enjoyment of the great Cantor's music—the explosive *sforzandos* in the opening *Kyrie*, and the speed at which some of the choruses were sung. The former blemish detracted from the dignity of a fugal subject, and Bach must not have any suggestion of motor-car impetuosity. Having made this little protest, purely in the spirit of friendly criticism, there is nothing but praise for the full-voiced Newcastle choristers who thrilled the listener by their tenderest tones no less than by their ecstatic outburst of triumphant song. Every member of the choir sang as though their hearts as well as their voices were in the music. Moreover, they all seemed to be imbued with the saying of Emerson, 'Nothing great was ever achieved without enthusiasm.' Proof of this, if proof were needed, lay in the fact that, from time to time, some of the tenors of the choir met together privately for practice in order to be well up in their part. Such devotion to the cause of art deserves full recognition, as does the splendid choral singing which made this concert memorable in the history of this excellent Society on the banks of the Tyne.

The soloists were Miss Agnes Nicholls (who sang only in the duets), Madame Amy Dewhurst, Mr. Joseph Reed and Mr. Francis Harford. Of these efficient singers Madame Amy Dewhurst made a most favourable impression by her chaste rendering of the 'Laudamus Te' and the other solos committed to her charge, while it suffices to say that Mr. Harford has made Bach a special study, of which he gave ample proof during the course of the evening. The accompaniments were played by the Hallé Orchestra, the obbligati parts to the solos being safe in the hands of Mr. Rawdon Briggs (violin), Mr. Charles Reynolds (oboe d'amore) and Mr. F. Paersch (horn).

Mr. W. G. Whittaker rendered good service at the pianoforte, and Mr. Thomas Wilkinson made a judicious use of the organ. Dr. Henry Coward, who has the precious gift of magnetising his singers with his own enthusiasm, must be commended for the pains he had taken in bringing the choir to such a high state of efficiency, and the event calls for hearty congratulation to the genial secretary of the Society, Mr. James B. Clark, and his colleagues in the management.

QUEEN'S HALL SYMPHONY CONCERTS.

On April 11 Bach's motet No. 6 for voices and organ, 'Praise the Lord,' and Elgar's 'The Dream of Gerontius' were performed, the Sheffield Musical Union, of which Dr. Coward is the trainer, providing the chorus. The first-named work, which was conducted by Dr. Coward, did not create a great impression, albeit it was finely sung by the famous choralists. Elgar's oratorio was conducted by Mr. Henry J. Wood, and although some of the *tempi* were slower than usual, it has to be said that the work has seldom if ever been more perfectly interpreted, at least so far as orchestra and chorus were concerned. Londoners are by now familiar with the virtuosity of Dr. Coward's choir, and expect exceptional choral technique. It is enough therefore to record that once again the choir lived up to its reputation. Some, however, would prefer to mitigate the more astonishing than impressive realism of the Demons' chorus. The soloists were Miss Julia Culp, Mr. Felix Senius and Mr. Herbert Brown. Inasmuch as Elgar's oratorio has gained acceptance on the Continent, it was interesting to learn how the first two foreign artists had assimilated the poem and the music. Both sang with the greatest earnestness, Miss Culp especially distinguishing herself. Mr. Senius's difficulty in pronouncing English was some hindrance, and although his performance was very emotional, it cannot be said that he vented the peculiar awesomeness of Gerontius's part. Mr. Herbert Brown sang the parts of the Priest and the Angel of the Agony with fine effect. He has become a reliable artist.

The directors announce that owing to the success of the Choral Concerts, they have arranged to import the Hanley Choir, which is trained by Mr. John James, the Leeds Choral Union and the Sheffield Choir, both of which are trained by Dr. Coward. When will London retaliate?

CONCERTS OF BRITISH MUSIC.

Mr. Cyril Scott is one of our younger composers who possess the valuable distinction of individuality, and consequently importance attached to the concert of his own compositions which he gave on March 24 at Bechstein Hall. The programme consisted largely of songs, several of them pleasing examples of the alliance of words and music. Of these there may be mentioned 'Prelude,' 'A roundel of rest,' and 'Love's quarrel,' all of which were charmingly sung by Mrs. George Swinton, while 'The white Knight' was admirably rendered by Mr. Theodore Byard. Anticipation was chiefly centred in the first public performances of a String quartet (Op. 28), and a Sonata for violin and pianoforte (Op. 59). Making all allowance for modern licence in form and harmonic transitions, neither of these works can be termed satisfactory. That the thematic material should be lacking in significance would not so greatly matter, were the treatment clear and coherent, but the object of the composer would seem to be an intense desire to express torturing and unpleasant thoughts, and moreover to express them in an unpleasant manner. The Quartet was played by the Mesdames Nora Clench, Lucy Stone, Cecilia Gates and Edith Evans, and the Sonata by Madame Ethel Barns and Mr. Cyril Scott.

Mr. Joseph Holbrooke gave his second concert this season of British music at the Salle Erard on March 27, when several novelties were produced. These included a Fantasia for strings by F. Kessler, a 'Cycle quartet' of unpretentious kind by Edith Swepstone, and an effective set of Variations on an original theme by T. F. Dunhill. Mr. Holbrooke also introduced five short and significant pianoforte pieces entitled 'Impressions,' by H. V. Jervis-Read, which merit the attention of amateurs, and a rhapsodical 'Poem' for the pianoforte by E. Austin. The concert-giver's own talent was exhibited in four songs severally entitled 'A lake and a fairy boat,' 'Come not,' 'Come, let us make love deathless,' and 'A voice,' which had the advantage of being sung by Miss Perceval Allen.

It was a courteous act on the part of Mr. Ferencz Hegedüs to supplement on April 10 his three violin recitals at Æolian Hall by a chamber concert devoted to works by British composers. The programme was comprehensive, for it comprised a melodious and tersely written, but little known, Sonata in G minor for violin and pianoforte by John Stanley, the blind organist, who lived from 1713 to 1786; Mr. Coleridge-Taylor's 'Four African dances' (Op. 58), to which full justice was done by the concert-giver and the composer; Parry's bright and expressive Suite in F, No. 2, for violin and pianoforte; and Stanford's 'Irish Fantasias,' severally named 'Caoine' and 'Reel,' for violin solo. This selection was supplemented by a number of songs ranging from Robert Johnson's 'As I walked' to Albert Mallinson's beautiful lyric 'Eleanor,' which were sung with artistic discrimination by Mr. Frederick Keel.

Dr. Walford Davies is announced to give two lectures—on May 30 and June 6, at 3 p.m.—at the Royal Institution, the subject of his discourses being 'The art of Bach and future developments.'

NEW SYMPHONY ORCHESTRA.

At the concert given on March 31 the programme included the tone-poem 'Love among the ruins,' by Mr. W. H. Bell, and an English rhapsody for orchestra, 'Brigg Fair,' by Mr. Frederick Delius. The first-named piece, which displayed Mr. Bell's imaginative powers to much advantage, is very fully orchestrated and of considerable length. The climax is finely conceived and the work generally exhibits power. Much interest was taken in the production of Mr. Delius's work, which is in the form of variations and commentary on the fine folk-tune 'Brigg Fair,' discovered by Mr. Percy Grainger at Brigg. The general tone of the music is pastoral and meditative, and the harmonic treatment is very modern. A climax, in which bells took part, was somewhat trying to the ears, but at least the passage served as a foil to the beautiful quieter sections. It is reasonable to hope that many other opportunities will be afforded of hearing so important a work. Mr. Ernest Lengyel played the C minor Pianoforte concerto of Mozart with charming delicacy and appreciation, and a fine performance of Smetana's deeply impressive symphonic poem 'Sarka' was given. Mr. Thomas Beecham, who conducted, richly deserves the thanks of Metropolitan musicians for his enterprise in producing interesting novelties and performing works too seldom heard.

On April 14 British music was again a feature of the programme. Mr. Norman O'Neill conducted with uncommon ardour his exhilarating and fanciful overture 'In spring-time,' and Mr. Joseph Holbrooke was represented by one of his most baffling tone-poems 'The Viking,' the poetic basis of which is Longfellow's poem 'The skeleton in armour.' Mr. Holbrooke amazes, dazzles and mercilessly shocks, and yet at the same time presents passages of sheer beauty which compel a willing tribute to the wealth of his resources, mingled with a regret that they are employed so fleetingly.

Four numbers from Mr. Granville Bantock's song-cycle 'Sappho' were strong attractions of the programme. They were sung with breadth and fine expression by Miss Phyllis Lett. The beautiful 'Bridal song' was perhaps the most effective of the series. It may be questioned whether justice is done to Mr. Bantock in selecting from the whole group songs not duly contrasted; but we must be grateful for what we get.

Mr. Frederick Delius's tone-poem 'Paris, the song of a great city' (Impressions of night) having been received with much favour on the occasion of its performance at the concert given on February 26, was repeated by general request. The power and beauty of much of this important work were again apparent, but it was not any easier than before to feel that the peculiar brooding of the music naturally associated itself with the psychologic states induced by a night in Paris, unless indeed the mood of the music is meant to be that of a detached philosophical spectator. Two songs by Strauss and the overture to 'The Flying Dutchman' completed the programme, which, with the exception of Mr. O'Neill's overture, was very ably conducted by Mr. Thomas Beecham. Again we have to thank that patriotic musician for his zeal and courage in presenting the best of modern British music.

The date of the second concert was unfortunately omitted in our notice last month (p. 243): it took place on March 11. All the concerts were given at Queen's Hall.

LONDON CHORAL UNIONS.

The District Choral Unions formed by uniting the numerous singing classes that are held during the winter season in connection with the Evening Continuation Schools, have become important factors in the development of the study of choral music in London. Four of these Unions gave their concerts during the week ending April 11. Nearly two thousand choralists took part.

The East London Union concert was given at the People's Palace on April 9. The choir, numbering 300 voices, had been very efficiently trained by Mr. G. Day-Winter. The programme included Sullivan's 'Festival Te Deum' and Coleridge-Taylor's 'The death of Minnehaha.' Both these works were successfully performed. An amateur orchestra, trained in the East London Continuation Schools by Mr. T. Jarvis, played the accompaniments and two orchestral pieces. Miss Daisy Day-Winter was organist, and Mr. V. C. H. Leonard and Mr. H. West were the pianoforte accompanists. The soloists were Madame Alice Motterway and Mr. Frederick Aireton.

The Lambeth Union held its concert in the Surrey Masonic Hall, Camberwell, on April 10. There were about 200 performers, band and chorus, and Mr. Charles Metcalf conducted. The first part, and selections from the second part of 'St. Paul' (Mendelssohn), were given with considerable success. An important number of the programme was the fine chorus 'The Challenge of Thor' (Elgar). The orchestra, led by Mr. Frank Nicholls, gave a good performance of the overture to 'Der Freischütz.' The soloists were Miss Mabel Manson, Madame Cecile Vicars, Mr. Henry Turnpenney, Mr. Dan Price and Mr. W. R. Simmons.

At the Battersea, Clapham and Wandsworth Union concert, which was given at Battersea Town Hall on April 10, the programme included selections from Sullivan's 'Golden Legend,' Coleridge-Taylor's 'The death of Minnehaha' (complete), selections from Gounod's 'Faust' and the Three Dances from 'Henry VIII.' and Coronation March by Edward German. The soloists were Miss Florence Holderness and Messrs. Frank Webster and Lyell Johnston. The choir numbered nearly 300 singers, supported by an orchestra of forty players. The choral performances, especially in the part-songs, gave evidence of careful rehearsal, and the volume and quality of tone were good. Mr. George Lane showed himself an alert and efficient conductor. Mr. Stanton Rees played some violin solos with great feeling and executive skill. A large audience assembled and showed considerable appreciation of the concert, which was the fifth given by this excellent choral force in South London.

The largest of the Unions is that formed for North-East London. The concert of this well-managed organization was given at the Alexandra Palace on April 11. The choir numbered over 900 voices, and there was a large band and an immense audience. The programme included Sullivan's Festival Te Deum and Coleridge-Taylor's 'The death of Minnehaha.' Both works were effectively performed under the experienced direction of Mr. Allen Gill. The tone of the sopranos was especially good, and the singing generally afforded gratifying proof of the excellence of the material from which no doubt the best metropolitan choral unions will be recruited. Madame Alice Motterway, Mr. Samuel Masters and Mr. Herbert Parke were the soloists, and Mr. G. C. Richardson officiated at the organ.

Three other Unions will give their concerts in May: West London, Queen's Hall, May 21, conductor, Mr. W. T. Oke; S.E. London, Great Central Hall, Bermondsey, May 9, conductor, Mr. Arthur G. Gibbs; N.W. London, Northern Polytechnic Institute, Holloway Road, May 2, conductor, Mr. H. P. Dakin.

ALEXANDRA PALACE.

Mr. Allen Gill and the members of his Alexandra Palace Choral and Orchestral Society found a splendid outlet for their enthusiasm on March 28 in a highly creditable performance of Bach's B minor Mass. The building itself and the arrangement of the orchestra are against an ideal rendering of a work of such concentrated and—may we add?—consecrated beauty. Yet for all that, conductor, singers and players united in giving an impressive rendering of that glorious choral creation. As one number followed another, the choir seemed to improve in tone and precision—the tenors were rather throaty at first—and when the glorious *Sanctus* was reached, massiveness and resonance were united in stately strains of full-voiced exultation. Finer choral singing is not heard in or near London than on Muswell Hill, and it only needs that the band shall be improved, especially with additional bass instruments (strings), in order to bring the players nearer to the plane of perfection attained by the choir.

The soloists—Miss Betty Booker, Miss Edith Clegg, Mr. Webster Millar and Mr. Francis Harford—did their work well. Mr. Harford—who, by the way, sang the

bass solos in two performances of the work within five days—achieved his greatest success in 'Quoniam tu solus.' The horn obbligato to this air was ably played by Mr. A. Braine. Mr. G. D. Cunningham presided at the organ and Mr. Allen Gill infused his enthusiasm into his forces by conducting with unsparing energy and an intuitiveness worthy of all praise. The programme-book was prefaced by a short account of 'Bach's Music in England,' summarized from the articles bearing that title which appeared in The Musical Times from September to December, 1896.

SOUTH LONDON CHORAL ASSOCIATION.

A varied programme was submitted by the South London Choral Association at its concert on March 30. In Goring Thomas's cantata 'The swan and the skylark' the poetical character of the music was admirably interpreted by the quartet of soloists—Misses Marwood and Fink, and Messrs. Brierley and Borwell—ably supported by the band and chorus. Eaton Faning's effective dramatic chorus 'Liberty' gave the members of the choir an opportunity of showing their declamatory powers, of which they took full advantage. The solo in this was expressively sung by Miss Winifred Marwood. Parry's 'Pied Piper of Hamelin' was entered into *con amore* by all concerned, and its intricate choral and orchestral details were rendered with accuracy and spirit, while the alternate humour and pathos of the narrative were suitably portrayed. Mr. George Brierley as the Piper, and Mr. Montague Borwell as the Mayor, sustained their rôles with the requisite intensity of feeling. Quite an ovation was given to the orchestra for its rendering of the 'Tannhäuser' overture; and 'Softly awakes my heart' ('Samson and Delilah'), sung by Miss Wilhelmine Fink, and the 'Hungarian' march ('Faust') completed the programme.

Mr. L. C. Venables, who conducted on this occasion, completed his fortieth season's work in conjunction with the South London Choral Association, a splendid record of work upon which he is to be very heartily congratulated.

'THE KINGDOM' AT TUNBRIDGE WELLS.

The first performance in this locality, and probably in the south of England, of Elgar's 'The Kingdom,' which was given on March 30 by the Vocal Association, aroused much interest and attracted a very large audience to the Great Hall. Not only had the work been well rehearsed under the able conductor of the Society, Mr. W. W. Starmer, but the choir had become imbued by him with the enthusiasm and devotional spirit necessary to a proper interpretation of the music. The orchestra—composed chiefly of members of the Queen's Hall and London Symphony Orchestras, and led by Mr. W. A. Easton—contributed largely to the general success of the performance, while a very able quartet of soloists was provided in Miss Lenora Sparkes, Miss Gertrude Lonsdale, Mr. Alfred Heather and Mr. William Higley, the last-named artist especially giving a remarkably fine interpretation of the part of St. Peter. The Association, and especially Mr. Starmer, are to be heartily commended for their enterprise in undertaking the performance of a work which reflected credit on all concerned.

The following awards have been made at the Royal Academy of Music: Goldberg Prize (Tenors) to Thomas Gibbs (Ystradgynlais); Charles Mortimer Prize (Composition) to Christian Carpenter (London); Sterndale Bennett Prize (Female Pianists) and Louisa Hopkins Memorial Prize to Helen M. Dodd (Newcastle-on-Tyne).

'The Year-Book and Register of Members of the Incorporated Society of Musicians' (1908) is welcomed as a useful book of reference. The statement on the title-page, 'Twenty-fourth edition,' is rather misleading. 'Twenty-fourth year of issue' would be more correct. The book is published at the offices of the Society, 19, Berners Street, W.

London Music-makings.

ROYAL ACADEMY OF MUSIC.

The orchestral concert given by the students on March 31 at the Queen's Hall was opened pleasantly by Sir Alexander Mackenzie conducting Dr. Cowen's orchestral poem 'A fantasy of life and love.' To this succeeded the first movement of Schumann's Pianoforte concerto, the solo part of which was rendered in a fluent and expressive manner by Miss Norah Cordwell. Another pianist who made a favourable impression was Master Francis Hutchens, who showed much skill and taste in the opening number of Grieg's concerto. Miss Juliet Capron also deserves encouragement for her intelligent and careful playing in Max Bruch's Violin concerto in G minor. Quite a feature of the afternoon was Miss Clara Butterworth's sympathetic rendering of an effective manuscript song entitled 'Fidelity,' by Mr. Montague F. Phillips. Mention is also due of the singing of Miss Hettie Franklin and Miss Edith Kirk.

GUILDHALL SCHOOL OF MUSIC.

Under the direction of the Principal, Dr. W. H. Cummings, the students of the Guildhall School of Music gave a concert at the City of London School on March 25. The orchestra showed efficiency in the first movement of Raff's Symphony in B flat, No. 7 (Op. 201), and the Overture to Rossini's 'La Gazza Ladra,' and in the accompaniments to two soloists. The first of these was Mr. Nissim Tschaikov, who exhibited considerable skill in the solo part of Mozart's Clarinet concerto in A, and the second was Miss Enid Cummings, a niece of the Principal, who sang Mendelssohn's aria 'Infelice' with an intelligence and command of excellent vocal means full of promise for her future success.

LONDON CHORAL SOCIETY.

It is pleasant to be able to record further advance in the singing of the London Choral Society under the conductorship of Mr. Arthur Fagge, at the performance of Elgar's 'Dream of Gerontius,' on April 1, at Queen's Hall. Greater intensity of expression and verve in attack might have been given by such a body of choristers, but much intelligence was shown, some admirable phrasing was heard, and the accentuation and gradations of tonal force bore witness to careful preparation. The soloists were Miss Phyllis Lett, Mr. Gervase Elwes and Mr. Dalton Baker. The oratorio was preceded by the second performance of 'The Beatitudes' by Edward Maryon, but without the revelation of anything that would make it desirable to alter the opinions recently expressed in these columns.

MR. EDWARD MASON'S CHOIR.

The multiplication of choral societies is to be welcomed, especially in London, for we are a singing nation, and there are few more pleasurable ways of relaxation and artistic enjoyment than in the study of vocal concerted music. Mr. Mason's choir is warmly greeted, for its aims are to forward the progress of British choral music. An earnest of this laudable desire was evinced at the opening concert of the Society on April 4 at Queen's Hall, when the entire programme was devoted to native art. Two novelties were performed on this occasion, a setting of Charles Mackay's poem 'Tubal Cain,' by Mr. Thomas F. Dunhill, and a choral ballad entitled 'King Estmere,' by Mr. Gustav von Holst. The first of these, not previously heard in London, is written in part-song-like style, the composer refraining from contrapuntal devices, but he shows a nice perception of tone-colour, and his work is worthy of the attention of small choral societies. 'King Estmere' was quite new and proved to be of a more important character. It is a setting of the old English ballad which relates how King Estmere of England defeated his rival and won his wife from the clutches of the King of Spain. The music reflects the spirit of this chivalric romance and that valiant sturdiness which are the

chief characteristics of the poem. Imagination and cleverness go hand in hand in the choral and instrumental writing, which, moreover, testifies to dramatic intuition. The programme, which was headed by Mr. Hamish MacCunn's overture 'The land of the mountain and the flood,' also contained Parry's 'Soldier's tent,' which was effectively sung by Mr. Harry Dearth, who subsequently gave a spirited rendering of Stanford's 'Cavalier songs.' This excellent selection concluded with Elgar's songs for chorus and orchestra 'From the Bavarian Highlands.' With regard to the choir, it needs more tenor and bass voices to secure a satisfactory balance of tone, and, of course, there is room for improvement in the singing. Mr. Mason is, however, to be congratulated on enlisting the services of a large number of capable vocalists, and also on the decided success of the first concert of the Society.

LA SOCIÉTÉ DE CONCERTS D'INSTRUMENTS ANCIENS.

In these days of large orchestras and loud-sounding novelties, the three concerts given by the above artistic organization at Bechstein Hall on March 25, April 1 and 7, came as a welcome and interesting contrast. The performers were only five in number, and the music was entirely of the 18th century, Mozart being the latest composer represented. Messrs. Edouard Celli, Henri and Marcel Casadesus and Maurice Devilliers formed a quartet of viols—a Quinton, Viole d'amour, Viole de Gambe and Basse de Viole—while M. Alfred Casella was the harpsichordist. Two Divertissements by M. P. de Montéclair were given, the second of which was produced at Versailles in the presence of Louis XIV. and Madame de Maintenon in 1710, the old-world strains of both proving most delightful. Another concerted work, which so pleased that it was repeated at the second concert, was 'Une fête à la cour des Miracles,' the manuscript of which was discovered at Lyons. 'Performed in 1804 at Malmaison' was written over it, but without any name of composer. The music is remarkable for its skill and charm, no less than for its quaint touches of realism. Further reference to this interesting composition is made on p. 310.

Solos for Viole d'amour, Viole de Gambe, and Harpsichord by Lorenziti, Rameau, Bach, Handel, Mozart, &c., were notable features of the concerts, at which the performers, one and all, were artists of the first rank. It is to be hoped that the success they have achieved in London will induce them to pay us another visit.

RECITALS.

An exceptionally favourable impression was made by Miss Jean Waterston at her vocal recital at Bechstein Hall on March 27. This young artist has a soprano voice of sympathetic quality, it is admirably produced, and although she is not yet quite free from the restraints of studentship, her reading of Weber's 'Softly sighs,' Schumann's 'Der Nussbaum' and the air from 'Je suis encore, tout étourdie' from Massenet's 'Manon,' bore witness to the possession of versatility and individuality. Miss Waterston has all the making of a vocalist who will charm her listeners, a power she already possesses to a considerable extent.

Miss May Harrison, at her third recital at Bechstein Hall on April 6, opened her programme with a little-known Sonata in A by Gabriel Fauré, for violin and pianoforte. The work is an admirable example of French music of the most estimable kind, possessing freshness of ideas and clever workmanship. With the co-operation of Mr. Hamilton Harty at the pianoforte, Miss Harrison evinced sympathy with the composer's methods, and the interpretation may be placed amongst her most successful efforts. Later in the programme the gifted young artist introduced for the first time two pieces, severally named 'Gondolins' and 'Morçeau caractéristique,' for violin and pianoforte, by Mr. Frank Bridge, both compositions being distinguished by pleasing imagination and musicianly resource.

Of the numerous recitals recently given, record is due of the pianoforte playing of Mr. Herbert Fryer, on March 31, at Steinway Hall, when this clever artist, by the thoughtfulness and significance of his interpretations, fully explained the reasons of his recent success on the Continent.——In the same hall, on April 8, the Russian pianist Mr. Sapellnikoff gave a recital which was listened to by a large and appreciative audience that enthusiastically expressed its admiration for his masterly readings.——Mr. Arrigo Serato, who was introduced to Londoners by Mr. Busoni at Bechstein Hall on March 3, gave a violin recital on the last day of the same month, when he fully justified the opinions expressed in these columns with regard to beauty of tone and finish of his performances.——In the same hall, on April 9, Madame Julia Culp re-appeared and sang with a persuasiveness of voice, command of expression, and exquisite finish that were most fascinating in their artistic combination.

VARIOUS CONCERTS.

The first performance in London of a new cantata, 'Undine,' by Granville Humphreys, was given in the Great Central Hall, Bermondsey, on March 28, the composer conducting. The principals, Mrs. Granville Humphreys, Miss Beatrice Coxon, Miss Rose Powell, Mr. J. Frost-Lambert and Mr. James Middleton, supported by a band and chorus of 100, gave a very efficient rendering of the work.

The Oxford House Musical and Dramatic Association gave its final concert of the season on April 4 at Excelsior Hall, Bethnal Green. The choral society and orchestra, under the able conductorship of Mr. Cuthbert Kelly, together with the following artists, Miss Perceval Allen, Mr. J. Campbell McInnes and Miss Fanny Eveleigh (solo violin), interpreted an excellent programme. The choir sang with great expression three numbers from Elgar's 'Bavarian Highlands' and the orchestra played with much spirit Mendelssohn's 'Midsummer night's dream,' Weber's 'Der Freischütz,' and Schubert's 'Rosamunde' overtures, in addition to two movements from Tchaikovsky's Pathetic symphony and an orchestral suite, 'The Ice-Maiden,' by Edith Swepstone.

Mr. Munro Davison's Choral Society gave an interesting concert in the Northern Polytechnic Hall on April 8, when the prominent feature of the programme was Stanford's cantata 'Phaudrig Crohoore.' Madrigals by Benet, Douland and Marenzio, Smart's 'Cradle song,' Elgar's 'O happy eyes' and Dr. Walford Davies's 'Nursery rhymes' were also sung. The soloists were Miss Ada Tunks and Mr. H. Lane Wilson (vocalists), Mr. Philip Cathie (violin), with Mr. Herbert Hodge and Miss Maud Crouch at the organ and pianoforte respectively. Mr. Munro Davison conducted.

The Park Presbyterian Church Choral Society, Highbury, gave an evening concert on April 9, when the programme included Mendelssohn's 'As the hart pants,' Parry's 'Blest pair of Sirens,' Schubert's 'The Lord is my Shepherd' (female voices), 'Eight nursery rhymes,' by Walford Davies, and a madrigal, sung for the first time, 'To blossoms,' composed and conducted by Harold E. Darke. The vocal soloists were Mrs. Charles Michie, Miss Nellie Robertson, Mr. S. V. Calder and Mr. Harry Child. Instrumental pieces were played by Miss Harkness and Mr. Darke (pianoforte), and Miss Albertha Flahey (violin). Mr. T. Ernest Murray accompanied, and Mr. John Cook efficiently conducted an enjoyable evening's music.

The Novello Choir gave its first concert on April 11 at Marlborough Hall. Consisting of over one hundred voices, the choir has grown out of an elementary singing-class formed by the staff of Messrs. Novello in 1906. The programme included Elgar's 'Banner of St. George' and a selection of part-songs. Mr. Charles Fry recited Longfellow's poem 'King Robert of Sicily,' with the music by Mr. John E. West. This was accompanied by the composer, the male voices of the choir singing the choral portion. Miss Clara Butterworth sang with much charm of voice

and style the solos in the cantata and several songs, one of the most effective of which, entitled 'Fidelity,' was an unpublished work by Mr. Montague Phillips, a Royal Academy student. Miss Olga Littleton contributed violin solos, and Mr. William Higley sang a number of songs. The Alexandra Male-Voice Quartet also sang. Dr. McNaught conducted, and Mr. Harold L. Brooke was the accompanist. There was an overwhelming audience.

The London Clarion Choir gave its second annual concert at Caxton Hall, Westminster, on April 11, when Gade's 'The Erl-king's daughter' was performed with full orchestral accompaniment, and a selection of unaccompanied part-songs, all of which were excellently rendered under the conductorship of Mr. Maskell Hardy. The solo vocalists were Miss Annie Swinfen, Miss Lilla Gordon and Mr. Robert Greir.

The Battersea Polytechnic Choral Society and Orchestra gave a performance of Coleridge-Taylor's 'Hiawatha's Wedding-feast' and Mendelssohn's 'Hymn of Praise' on April 11. The solo vocalists were Miss Florence Holderness, Miss Gladys Champion and Mr. Gwilym Richards. Mr. J. P. Attwater conducted.

OPERAS.

A concert performance of German's opera 'Merrie England' was given on March 27 at St. Olave's Hall, Tooley Street, by the Musical Society connected with Messrs. Peek, Frean & Co., Ltd. The leading parts were sustained by the Misses Piggott, Ottway and Jarvis, and Messrs. Tillinghast and Mackey, Miss Hassam was at the pianoforte, and there was a well-balanced chorus of forty voices. With the exception of Mr. Langford Guest, who rendered valuable assistance at the Mustel organ, all the performers were drawn from the Company's staff. The excellence of the performance reflects great credit upon the conductor, Mr. Tillinghast, and promises well for the future success of this new Society.

Purcell's opera 'Dido and Æneas' was given at the Queen's Gate Hall on April 2, under the direction of Miss Ethel Henry Bird, in aid of the Chelsea Hospital for Children, and a special interest attached to the performance, as it was in Chelsea, and for a school of young gentlewomen, that Purcell's opera 'Dido and Æneas' was first written more than 200 years ago. The work gains rather than loses by being presented on a modest scale, and the picturesque background against which the little opera was enacted, the graceful grouping, and the capital singing and acting of the performers all combined to form a harmonious whole. Mr. Henry R. Bird directed an efficient orchestra and choir with his usual good judgment, and Miss Adeline Jones ably discharged the duties of pianist.

Suburban Concerts.

The Stroud Green Choral Association gave a performance of Mendelssohn's 'Elijah' in St. Luke's Hall on April 2. The choir, conducted by Mr. H. J. Timothy, sang with spirit, and the principal solo vocalists were Miss Estella Linden, Miss Marie St. John Firth, Mr. Walter Heal and Mr. Arthur Walenn.

The second concert this season by the Streatham Choral Society took place in the Streatham Hall on April 6, when Coleridge-Taylor's trilogy 'Scenes from the song of Hiawatha' was performed complete. The choral singing was marked by intelligence and good expression, and excellent support was afforded by a professional orchestra. The solo vocalists were Miss Ada Forrest, Mr. John Bardsley and Mr. George Uttley. Dr. Cuthbert Harris conducted.

The New Philharmonic Society of Richmond gave a performance of Sir Edward Elgar's 'Dream of Gerontius' on April 8, which reflected great credit upon the conductor, Mr. James Brown, and all concerned. The choir sang throughout with great intelligence, displaying power in the 'Chorus of Demons' and delicacy in the 'Angelic' choruses The orchestra, largely composed of amateurs, played steadily and with good expression throughout. The solo vocalists were Miss Phyllis Lett, Mr. Alfred Heather and Mr. Greeves Johnson.

The St. Mary's Choral Society, Clapham, gave its second concert this season on April 10, when Sterndale Bennett's 'The May Queen' was performed, the soloists being Miss Euneta Truscott, Mrs. Florence Schumann, Mr. Alexander Webster and Mr. Bevington Rosse, and violinist, Mr. Rohan Clensy. The excellent attack and careful singing of the choir, both in the cantata and in Oliver King's part-song 'The sands o' Dee,' gave evidence of the earnest work of the conductor, Mr. Harold Harold.

Musical Competition Festivals.

BELFAST.

March 21.

This competitive festival is at present organized by the Irish Temperance League, and is open only to supporters of the principles of the League. It is hoped and desired that in future the city will take up the scheme and throw it open to musical amateurs generally. The present festival was held in the fine Ulster Hall. This year there was a falling off in the adult choir entries, but the children's classes were very successful. St. Matthew's School, Ormeau Road and Hampton House were amongst the winners in various sections. The chief junior prize was a challenge shield, which was won by the Crescent Junior Choir under Miss E. Winnington. Another challenge shield for adult choirs fell to the Crescent Adult Choir under Mr. T. G. Lauchlan, this being the only entry. Dr. McNaught adjudicated.

The prizes were distributed by the Lord Mayor (Sir Robert Anderson), who made an interesting speech in favour of the movement. Mr. Herbert F. Ellingford brightened the evening's proceedings by some organ solos, and a welcome feature was the singing of the choir from the Cripples' Home, under Dr. Koeller.

SOUTH LONDON.

This festival appeals mainly to the southern Metropolitan districts and generally to a radius within twelve miles of Charing Cross. It has, therefore, an immense field to work. The syllabus enumerates forty-three classes and comprehends numerous branches of musical study. The festival is promoted mainly by Mr. T. Lester Jones, who has secured the co-operation of many leading professors and active amateurs who are interested in the work.

The proceedings, held in the Battersea Town Hall, were spread over March 21, 23, 25, 26 and April 1. It was estimated that about 1,400 individuals took part in the competitions. There were large entries for the pianoforte and solo-singing sections, and eighteen in the four choral sections. In the senior pianoforte class Miss Iredale V. Tydeman (Norwood) was successful. The following were the winning choirs in the chief choral sections: Mrs. Mary Layton's Choir; Clapham Wesleyan Church Choir (Mr. Wesley Hammet); Cormont Road Male-voice Choir (Mr. E. F. Dalton); Essendine Ladies' Choir (Mr. W. Kendall).

The adjudicators were Mr. Henry Bird, Mr. J. T. Field, Mr. Ernest Fowles, Mr. Alfred Gibson, Dr. G. F. Huntley, Mr. Alberto Randegger and Dr. A. Madeley Richardson. H.R.H. Princess Christian distributed the prizes on one of the days, and the Lord Chief Justice (Lord Alverstone) attended the final concert and spoke highly of the results achieved.

Douglas, Isle of Man.

The seventeenth festival here was held with unprecedented success on March 25, 25 and 26. The standard of musical attainment, especially as to the execution of choral music, is very high on the Island. Mr. Looney's choir holds both the Blackpool and Morecambe challenge shields, yet on this occasion his famous choir was placed second in the chief class, Mr. Poulter's choir gaining the victory by five marks. The test-pieces in this class were a selection from the cantata 'The power of sound' (Somervell), and the well-known part-song 'The lullaby of life' (Leslie). In another choral section Mr. Looney's Peel Choir was successful.

The Douglas Pupil Teachers' Choir, under Miss M. L. Wood, gained the prize for four-part sight-singing. There was a large number of solo singers, and a few schools contributed choirs.

An enormous audience attended the final evening concert. The combined choirs sang the cantata, 'The power of sound' (Somervell), under Mr. Acton, and the prize-winners contributed performances of their test-pieces. Mr. Harry Wood's orchestra was a welcome feature in accompanying the cantata and in other directions. Lord Raglan (the Governor) distributed the prizes. The secretary of the festival is Mrs. Laughton, and to the untiring efforts of this lady much of the success of the scheme is due.

The adjudicators were Mr. John Acton (Manchester), Mr. T. Tertius Noble (York Minster) and Mr. C. R. Fogg (Manchester).

London Working Girls' Union.

The twenty-first annual competition of the London Working Girls' Union was held at the City of London School on March 28. There were fourteen entries in the two classes. The test-pieces in the advanced class were Mackenzie's trio 'Waken' and Purcell's 'In these delightful, pleasant groves,' and a third piece left to the choice of each competing choir. A two-part sight-test was also imposed. Much of the singing was surprisingly good. St. Mary's, Borough (Mr. Harvey Grace), won a victory by one mark over St. Edward's (Mr. William Holmes). Both of these finely-trained choirs chose Dr. Vaughan Williams's beautiful trio 'Sound sleep' as their special piece. In the junior division the tests were 'When roses fall asleep' (Virginia Gabriel), a piece left to the selection of each choir, and a unison sight-singing test. The Roehampton Club (Mr. W. G. Rothery) was first, and Walworth (Mr. Long) second. Dr. McNaught adjudicated, and Dr. G. F. Huntley conducted a combined performance of the choirs.

Stratford and East London.

This old-established festival having grown so greatly, it was this year found necessary to apportion seven days for its operations. The dates were March 28, 30, 31 and April 1, 2, 4 and 11. The meeting on March 31 was held at Canning Town, all the other meetings taking place at Stratford Town Hall, both places being in the far East.

The festival, as usual, drew a great number of individual instrumental performers, 263 entries being received in the pianoforte solo classes, and forty-five in the violin-playing class. In the various choral contests there were forty-one entries, of which eighteen were school choirs. The contests for vocal soloists attracted 242 entries. The following were the chief results: Gold medal solo-singing class for former prize-winners, Miss Ethel Dyer and Mr. Alexander Bannister; senior pianoforte class, Miss Beatrice Mutch; gold medal violin playing class, Mr. Fred. W. Simmons. The chief choral class, which was open, brought forward only four choirs, the victory falling to the Willesden District Choir (Mr. J. S. Waddell). The test-pieces were Callcott's 'Once upon my cheek' and a piece left to the choirs' own choice, which in the winner's case was Oliver King's 'Soldier, rest.' Another choral class for local choirs also drew four entries, Mr. G. Day-Winter's choir gaining the first place. The prescribed test was Macfarren's 'Break, break,' and Mr. Winter's own-choice piece, Henry Leslie's 'Lullaby of life.' Madame Grace Day-Winter's choir was successful in the contest for female-voice choirs.

The school choirs were divided into three sections and in all there were seventeen entries. Each choir had to sing a prescribed piece and one of its own choice, and a sight-test (whether in unison or in parts was not stated) was optional. The Farmer Road, Leyton, School gained first places in two sections, and the Hornchurch Mixed School were first in another section.

The adjudicators were: Mr. H. L. Balfour, Mr. Oscar Beringer, Mr. Sydney Blakiston, Dr. Percy C. Buck, Mr. A. L. Cowley, Mr. Ernest Fowles, Madame Agnes Larkcom, Mr. George Oakey, Sir Walter Parratt, Mr. Arthur W. Payne and Mr. Daniel Price. At the concerts given by the prize-winners on Saturday, April 11, the prizes were distributed by the Duchess of Marlborough and the Lord Chief Justice (Lord Alverstone). Mr. J. Graham, whose experience in competitive festival organization is probably unique, is still the hard-worked secretary.

Tynedale (Hexham).

This countryside event, which took place on April 3 and 4, is very usefully stimulating the district to which it appeals. Twenty-five places sent seventeen school choirs and seventeen adult choirs, besides quartets. In the chief choral class the winner was Bywell Choral Society (Mr. J. Walton), the tests being Wilbye's madrigal 'Sweet honey-sucking bees' and Bantock's 'Evening has lost her throne.' This is the third time Mr. Walton's choir has won the shield offered in this class. In the class for choral societies from small villages the tests were Dr. Wood's 'Full fathom five' and Elgar's 'As torrents in summer,' Ovingham Choir (Mr. John Walton) proving the winner. The challenge shield class for schools was won by Ryton Thorp (Mr. J. Weatherley). Dr. H. P. Allen adjudicated, and conducted a performance of 'Phaudrig Crohoore' (Stanford) given by the combined adult choirs, and 'A garland of song' (McNaught) given by the combined children.

Dove and Churnet Valleys, Ashbourne (Derbyshire).

This new festival established a remarkable record. It was mooted only in January this year, and many persons who attended a meeting summoned in that month by Lady Florence Duncombe, deemed it impossible to stir the neighbourhood sufficiently to justify the holding of a festival this year. But it was fixed for April 9, and very soon the promoters were embarrassed by entries involving 800 competitors. As there were no public rooms in Ashbourne large enough to accommodate even half this number, it was found necessary to erect a marquee large enough to hold a thousand persons.

Seventeen villages and small towns sent five junior choirs, nine for female voices, six for men's voices, fifteen church choirs, fifteen choral societies and eight mixed-voice quartets. The business of assessing the claims of all these competitors occupied Dr. McNaught (the adjudicator) for many hours. The enthusiasm and interest were great. The singing was often quite excellent, and even where it could not be so described, zeal and earnestness were apparent. It had been proclaimed that the competitions were not merely for the already efficient, but to help and stimulate the inefficient. Mayfield Church and Mayfield Wesleyan both sent highly-trained choirs. In the hymn and chant competition, the former gained only one more mark than the latter. The Mayfield Choral Society was victorious in the chief mixed-voice and the male-voice choir sections. There were several lady conductors, and Lady Florence Duncombe had the pleasure of leading her Ellastone Choir to victory in the small village class. All the children's choirs sang sweetly and well in tune. Doveridge came out first, but the other choirs were very little behind.

A concert given in the evening drew a large audience and gave great satisfaction. A sound-board erected over the platform helped to mitigate the inevitable unsatisfactory acoustic properties of the tent.

On the whole, the promoters of the scheme have every reason to be highly gratified with the results of their well-directed efforts. Much of the success of the event was owing to the management of Mr. G. Bull, M.D., the honorary secretary of this promising movement.

Wansbeck (Morpeth).

This festival was held on April 10 and 11 with gratifying success. All classes but one were for vocal performers, the exception being a class for pianoforte accompanying at sight. Ten villages and small towns sent school choirs, and the same number sent numerous choirs of various kinds. In all there were 82 entries. Many of the children's choirs gained high praise from Mr. T. Tertius Noble, who adjudicated on both days. Netherwitton School (Lieut.-Col. Orde) and Rothbury Girls (Miss Mearns) each gained a challenge shield. On the day for adults Bebside gained a challenge cup in the village class, the tests being Lee Williams's popular part-song 'The song of the pedlar,' and in the chief choral class Rothbury again, under Lieut.-Col. Orde, was the victor. It is worthy of note that the prizes consisted of only challenge shields, a cup, medals and certificates.

Liverpool.

A successful competitive musical festival for children was held in the Central Hall on April 11, when there were over 900 entries for the various contests, the adjudicators being Dr. Arthur Somervell, Mr. Harry Evans and Mr. Hartwell Jones. The Rhos juvenile choir under Mr. Jacob Edwards gained the chief prize.

The new competitive festival for East London will be held at the People's Palace on May 9, 14, 15 and 16. The entries are very large, no fewer than a hundred choirs having promised to appear. At the evening concert on May 16 the Princess Victoria of Schleswig Holstein will distribute the prizes, and Miss Muriel Foster (Mrs. Goetz) has promised to temporarily quit her regretted retirement in order to sing. Sir Walter Parratt, M.V.O., will conduct. The honorary secretary is Miss Edith Barran, 20, Queensberry Place, S.W.

The Morecambe Festival, to be held on May 13 to 16, promises to be a great success. There are enormous entries. On the children's day (May 13) Dr. Walford Davies's new children's cantata 'Humpty Dumpty,' to Lewis Carroll's words, will be performed under the direction of the composer. On the final 'open' day forty-one choirs from many parts of the country will compete. Even places so distant as Newcastle, Birmingham, Belfast and London will be represented. Full programmes can be obtained from the secretary, Mr. H. Powell, Musical Festival Office, Morecambe.

The Association of Musical Competition Festivals will hold its annual conference at Broadwood's on Wednesday, July 8, at 10.30 a.m. The chair will be taken in turn by Miss Wakefield, the Marchioness of Salisbury, and Lady Mabel Howard. On May 7 a meeting of the newly-instituted Council will be held, also at Broadwood's, at 11 a.m. Mr. W. H. Leslie (Broadwood's, Conduit Street, W.), is the treasurer, and Miss Wakefield and Dr. McNaught are the secretaries.

The Barrow-in-Furness festival will be held in November. Mrs. Walch (of Walch & Pohl, the music dealers) has presented the festival with a challenge trophy, value one hundred guineas.

In the report of the Carlisle Musical Festival given in our last issue, p. 251, it should have been stated that the Carlisle Glee Union (Mr. W. C. Darley) won the first place in the male-voice choir class; also that Mr. Theodore (not Thomas) Walrond is the conductor of the St. Cuthbert's choristers and honorary secretary of the festival.

The Barnstaple Musical Festival Society held its jubilee festival on April 22. Dr. H. J. Edwards's oratorio 'The risen Lord' was given with much success in the afternoon, and in the evening Sullivan's 'The Golden Legend' was performed. The principal vocalists were Miss Esta D'Argo, Miss Alice Lakin, Mr. Alfred Heather and Mr. Charles Knowles. Previous to the afternoon performance the freedom of Barnstaple was conferred on Dr. Edwards, who has successfully conducted the Society's performances for many years.

MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

The seventh and last of the Queen's College chamber concerts took place on March 26, the quartet consisting of Miss W. Burnett and Messrs. George Vincent, T. Barrett and William Warburton (the first two of Belfast and the last of Manchester). Miss Florence Macnaughton, of Belfast, was the vocalist, and sang most artistically two songs by Debussy and three by Albert Mallinson. Two of the earlier quartets of Beethoven, one of them with Mr. F. H. Sawyer (Belfast) as pianist, Tartini's Sonata in G by Miss W. Burnett, and three pieces for the violoncello played by Mr. Warburton, formed the rest of the interesting programme.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

The Birmingham Festival Choral Society concluded its current series of concerts at the Town Hall on April 2 with one of the finest renderings yet heard here of Elgar's 'Dream of Gerontius,' at least as regards the choral portion of the work, although exception might be taken to the hurried way in which the Demons' chorus was delivered. The splendid tone-quality of the choir was otherwise strongly marked throughout the work, and in the way of phrasing and gradation of light and shade the singing showed admirable preparation on the part of the conductor, Dr. G. R. Sinclair, and the assistant chorus-master, Mr. Allen K. Blackall. The soloists were Mr. Gervase Elwes, Miss Marie Stuart (who gave a dramatic and emotional reading of the Angel) and Mr. Herbert Brown. Wesley's magnificent eight-part motet 'In exitu Israel,' with which the concert began, was sung in a manner that fairly electrified the large audience, and showed what the choir can accomplish in unaccompanied part-music. The orchestra is entitled to much praise for its excellent work, and Mr. C. W. Perkins ably presided at the organ.

The Birmingham Choral Union revived at the Town Hall on March 28, Sullivan's oratorio 'The Light of the World,' originally written for, and produced with great success at, our festival of 1873. It was well received by a popular Saturday night audience, and justified its revival if only to show the difference in style and workmanship of the older form of oratorio and the new. Mr. Thomas Facer conducted an excellent performance, chorus and orchestra completely realizing the characteristic features of the work. The solo parts were taken with conspicuous ability by Miss Maggie Jaques, Miss Fanny Peters, Miss Mabel Botwood (a new and promising local contralto), Mr. W. Trevor Evans and Mr. Charles Tree. The organ part was in the capable hands of Mr. C. W. Perkins, whose appointment, by the way, as professor of the organ at the Royal Academy of Music has been greatly appreciated by musical circles in Birmingham.

The Birmingham City Choral Society gave its third and last concert of the season at the Town Hall on April 7, under Mr. Thomas Beecham's conductorship. The concert, like its predecessors, was too long, and the last item, César Franck's Psalm cxl., was sung to empty benches. The chief choral work consisted of Haydn's 'Spring,' from 'The Seasons,' its idyllic freshness and melodious character being vividly brought out by chorus and orchestra, while able support was given in the solo parts by Miss Leonora Sparkes, Mr. Henry Boulderson and Mr. Arthur Winckworth. The novelty of the evening was Mr. Joseph Holbrooke's setting of Keats's poem 'Byron,' conducted by the composer. It created an excellent impression, and proved the success of the evening. Choir and orchestra, together with the conductor, imparted to this remarkably fine composition the right colour and temperament.

At the seventh and last concert of the Birmingham Orchestral Concerts Society, given in the Town Hall on March 25, the Queen's Hall Orchestra, with Mr. Henry J. Wood as conductor, supplemented by local players, played Tchaikovsky's fifth Symphony, Wagner's 'Vorspiel und Liebestod' from 'Tristan and Isolde,' and Debussy's 'L'après-midi d'un Faune.' Mrs. Henry J. Wood was the vocalist.

The Sutton Coldfield Society gave one of the best concerts since its foundation at the Sutton Coldfield Town Hall on March 26. The first part of the programme was devoted to

Handel's 'Acis and Galatea,' the principal parts being taken by Miss Mary Lund, Mr. Joseph Cheetham and Mr. Tom Howell. Much pains had been taken by Mr. Joseph H. Adams, the conductor of the Society, in the preparation of the work, and the performance showed the result of careful training.

The Birmingham Symphony Orchestra concluded its series of Saturday night popular concerts on April 11, the Town Hall on that occasion being crowded to overflowing. Mr. Halford conducted with his customary ability, and secured a fine reading of two movements of Tchaikovsky's 'Pathetic' Symphony, the '1812 Overture,' and Elgar's 'Pomp and Circumstance' march. An undoubted success was achieved by a young contralto, Miss Lucy Nuttall, who possesses a voice of remarkable richness and maturity, while her singing betrays natural temperament and feeling.

The Royal Society of Artists' musical matinées in connection with the Spring exhibition of pictures, opened on April 11 with a pianoforte recital given by Mr. Arthur Cooke. The programme included Schubert's Fantasia 'Der Wanderer,' Schumann's 'Etudes Symphoniques,' and some Chopin and Liszt pieces. Mr. Cooke never played better than on this occasion.

The West Bromwich Choral Society gave a good concert performance of Gounod's 'Faust' at the West Bromwich Town Hall on March 11. The executive numbered 100 performers, the band and choir being admirably balanced. The principal parts were ably sustained by Miss Nellie Finch, Mr. Frank Mullings, Miss Amy Cooke, Miss May Farmer, Mr. E. Darby, Mr. Hall Rose, and Mr. Sam Bishop, of Exeter Cathedral. Mr. Julius Harrison presided at the organ and Mr. Arthur Cooke conducted with his customary ability. The choir gave evidence of considerable progress in their singing, realizing a good tone, with precision and attack. It is most gratifying to know that choral societies in this neighbourhood are showing such signs of prosperity and musical alertness.

The Midland Musical Society's annual Good Friday performance of Gounod's 'The Redemption' attracted a crowded audience to the Town Hall on April 17. Under Mr. A. J. Cotton's able conductorship an all-round excellent rendering was given, the singing of the chorus being characterized by volume of tone and due observation of light and shade. The principal parts were admirably sustained by Madame Amy Kendal, Miss Kathleen Miller, Miss Edith Draper, Mr. Frank Mullings, Mr. H. Bannister and Mr. H. Downing. Mr. W. F. Newey was the organist.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

On March 12 the Clifton Quintet gave a concert at the Victoria Rooms, a notice of which, I regret to say, was inadvertently omitted from my last letter. The players were Messrs. Maurice Alexander and Hubert Hunt (violins), Ernest Lane (viola), Percy Lewis (violoncello), and Herbert Parsons (pianoforte). Considerable interest was manifested in the Quintet in A minor (Op. 12), by the Russian composer Vitézslav Novák, a pleasing production, the *Andante* in particular gaining the suffrages of the audience. Mr. Hubert Hunt contributed with acceptance a Romance and Hungarian Dance by Rachmaninov, and Mr. Herbert Parsons performed effectively two compositions by Liszt. The String quartet in A minor (Op. 51, No. 2) of Brahms was admirably executed. Miss Eleanor Felix was the vocalist at this enjoyable and artistic concert.

The Ladies' Night of the Society of Bristol Gleemen on March 25 attracted a large audience to the Victoria Rooms. One subject for regret was that the conductor of the Society, Mr. Walter J. Kidner, although present, was unable to direct the performance. Mr. C. W. Stear (organist at the Church of the Holy Nativity, and organist and choirmaster of the Grammar School) conducted with ability. An interesting programme of favourite part-music, &c., was excellently interpreted, and at intervals Miss Phyllis Lett gave songs with much charm, the accompanist being Mr. Albert H. Tocknell.

At the popular concert in the Victoria Rooms on March 28 the vocalists were Miss Eveline Gerrish and Mr. Charles Knowles, who experienced a very hearty reception. The band (Mr. Harold Bernard being principal violin), composed of the Society of Instrumentalists with professionals, interpreted several compositions in an effective manner, all those in the first part of the concert being by Grieg. Mr. Riseley conducted the performance with skill.

The City Road Choir on April 1 gave its eighteenth annual concert in the Lecture Hall, Upper York Street, under the direction of Mr. Arthur E. Allis. Miss Eva Santley, Miss Ada Bennett and Mr. Arthur Mass were the solo vocalists, and several attractive compositions were given by the choir. There were also performances by Mr. Pearce Clarke (violin), Mr. Sydney Jones (flute) and Mr. W. S. Palmer (pianoforte). The varied programme was much appreciated, as evinced by the applause with which the different pieces were received.

The choir of St. Saviour's Church on April 4 gave a concert at Redland Park Hall in the presence of a numerous audience. Mr. G. Herbert Riseley (organist of the church) directed a performance which included vocal solos by Miss Ada Bennett, Master Frank Edge, Mr. Walter Heal and Mr. Percy Heming. At intervals Mr. Maurice Alexander, with his accustomed ability, gave some pieces on the violin.

There was a large attendance at the Association Hall, St. James's Square, on April 8, when the Young Men's Christian Association Choral Society gave a concert under the direction of Mr. Arnold Barter. The principal vocalists were Miss Maude Waite, Mr. George Brierley and Mr. Harry Miller. Choir and orchestra (led by Mr. Harold Bernard) numbered ninety performers. In the first part of the concert Smart's cantata 'The Bride of Dunkerron' was carefully presented, and in the miscellaneous selection which followed the instrumental pieces were 'La Jeunesse d'Hercule' (Saint-Saëns), Ballade in A minor (Coleridge-Taylor), Vorspiel to 'Loreley' (Max Bruch), and the overture to 'Masaniello.'

Two concerts organized by the Amalgamated Society of Railway Servants were held on April 17 at Colston Hall. The Bristol Harmonic Choir, under the direction of Mr. J. Jenkins, gave several favourite part-songs, and the Bristol and Clifton Orchestral Society, under the direction of Mr. E. Pavey, ably interpreted Mozart's 'Jupiter' symphony, Mendelssohn's 'Reformation' symphony and other compositions. Mr. Vernon Pierson contributed some flute solos, and the solo vocalists were Miss Ethel Duthoit, Miss Pauline Allen and Mr. Barry Lindon.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

One of the most interesting concerts of the season was given on March 28 by the University of Dublin Choral Society — better known as the 'College Choral'—when Bach's B minor Mass was performed in Dublin for the first time. It is to be regretted that such an important event was not open to the general public, the tickets for these concerts being only obtainable by the members of the Society. The choruses were sung with an enthusiasm which was most praiseworthy, and with a certainty of attack which reflected the utmost credit on the members of the chorus as well as on the conductor, Mr. Charles J. Marchant. The solos and duets were well sung by members of the Society, but suffered from the absence of the organ accompaniment, or its equivalent, though the orchestra, under Mr. Arthur Darley's leadership, played its part well. However, with such an extremely good choral performance, which is the most important part of this great work, it is hypercritical to look for blemishes elsewhere.

On April 7 the Leinster School of Music gave a concert in the Antient Concert Rooms, when one of the chief items was Beethoven's fourth Symphony, conducted by Mr. S. Myerscough, principal of the School.

The North City Choral Society (conductor, Mr. George Harrison) gave a concert in the Rotunda on April 6. The choir sang with good effect a miscellaneous selection of part-songs, and Mr. Joseph O'Mara created quite a sensation by his fine singing of Wagner's 'Prize song' from 'Die Meistersinger,' and other songs. The other solo vocalists were Miss Jeannie McCullagh and Mr. J. C. Browner, and the instrumental soloists wese Miss Annie Lord (pianoforte) and Mr. William Harrison (violin).

On April 2 the Philharmonic Society (conductor, Mr. Charles J. Marchant) gave its first concert with orchestral accompaniment: the second of its first season. The work selected was Handel's 'Judas Maccabæus.' A large choir sang the choral portions well, and a small band provided a fairly adequate accompaniment. The soloists were Miss Agnes Tracey (soprano), Mr. Dan Jones (tenor), and the following members of the Society: Miss Goodbody (soprano), Miss Keatinge (contralto), and Mr. Robert Wilson (baritone).

The Dublin Orchestral Society gave the third concert for this season at the Royal University Buildings on April 13, when Dr. Esposito conducted a very fine performance of Beethoven's C minor Symphony. Mr. Clyde Twelvetrees played beautifully Tchaikovsky's 'Rococo' variations for violoncello and orchestra. The programme included Vincent D'Indy's 'Fervaal' prelude and Wagner's 'Siegfried's journey to the Rhine,' Saint-Saëns's 'Danse Macabre' and Berlioz's dramatic arrangement of the Rakoczy March.

On April 14, the Dublin Oratorio Society gave a concert in the Theatre Royal to an immense audience. Rossini's 'Stabat Mater,' a short selection from Bach's 'St. Matthew' Passion, a chorus from 'The Messiah,' an 'Easter Hymn' for tenor solo and chorus, composed by the conductor of the Society, Mr. Vincent O'Brien (which proved to be a melodious and attractive work), and some miscellaneous solos made up a somewhat 'variety' programme. Mr. Vincent O'Brien conducted the large chorus and orchestra, the latter being led by Mr. Arthur Darley. The principal soloists were Miss Amy Castles, Mrs. Scarff-Goodman, Countess Maffei, Mr. John F. McCormack and Mr. William Dever.

The entries for the various competitions in connection with the Feis Ceoil, Irish Musical Festival, to be held between May 18 and 23 are in excess of last year, and promise a successful festival week. The adjudicators are Dr. A. H. Mann, Mr. E. Gordon Cleather, Mr. Hans Wessely, Mr. Oscar Beringer and Mr. A. J. Dunn, bandmaster of the Royal Irish Fusiliers.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

The Edinburgh Central Musical Association, a newly-formed choral society conducted by Mr. James Caie, gave, on March 22, a performance of Stainer's 'The daughter of Jairus.' The soloists were Miss L. Ebbutt, Mr. T. D. Crooks and Mr. S. Young. The organ accompaniments were played by Mr. T. Badenoch.

Mr. Winram's orchestra gave its tenth annual concert in the Music Hall on March 30. The programme was of a high-class nature and the standard of performance evidenced much careful training on the part of the conductor, Mr. James Winram. Mr. Robert Burnett, accompanied by Mr. Martin Hobkirk, was the vocalist, and delighted the audience by his finished renderings of songs by various composers.

The Edinburgh Western Choral Society—Mr. Gavin Godfrey, conductor—gave its annual concert on April 1. Gade's 'The Erl-King's daughter,' a choral selection from 'Tannhäuser' and some part-songs were sung with a praiseworthy degree of steadiness and fulness of tone. The soloists were Miss Maie Thom, Miss Nina Horsburgh and Mr. George Campbell, and the accompaniments were provided by Mr. John Hartley (organ), Mr. E. Edward (pianoforte) and a string quintet led by Mr. D. K. McNeill.

The Edinburgh Philharmonic Society, a new choral organization conducted by Dr. W. B. Ross, made its first appearance in public in Queen's Hall on April 2. First performances in Edinburgh were given of Elgar's 'Black Knight' and Parry's 'Pied Piper of Hamelin.' The singing of the choir gave much pleasure to the audience, and, judging from the success of its inaugural concert, the Society should soon take an important position in the musical life of the city. Further attractions were songs by Miss Nina Horsburgh, Mr. W. S. Hamilton and Mr. John Burnett, in addition to violin solos by Miss Alix Young and violoncello solos by Mr. Max Hochstein.

Amongst other events may be noted a violoncello recital (March 23) by Mr. John Linden, assisted by Miss Ethel Armit (vocalist) and Mr. George Short accompanist. The third annual concert of the Morningside Amateur Orchestral Society (March 26), conducted by Mr. Robert Cumming. The Orpheus Amateur Orchestral Society's concert (March 27), conductor, Mr. Charles D. Beswick; vocalists, Miss Ethel Armit and Mr. T. Scott Macpherson; and violinist, Miss Grant. A pianoforte recital (April 2) by Mr. David Bayne, assisted by Mr. Colin Mackenzie, violinist, and Mr. George Campbell, vocalist. The Edinburgh Choral Union Advanced Class concert (April 4), conductor, Mr. James Dowie. The Edinburgh Amateur Orchestral Society's concluding concert of its thirty-sixth season (April 6), conductor, Mr. T. H. Collinson; vocalist, Miss H. K. Macfie; and solo violinist, Miss Alix Young.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

The Young Men's Christian Association Choir gave a most praiseworthy rendering of Mendelssohn's 'Elijah' on April 8. The choruses were sung with great vigour and precision, and of the soloists, Misses Jenny Young and A. McAlpine and Messrs. J. F. S. Adams and Walter Harvey, Miss Young merits a special word of praise. The accompaniments were supplied by Mr. Cole's band, with Mr. W. J. Clapperton at the organ, and Mr. R. L. Reid conducted the performance with great energy.

On April 9 another excellent performance of 'Elijah' was given by the Hamilton Choral Society under the experienced direction of Mr. T. S. Drummond. The solo music was sung by Misses Cross and McAlpine and Messrs. Martin and Burnett, and the accompaniments were effectively played by an orchestra led by Mr. E. R. Joachim, with Mr. J. E. Hodgson as organist. On the same evening the Glasgow Teachers' Choral Society, a recently-formed body drawn from the class-teachers in the district, made its first public appearance. The new choir is fairly well balanced, the soprano section being particularly good, and in the future this new organization may accomplish much good choral work. The programme comprised Stanford's 'The Revenge' and some miscellaneous part-songs, the latter showing the choir at its best. Mr. Alec Steven conducted, and the accompaniments were played by Miss May Thomson.

The Glasgow Bach Choir, under Mr. J. M. Diack, gave an impressive rendering of the 'St. Matthew' Passion in the cathedral on April 15. The choir sang the choral numbers with much intelligence, and the chorales, sung in a distant part of the building, were most effective if not quite Bach-like. The solo vocalists, Misses Jenny Taggart and Maud Santley, and Messrs. Henry Brearley, Herbert Brown and Hutton Malcolm, sang their solos excellently. Mr. Verbrugghen played the violin solo in 'Have mercy upon me,' and a choir of boys from St. Mary's Cathedral sang the *ripieno* chorale in 'Come, ye daughters.' Mr. Herbert Walton's sympathetic organ accompaniments deserve full recognition. A performance of this noble work in the cathedral will probably become an annual event.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

Elgar's 'The Apostles' was heard under highly favourable conditions at the concert given by the Liverpool Welsh Choral Union on March 28, when Mr. Harry Evans directed a noble performance of this work—a performance which was the outcome of a thorough knowledge of the score, a thorough and complete preparation of its choral and instrumental difficulties, and an appreciation of the scope of the music which was communicated to the singers and players in no uncertain way. The oratorio made a deep impression on a crowded audience, who refrained from applause until the end. Intensity and enthusiasm are invariable features in the singing of the Welsh Choral Union, and on this occasion restraint and expression were added in a marked degree. The principal vocalists were Mrs. Henry J. Wood, Miss Alice Lakin, Mr. John Harrison, Mr. Frederic Austin, Mr. David Evans and Mr. Herbert Brown, the latter

singing the part of Judas for the first time with conspicuous success. Mr. Akeroyd led the augmented orchestra, which lacked nothing in efficiency.

At the fourth of the Schiever chamber concerts on March 28, special interest was taken in the début of a young Liverpool lady, Miss Myrta Stubbs, who played the pianoforte part in Sinding's E minor Quintet with considerable skill and evident musical feeling. In her solos she was less successful in Brahms's Rhapsody in G minor than in pieces of lighter calibre, Chopin's F major study, a new Prelude by Rachmaninoff, and an original valse which showed some fancy. The string players, led by Mr. Schiever, were favourably heard in Débussy's Quartet in G minor (Op. 10).

The Philharmonic Society devoted its twelfth and closing concert of the season on March 24 to Parry's 'Judith,' of which an excellent performance was conducted by Dr. F. H. Cowen, with Madame Agnes Nicholls, Madame Ada Crossley, Mr. Gervase Elwes, Mr. Ivor Foster and two boys (Masters Hall and Baines) of the Liverpool Cathedral choir as the vocal principals.

An important choral combination, the Methodist Choral Union, conducted by Mr. Percival Ingram, gave a successful performance of Smart's 'Bride of Dunkerron' on April 4. The revival of this interesting work proved that its qualities of definite form and melodic beauty are of the enduring order. Adequate principals were engaged in Miss Olive Clare, Mr. Webster Millar and Mr. Herbert Brown, and there was an efficient small orchestra led by Mr. John Lawson. Among the miscellaneous items of the second part were Elgar's chorus 'The Challenge of Thor' and Sullivan's 'O gladsome light,' which was extremely well sung.

The theory of teaching our old folk-songs and national airs to the children of our elementary schools, so strenuously advocated by Mr. Cecil J. Sharp, has been carried out in a practical and interesting way by the Rev. Father Burge, of St. Austin's, whose operetta 'The King of the Cannibal Islands,' which contains many familiar old airs, was very well sung and acted in costume by a choir of about forty children who had been excellently trained. Several performances were given, one notably good being heard in the hall of the large training-college in Mount Pleasant, where there is a capital stage with lights and scenery.

The Blundellsands Orchestral Society, conducted by Mr. Ernst Schiever, at its concert on April 2 played an interesting work, 'Idyll,' for stringed orchestra, in four movements, by Dr. James Lyon, the accomplished organist of Wallasey Parish Church, who has lately been turning his attention to the composition of orchestral music with considerable success.

The programmes of the Societa Armonica are invariably of high aim, and at its 144th concert on April 8 this large and devoted body of instrumentalists—which comprises the best local amateur players, leavened by professional leaders—essayed with fair success the 'Leonora' Overture (No. 3), Dvorák's fourth Symphony in G, and two short movements from Sibelius's incidental music to 'Pelleas and Melisande,' ('At a spring in the park' and 'At the castle gate'). One of the first violins of the orchestra, Miss Dorothy Ravenscroft, played Saint-Saëns's Violin concerto No. 3, in B minor, which she had evidently studied with appreciation of its difficulties. The vocalist was Miss Mary Turner, who sang Mozart's 'Deh vieni' with acceptance and Verdi's 'Ernani involami.'

The Birkenhead Choral Society, which continues to benefit under the training of Mr. Harry Evans, sang Elgar's 'King Olaf' very well at its concert on April 4, when Miss Edina Thraves, a bright young soprano, Mr. John Bardsley and Mr. F. Roberts were associated in the solo music. A smaller Birkenhead Society, the Oxton Harmonic, made a suitable choice in Sullivan's Festival 'Te Deum,' which with other music it sang under the direction of Mr. H. E. Hunt on April 6.

Sir Charles Santley attended a reception and banquet given in his honour by the Liverpool section of the Incorporated Society of Musicians on April 11. At the reception the Schiever Quartet played, and Sir Charles sang an air by Paer, 'The Rosary,' 'To Anthea' and 'Simon the cellarer.' The composer of the latter immortal ditty was another eminent Liverpudlian, John Liptrot Hatton, to whom Sir Charles, in his after-dinner speech, suggested the erection of a memorial. Professor J. C. Bridge was in the chair.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

The season which has now closed has of course been made memorable, as well as interesting, in that through it we have celebrated the Jubilee of the Hallé concerts; our pride in which, if justified by art, is warmed by the intimacy of lengthened historical associations. The programme of the Brodsky Quartet concert on March 26, contained Verdi's one and only example of chamber music, the Quartet in E minor—interesting at least from the fact that it appeared for the first time in the repertory of the Brodsky Quartet. Brahms's beautiful Pianoforte quartet in C minor (Op. 60) followed, with Mr. Willibald Richter at the pianoforte. Mr. Carl Fuchs made worthy use of his opportunity in the lovely *Andante* movement, which was exquisitely played. Beethoven's Quartet in A (Op. 18, No. 5), concluded the concert.

As the result of a plébiscite 'The Flying Dutchman' and 'Oberon' overtures, two movements from the 'Pathetic' symphony, the ballet music from 'Sylvia' (Delibes), and the 'Siegfried Idyll,' found their places in the programme of the last Promenade concert on March 28. To the foregoing pieces must be added Bach's Concerto for two violins, in D minor, played by Mr. Simon Speelman, the conductor, and Mr. John Nichols, the leader, Dr. Brodsky conducting; and a Romance for viola and orchestra, composed by Mr. Mauritz Speelman, the solo instrument played by his brother, Mr. Simon Speelman. Miss Effie Thomas was the solo vocalist.

The students of the Royal Manchester College of Music, on March 30, gave their annual platform performance in opera in the Whitworth Hall of the University, the work selected being Nicolai's 'Merry Wives of Windsor.' The soloists had easy command of their tasks, and their singing was, I think, the best I have heard at any similar performance. Dr. Brodsky, the principal, conducted. Miss Lemmens-Sherrington is the teacher of the opera class.

The programme of the final concert of the Vocal Society was miscellaneous, ranging from Wilbye's five-part madrigal, 'Sweet honey-sucking bees,' to a part-song entitled 'Life,' by Mr. Richard Knight, a local composer who exhibits in this, as in other efforts, a distinct instinct for vocal chamber music. Dr. Henry Watson's choir gave a remarkably fine rendering of Cornelius's 'Surrender of the soul.'

The students of Mr. Albert J. Cross's School of Music made a courageous if not completely successful attempt at stage performances of opera at the Gaiety Theatre during the week commencing March 30. The operas chosen were Bizet's 'Djamileh'; Mascagni's 'Cavalleria Rusticana'; and Meyerbeer's 'Star of the North.' On April 20 the Carl Rosa Company commenced a week's engagement here with a capable performance of Gounod's 'Faust.'

On April 4, Professor Ebenezer Prout attracted a crowded audience to a meeting of the Incorporated Society of Musicians, before whom he lectured with his wonted enthusiasm on 'Bach as a vocal writer.' The vocal illustrations—chiefly selected from the cantatas—were ably sung by Miss Betty Booker and Mr. Francis Harford, the professor accompanying.

I should not like to omit all mention of the concert at the Town Hall on March 26, given by the choirs of the Manchester and Salford Girls' Institute. The members are all working girls, and under the earnest tuition and conductorship of Miss Ashworth they sing with remarkable finish as well as with inspiring zest. It would not be easy to estimate the leavening influence which Miss Ashworth and her classes are exerting just where that influence is most needed and most appreciated.

MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The first performance of Elgar's 'Caractacus' in South Shields was given by the South Shields Choral Society on March 25, under the direction of Mr. M. Fairs. The choir was more successful than on previous occasions, but greater attention is needed to light and shade. The soloists were Miss Ethel Wood, Messrs. Lloyd Chandos, Stewart Gardner

and Robert Burnett. An interesting item on the programme was Sibelius's 'Karelia' Suite. On the same evening the Philharmonic Society of the adjoining town, Jarrow, performed Smart's 'The Bride of Dunkerron.' Mr. George Dodds conducted, and Miss J. Taggart and Messrs. W. Burrows and C. Knowles were the solo vocalists.

The Auckland Musical Society, under Mr. N. Kilburn, gave 'Elijah' on April 1, and on the following evening 'The Hymn of Praise' (without trombones!) and Beethoven's seventh Symphony were performed by the Stockton and Thornaby Choral and Orchestral Society under the baton of Mr. A. Wilson.

The Northumberland Orchestral Society (Mr. C. Horsley) gave its annual concert on April 3. Weber's 'Euryanthe' overture and Saint-Saëns's 'Algeria' suite were nicely played, but the performance of Mendelssohn's 'Scotch' Symphony lacked distinction and proved monotonous.

A capital programme of unaccompanied vocal music was submitted by the Newcastle Postal Telegraph Choral Society at its concert on April 8, when 'I wrestle and pray' (J. C. Bach), 'The tempest' (Cornelius), 'Folk-song variations' (Rutland Boughton) and madrigals and part-songs by Morley, Gibbons, Wilbye, Lee Williams, Elgar, Parry, and Charles Wood were sung. Mr. Edgar L. Bainton conducted and Mr. Perry played the first movement of Tchaikovsky's Violin concerto.

The performance of Bach's B minor Mass by the Newcastle and Gateshead Choral Union is separately noticed on p. 323.

MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Stapleford Choral Society gave a successful performance of Haydn's 'Creation' and Mendelssohn's 'Hear my prayer' on March 24. Miss Sara Spence, Mr. Harry Hartley and Mr. Alfred Winterbotham were the solo vocalists. Mr. George Spencer ably conducted, and Mr. Frederick Wyatt rendered good service at the organ.

The season of the Nottingham Sacred Harmonic Society terminated on March 26 with a performance of Elgar's 'The Kingdom.' Though not a perfect rendering of the work, the choir deserves the utmost credit for the manner in which it overcame a difficult task. The orchestra, which only had one rehearsal, was for the most part far too overpowering, especially in the solos. The latter were ably rendered by Miss Gleeson-White, Miss Edna Thornton, Mr. William Green and Mr. Dalton Baker. Mr. Lyell-Tayler led the orchestra, Mr. Wyatt lent useful aid at the organ, and Mr. Allen Gill gave of his best as conductor, though the effort of guiding an orchestra through such a work with only one rehearsal is more than should be demanded of him.

Miss Cantelo concluded her eleventh season of chamber-music concerts on April 3, when, in co-operation with the Brodsky Quartet, she gave a brilliant performance of Schumann's Quintet. A magnificent rendering of Beethoven's String Quartet in F (Op. 59, No. 1) was also included in the programme, and Miss Cantelo chose for her solo Brahms's Scherzo in E flat minor (Op. 4). Mr. Brodsky and Mr. Speelman also played the Handel-Halvorsen Passacaglia for violin and viola. On April 9 the concert of the Evening School Choral Union, with its own orchestra, took place under the direction of Mr. Arthur Richards. That very useful work is being done by this organization was evident from the careful performance of Coleridge-Taylor's 'Hiawatha's Wedding-feast,' exhibited both by choir and orchestra, as well as in the miscellaneous selection which followed.

On April 5, the choir of Wesley Chapel Broad Street gave a fine rendering of Spohr's 'Last Judgment,' under the baton of Mr. F. Marshall Ward.

The Gidling Choral Society concluded its season's work with a performance of Mendelssohn's 'Lauda Sion' and Gounod's 'By Babylon's Wave' in the parish church on April 12, under the conductorship of Mr. Herbert Richards.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

An interesting experiment in choral amalgamation has just been made in South Yorkshire. Mr. Thomas Brameld being the conductor of the musical societies of Rotherham and Doncaster, it was decided to join forces and give a performance of 'The Apostles' in each town. By this means it was rendered possible to perform a work which, had each Society alone attempted an interpretation, would have been beyond the resources financial and executive of either place. Some economy was effected in the matter of principals and orchestra owing to the dual engagement, and the friendly rivalry—or shall I say emulation?—of the two towns produced beneficial results in the performances. The choral rendering of Elgar's difficult work was of a very high standard. Only enthusiasm among rank and file and ability in the director could bring about such well-disciplined and artistic singing. The orchestra, though hardly sufficiently well balanced, played with commendable precision. The solo vocalists were Miss Jenny Taggart, Miss Maud Foreshew, Mr. Henry Brearley, Mr. Ivor Foster, Mr. Herbert Brown and Mr. Charles Knowles.

The Sheffield Musical Union, although busy with many foreign engagements, found time to prepare an attractive *a capella* programme for the Spring concert given in the Albert Hall on March 31. In the absence of an orchestra the audience was able to focus attention on the splendid choral technique of Dr. Coward's zealous singers. There was some beautiful, refined singing in Holbrooke's 'Footsteps of angels,' but the choir was at its best in Smart's 'The Shepherd's lament' and Bantock's 'Awake, awake.' Bach's 'Sing ye to the Lord' was heroically sung, though Dr. Coward's tempi severely taxed the singers. Other works—in a programme which occupied nearly three and a-half hours—were MacEwen's 'Let me the canakin clink,' Callcott's 'O snatch me swift' and Elgar's 'The dance.' Miss Fanny Davies and Mr. John Dunn played the 'Kreutzer' Sonata and Madame De Vere-Sapio was the solo vocalist.

At a concert given by the Sheffield Amateur Instrumental Society on March 30, Mr. J. Duffell conducted a well-studied performance of Schubert's 'Unfinished' Symphony, and Miss Alice Walker undertook the solo part in Beethoven's E flat Pianoforte concerto. Miss Walker's experience in concerto playing, now somewhat extensive, and her gifts of insight and good judgment, together with a well-developed technique, combined to produce a highly praiseworthy performance.

Another amateur instrumental organization, the Philharmonic Orchestra, gave a successful concert on April 4, Mendelssohn's 'Scotch' Symphony being the chief work played. On April 2 the probationary branch of the orchestra in an excellent concert showed progress by a well prepared performance of Beethoven's first Symphony. Mr. J. H. Parkes ably directed both concerts.

Among other events of a busy month have been the following: The Heeley Musical Union ('Acis and Galatea' and 'Blest pair of Sirens') conducted by Mr. M. Tomlinson; Penistone Choral Society (Mr. Joseph Cooper); Hillsbro' and District Choral Society (Elgar's 'Banner of St. George' and Cliffe's 'Ode to the North-East Wind'), directed by Mr. F. Shimeld; Norton Lees Choral Society (Cowen's 'St. John's Eve'), under the direction of Mr. Isaac White; the Sheffield Male Glee and Madrigal Society (Mr. W. H. Robinson, conductor); and the Sheffield Ladies' String Orchestra, directed by Mr. G. Ellenberger.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

LEEDS.

Two important choral concerts have marked the close of the Leeds musical season: at one a great classic was heard, at the other some recent music of exceptional interest. Taking them in chronological order, the Philharmonic Society on March 25 gave Stanford's 'Stabat Mater,' which, when produced at the Leeds festival last October, made so favourable an impression that it was at once chosen for performance during the ordinary concerts of the season. With Miss Edith Evans, Miss Dilys Jones, Mr. Spencer Thomas and Mr. Plunket Greene as soloists, and conducted

by the composer, it went exceedingly well, and the chorus, who evidently took a special interest in a task which the composer has made very congenial to them, sang with great refinement. There was a very interesting and promising novelty in the programme, in the shape of a cantata based on Rossetti's 'Blessed Damozel'—a poem which seems to be in exceptional favour with musicians just now, and small wonder, for its picturesque, mystical nature makes it peculiarly fitted for association with the most ideal of arts. Mr. E. B. Farrar, who is responsible for this setting, is a young composer who possesses a very real gift, and has already advanced far in the technique of his art. His youth is shown chiefly in two things: his anxiety to avoid the obvious, and the difficulty he finds in making the various sections hang together in an easy, natural succession. He deserves especial praise for having treated so ethereal a subject with a light hand, and altogether the character of the poem is happily reflected in his thoughtful, interesting music. With Miss Dilys Jones in the one solo part the cantata went well, and the finished and expressive singing of the choir was altogether admirable. Dr. Charles Wood conducted his vividly true setting of 'A dirge for two veterans,' with Mr. Plunket Greene as soloist, and the remaining feature of a thoroughly interesting programme was the 'Tristan' Prelude and Liebestod, with Miss Edith Evans as the soloist.

No less a work than Bach's B minor Mass was chosen by the Leeds Choral Union for its concert on April 8. The soloists, Miss Jenny Taggart, Miss Alice Lakin, Mr. H. Brearley and Mr. Herbert Brown, were all most efficient, and the choir sang with power, though Dr. Coward's reading of the work seemed to make for brilliant effect rather than to realize the majesty of the music. The orchestra was thoroughly efficient, which was the more satisfactory since it was almost entirely local, and consisted to a great extent of members of the Municipal Orchestra. On April 3 the Leeds Bohemian Quartet played, not for the first time, Debussy's String quartet, which certainly has the merit of seeming less artificial and forced in expression as one becomes used to its strange idiom.

A new quartet party made its first public appearance on April 11; this time a ladies' quartet, organized by a Leeds violinist, Miss Alice Simpkin, whose colleagues were Miss D. Broughton—a daughter of the late Mr. Alfred Broughton, who was conductor of the Leeds Philharmonic Society—Miss Hilda Yeates and Miss E. Barron. They played a Haydn quartet, and, with Miss Ella Child as the very artistic pianist, Dvorák's Pianoforte quintet. With further practice together, these ladies should form a thoroughly efficient string quartet.

OTHER YORKSHIRE TOWNS.

The 'Dream of Gerontius,' was performed by the York Musical Society in the Exhibition Building on April 7, before an immense audience, who followed the music with close attention. The soloists were Miss Molly Deane, Mr. Gervase Elwes and Mr. Francis Harford, the chorus was refined if not very forceful or brilliant, and the orchestra, though partly amateur, was most efficient. Mr. T. Tertius Noble conducted exceedingly well, and the music went smoothly and without halting.

At Scarborough the Philharmonic Society, which under Dr. Ely is very active, gave the 'Dream of Gerontius' on March 24. This was the second performance of the oratorio by the Society, and a greater familiarity with the music enabled the choir to triumph over its difficulties. The dramatic realism displayed in the Demons' chorus and the delicacy of treatment shown in the Angelic choruses evidenced that the members of the choir had fully entered into the spirit of the work. The solo vocalists, Miss Dilys Jones, Mr. Webster Millar and Mr. William Higley were also excellent, and Dr. Ely, who conducted with marked ability, deserves every credit for the success of the performance.

The Keighley Musical Union essayed Brahms's 'German Requiem,' under Mr. J. B. Summerscales, on March 24. Mr. Herbert Brown's fine reading of the baritone solos was perhaps the most satisfactory feature of the performance. On March 27 the Hull Harmonic Society gave Sullivan's 'Martyr of Antioch,' the facile tunefulness of which seemed to please, while the sympathetic singing of Miss Edith Evans in the part of the heroine was noteworthy, and in the other parts Madame Amy Dewhurst, Mr. Joseph Reed and Mr. Fowler Burton were satisfactory. Mr. Walter Porter conducted.

On March 31 the Hull Vocal Society, under Dr. G. H. Smith, gave a miscellaneous programme. The Pudsey Choral Union showed artistic enterprise in attempting so difficult a work as Elgar's 'King Olaf,' on March 23, and acquitted itself creditably on the whole. Madame Effie Thomas, Mr. Archie Taylor and Mr. Marsden Williams were the principals, and Mr. H. H. Pickard conducted with energy and discretion.

The last of the Huddersfield Subscription Concerts, on March 31, consisted of a Tchaikovsky programme, given by the Hallé Orchestra, for this occasion under Mr. Henry J. Wood's conductorship. The feature of the concert was the Violin concerto, finely interpreted by Dr. Brodsky, who, it will be remembered, was the first to introduce the work to public notice.

Foreign Notes.

AUSSIG.

An interesting discovery is said to have been made in this town, which lies on the border-land between Saxony and Bohemia, viz., a spinet which belonged to the Empress Marie Therèse of Austria. Together with the instrument was found a letter, the contents of which showed that it was a royal gift to one of her ladies-in-waiting.

BERLIN.

Dr. Richard Strauss has been appointed conductor of the Symphony Concerts in succession to Weingartner. This came quite as a surprise to the composer, who had arranged to take a long rest of over a year, but he has now undertaken to conduct next season, when the programmes will include symphonies by Haydn, Mozart, and the 'immortal nine' of Beethoven. Strauss conducted the extra Philharmonic concert, given in aid of the excellent pension fund of the orchestra, when his reading of Beethoven's C minor Symphony seems to have created a deep impression. The programme included the master's Concerto in E flat, with the distinguished pianist, Arthur Schnabel, as interpreter. At the head of the programme stood the 'Leonore' overture, No. 3.

BRUSSELS.

Two very fine performances of Bach's 'St. Matthew' Passion have been given here, and subsequently at Paris, by the famous Amsterdam choir and orchestra under the able direction of Heer Willem Mengelberg. The soloists were Mesdames Noordewier and de Haan, and Messrs. Urlus, T. Denys, and Messchaert, the rendering of the words of Jesus by the last named artist being profoundly impressive.

CHRISTIANIA.

Some friends in this city have presented to Miss Kathleen Parlow the Guarnerius violin which belonged to Viotti. The instrument was purchased from Hammig, of Berlin, for the sum of £2,000.

FRANKFORT.

Professor Iwan Knorr has been appointed director of the Hoch Conservatorium in place of Professor Bernard Scholz, who has resigned that post, although he will remain on the teaching staff. Knorr is well known both as a composer and a writer on music.

LEIPZIG.

The inauguration of a monument to Bach is announced to take place on May 17. It has been placed close to St. Thomas's Church, where Bach was cantor and organist. On the previous evening two cantatas and the 'Magnificat' will be performed in the church, while on the following day the 'St. Matthew' Passion will be given at the Gewandhaus.

PARIS.

Moussorgsky's 'Boris Godounow' will be performed at the Opéra six times between May 15 and June 15. The principal rôles will be taken by Madame Félia Litvinne (Marina) and M. Chaliapine (Boris) from the Imperial Russian Opera. M. Felix Blumenfeld from the opera house

just named will be the conductor. It is reported that arrangements have been made with Richard Strauss for a performance at the Opéra, not only of his 'Salome,' but also of his new opera 'Electra.'——'Monna Vanna,' a lyrical drama in four acts after Maeterlinck's poem, will be produced at the Opéra here, early next year.

SARAGOSSA.

To celebrate the hundredth anniversary of the raising of the siege of this city, two festival concerts are to be given this month under the direction of the composer Ricardo Villa, from Madrid. The soloists will be Sarasate and Madame Berthe Marx Goldschmidt.

VIENNA.

The inauguration of the statue of Brahms on the Karlsplatz will take place on May 7, the seventy-fifth anniversary of the master's birth, when a part-song composed by the master will be sung for the first time. On the eve of the ceremony will be performed the German Requiem, while on the day after the inauguration the 'Magelone' song-cycle will be given.

WIESBADEN.

The usual festival performances will be given in May (10-20). The operas selected are Offenbach's 'Les Contes d'Hoffmann,' Weber's 'Oberon,' Gluck's 'Armide' and Wagner's 'Lohengrin.' The Kaiser, who intends to be present, has always taken special interest in the theatre.

Country News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.

BATLEY.—The hundredth concert given by the Batley Choral Society took place on March 17. The commemoration took the form of a Handel concert, 'Acis and Galatea' and selections from 'Jephtha,' 'Judas Maccabæus,' 'Samson' and 'The Messiah' being performed. The solo vocalists were Madame Conly, Mr. Fred Fallas and Mr. Joseph Lycett. The choir was well balanced and sang with spirit, and Mr. John Fearnley conducted.

BLACKBURN.—The Blackburn Ladies' Choir, conducted by Mr. F. Duckworth, gave a concert in the Town Hall on April 2 in aid of local charities. A prominent feature of the programme was Mr. Wolstenholme's choral ballad 'Sir Humphrey Gilbert,' which was given for the first time on this occasion. Mr. Wolstenholme has written a very graphic musical setting for ladies' voices of Longfellow's weird poem. The choir entered into the spirit of the work with enthusiasm, and also gave an effective rendering of several part-songs. Mr. Wolstenholme, who, needless to say, received a hearty welcome in his native town, played two Preludes, and a Ballade of Chopin and some of his own compositions. Miss Alice Whittaker and Mr. Ernest Edmondson were the solo vocalists.——The closing concert of the S. Cecilia and Vocal Union's season took place in the Exchange Hall on April 9. The programme consisted entirely of excerpts from Wagner's operas. The orchestra—selected as usual from Hallé's band—gave spirited renderings of the overtures to 'Die Meistersinger' and 'Tannhäuser' and of the 'Ride of the Valkyries,' and the choir of 150 voices was heard to great advantage in 'The Flying Dutchman,' Act III., the *Finale* ('Die Meistersinger') and the chorus 'Hail, bright abode' (Tannhäuser). The principal vocalists, Miss Agnes Nicholls and Messrs. Joseph O'Mara, William Higley, Robert Habbeshaw and W. Hayle, contributed to the success of the concert, which was conducted by Dr. E. C. Bairstow.

BROMLEY.—The Musical Society gave its fourth concert this season at the Drill Hall on April 7. The programme was of special interest, inasmuch as it contained compositions by British composers only, and included besides Stanford's 'The Revenge' as its main feature, Sterndale Bennett's overture 'Paradise and the Peri,' Coleridge-Taylor's Orchestral Ballad in A minor; while the part-music sung by the choir consisted of Lee Williams's choral ode 'Music,' Beale's 'Come, let us join the roundelay,' and Faning's 'The vagabonds.' The soloists were Miss Pitt Soper (vocalist), Mr. Aubrey Ford (violinist) and Mr. Albert Fransella (flautist). The concert was ably conducted by Mr. F. Lewis Thomas.

CALLANDER.—The annual secular concert of the United Free Church Choir took place on April 10 in the Public Hall. The choir gave an excellent rendering of Coleridge-Taylor's 'Hiawatha's Wedding-feast,' Mr. W. S. Hamilton singing the tenor solo. The choir also sang with precision and expression Faning's 'Daybreak' and 'Song of the Vikings,' Pearson's 'Ironfounders' and Garrett's 'Good-night, farewell.' In the last-mentioned, Miss Macniven and Mrs. Coletts undertook the solo portions. A professional quintet of strings, led by Mr. J. M. Cooper, assisted with the accompaniments. Miss Armit and Mr. W. S. Hamilton contributed songs, and Mr. James Messeas, violoncello solos. Mr. J. A. W. Gill conducted.

CHELTENHAM.—An oratorio recital was given by the Festival Society, conducted by M. J. A. Matthews, in the Bennington Lecture Hall on March 31, when a new cantata, entitled 'The life everlasting,' by Mr. Henry A. Matthews, was performed for the first time in England, together with Mendelssohn's 'Hear my prayer' and a selection from 'Elijah.' The cantata, which is written for contralto, tenor and baritone soli and chorus, is melodious, and possesses attractive qualities. It was well sung by choir and principals—Miss Ada Bennett, Mr. A. J. Ranson and Mr. Percy Heming; other solo vocalists who appeared being Miss Susanne Palmer and Miss May Edwards. The accompaniments were played by Messrs W. E. Haslum and H. J. Wycherley (pianoforte), and Mr. A. G. Bloodworth (organ).

COCKERMOUTH.—An interesting performance of the 'Antigone' of Sophocles, with Mendelssohn's music, took place in the Public Hall on March 23. The play was excellently acted in costume on a special stage after the Greek method, and the music was effectively rendered by the chorus on the stage (assisted by an unseen chorus) under the conductorship of Mr. Turver.

COLWYN BAY.—Mendelssohn's 'Athalie' was performed on March 24 at the annual concert of the English Presbyterian Church Choir, which was assisted by a string orchestra, with Mr. H. J. Edwards at the organ. The choruses were sung with vigour and precision under the conductorship of Mr. S. Glynne Jones, and the solo vocalists were Mrs. Broadbent, Mrs. L. M. Burrell and Mrs. Glynne Jones. Miss Elsie Coulter recited the narrative, and the parts of Joad and Salomith were recited by Mr. J. Ellis Williams and Miss Williams.——The first concert of the newly-formed Philharmonic Society took place in the Pier Pavilion on March 24, when Van Bree's 'St. Cecilia's Day' occupied the first part of the programme, Miss Annie Nelson taking the solo parts. Mr. Gurney Barnett was the conductor. The second part of the concert was miscellaneous and included Prout's prize Quartet for pianoforte and strings and the following part-songs: 'In this hour of softened splendour' (Pinsuti), 'Song of the Pedlar' (Lee Williams), and Eaton Faning's 'Song of the Vikings.' The ladies' choir sang 'The Spanish Gipsy Girl' (Lassen).

COUPAR ANGUS.—The Choral Society gave its second concert this season at the Victoria Hall on April 1. Cowen's 'John Gilpin' and Faning's 'Song of the Vikings,' which were the most prominent features, received an adequate rendering and gave indication of the careful training received from the conductor, Mr. W. H. Young. The accompaniments were performed by a string quartet (led by Mr. H. Hollingworth), who also played Schubert's Ballet music, 'Rosamunde.' The solo vocalists were Miss Louisa Moir and Mr. David Hill.

DOWLAIS.—A performance of Haydn's 'Creation' was given at the Oddfellows' Hall on April 9 by the Bryn Sion Choral Society and an excellent band, led by Mr. A. Angle. The solo vocalists were Miss Alicia Maude Cove, Mr. Richard Thomas and Mr. G. T. Llewelyn. The choral singing was greatly appreciated, and great praise is due to the conductor, Mr. W. Hughes, for the excellent way in which he had trained the choir.

Ealing.—Dvorák's 'Stabat Mater' was the prominent feature of the concert given by the Choral Society on April 7. Both in tone and attack the choir merited much commendation, and the orchestra also did excellent work, the performance throughout reflecting credit on the conductor, Mr. Cliffe Forrester. The solo parts were sung by Miss Betty Booker, Miss Mary Peters, Mr. James Davis and Mr. Reginald Gooud. During the evening Sullivan's 'Brother, thou art gone before us' was sung by the choir in memory of the late Mr. J. N. Frye, for many years honorary secretary of the Society.

Faversham.—The Faversham Institute Philharmonic Society gave its sixteenth concert in the Lecture Hall on April 2, when Haydn's 'Creation' received an excellent performance, the choir singing with spirit and confidence. The orchestra was led by Mr. C. S. Greenhead, and the solo parts were sung by Miss Ethel Radburn, Mr. Frank Webster and Mr. S. Heath. Mr. W. J. Keech conducted.

Gosport.—The Gosport and Alverstoke Choral Society gave a performance of 'Hiawatha' at the Thorngate Hall on April 7. The solo vocalists were Madame Anna Shergold, Mr. Elliston Webb and Mr. Reginald Stewart. The choir sang with accuracy and precision, the unaccompanied parts being excellently rendered. The orchestra played the accompaniments with admirable restraint. Mr. Ernest Douglass conducted.

Great Ayton.—A very creditable rendering of Anderton's 'The Norman Baron' was given by the Choral Society on March 27. The choir sang well throughout, attack and intonation both being good, while the divided chorus for male voices (unaccompanied) proved very effective. The orchestra, though small, was carefully selected from the well-known players of the district, and was noticeable for the good quality of tone and the tasteful rendering of the work. The village hall was crowded, and the audience proved by its enthusiasm to be appreciative of the works put before it. Considering this is the first season of the Society's operations, congratulations are due upon the result of the second concert, the success of which was greatly owing to the untiring work of the conductor, Mr. B. Mills Francis.

Guernsey.—The Guille-Allès Choral and Orchestral Associations gave their annual concerts on March 31 and April 1. On the first occasion Mendelssohn's 'St. Paul' was performed. This work had not been sung in Guernsey for many years, so that its revival was attended with much interest. The solos were successfully undertaken by Miss Mabel Manson, Miss Joan Ashley, Mr. Harold Wilde and Mr. Dan Price. On the second evening Elgar's oratorio 'The Dream of Gerontius' received its first rendering in the Channel Islands. Great efforts had been made by all concerned to secure an adequate performance, and a satisfactory interpretation was the result. The soloists were the same as in 'St. Paul.' Mr. John David conducted and Mrs. John Gardner was the accompanist.

Hoylake.—On March 30 the Hoylake and West Kirby Male-Voice Choir presented its popular conductor, Mr. Charles Hughes, with a substantial cheque, contributed to by members of the choir and the subscribers to the concerts.

Huntingdon.—The Huntingdon and Godmanchester Choral Society made its first public appearance in the Corn Exchange on March 26, choosing for its début a no less ambitious work than Elgar's 'King Olaf.' The choir consisted of 120 voices, and at once gave indications of the careful training bestowed by Mr. Frank Clark, the conductor, singing throughout with spirit and precision. The orchestra was also efficient, and included several members of the London Symphony Orchestra. The solo vocalists were Miss Gladys Honey, Mr. Gwilym Richards and Mr. Harold A. Reaney.

Hythe.—The Choral Society gave the third concert of the fifth season on March 25, when Mendelssohn's 'St. Paul' was performed. The principal vocalists were Miss Myfanwy Young, Miss Marion Battishill, Mr. J. Pearson and Mr. Percival Driver. Herr Anton Peers led the band, and Dr. A. T. Froggatt conducted.

Maidstone.—Handel's 'Judas Maccabæus' was performed on March 30 in the Corn Exchange by the Choral Union, numbering 180 voices, under the conductorship of Mr. F. Wilson Parish, to whom every credit is due for the excellent choral singing. There was a complete orchestra (led by Mr. Easter Smith), and the solo vocalists were Miss Pitt-Soper, Miss Dora May, Mr. Merlin Davies and Mr. Aubrey Millward.

Market Drayton.—The Musical Society, which has recently been revived after a lapse of years, gave a concert in the Town Hall on April 7 with very promising results. The programme consisted chiefly of Stanford's 'The Revenge' and Elgar's 'Banner of St. George.' The new choir was well balanced, and sang with intelligence and enthusiasm under the spirited conductorship of Mr. Fred. Evans. The soloist in Elgar's cantata was Miss Mollie Renton, other soloists in the miscellaneous part being Mrs. George Swinton (vocalist) and Miss Horwood (violinist). The North Staffordshire Orchestra provided the accompaniments, and also played the overtures to 'Preciosa' and 'The Merry Wives of Windsor.'

Nelson.—The annual choir festival of Carr Road Wesleyan Chapel took place on April 4 and 5. On the Saturday evening a special attraction was provided in Mackenzie's 'Dream of Jubal' and Mendelssohn's 'Hymn of Praise.' These were very creditably rendered by the choir of over 100 voices, under the direction of Mr. H. Armstrong Smith. The solo vocalists were Miss Emily Breare and Mr. Henry Turnpenney, while Mr. Charles Fry once more resumed his functions as narrator of Mr. Joseph Bennett's beautiful poem. The orchestral accompaniments were skilfully played on the organ by Dr. Arthur Pollitt, of Liverpool. On the Sunday afternoon and evening special musical services were held, when the same artists took part, Mr. Charles Fry reciting in the afternoon and again, by special request, in the evening 'King Robert of Sicily,' with Mr. John E. West's excellent musical accompaniment, played by Dr. Pollitt.

Newport (Dundee).—The Newport Choral Society gave a performance of Elgar's 'Banner of St. George' on April 8. The chorus-singing was marked by intelligence and good expresssion, and the solo part was sung by Miss Alice Philip. In the miscellaneous selection which followed the choir was heard in Eaton Faning's 'Moonlight' and a chorus from Flotow's opera 'Martha,' and the orchestra, in addition to providing an adequate accompaniment to the cantata, played Mendelssohn's 'Hebrides' overture. Mr. W. J. Calderwood conducted.

Northwood.—The Choral Society gave a concert in the Assembly Hall on April 7, when the programme included Handel's 'Acis and Galatea,' Faning's 'Song of the Vikings,' Edward German's 'O peaceful night' and 'The soldiers' chorus' from 'Faust,' interspersed with vocal solos by Miss Nora Osborne Williams, Mr. Walter Heal, Mr. Bernard Turner and Mr. Arthur Walenn. Mr. W. H. Hilton conducted.

Peterborough.—The second subscription concert of the Choral Union took place in the Drill Hall on March 24, when Handel's oratorio 'Samson' was performed under the conductorship of Dr. Haydn Keeton. The solo vocalists were Madame Jaques, Mrs. C. Stevens, Mr. Joseph Reed and Mr. J. B. Smith. The choir was well balanced and sang with spirit, and the orchestra gave able assistance.

Peterhead.—The Choral Society's last concert this season took place in the Music Hall on March 25, when 'Hiawatha's Wedding-feast' constituted the first part of the programme. The choir sang well throughout, and the orchestra, led by Mr. James M. Riach, was specially successful, the whole performance reflecting credit on Mr. Warren T. Clemens, the conductor. The solo was sung by Mr. W. S. Hamilton, other soloists appearing in the miscellaneous selection which followed being Miss Susan Yule and Mr. Walter Harvey. The concert concluded with the March and Chorus from 'Tannhäuser.'

Portsmouth.—The Borough of Portsmouth Philharmonic Society is to be congratulated on its enterprise in giving the first performance in this locality of Elgar's 'The Dream of Gerontius,' which took place in the Town Hall on March 26. The interpretation of the work was in all respects highly creditable, the conductor, Mr. Hugh Burry, having evidently imbued his forces with the reverential spirit essential to the solemn character of the work. The choir

was augmented by the boy choristers of Portsea Parish Church, and the orchestra was led by Mr. Blagrove. The solo parts were ably rendered by Miss Maria Yelland, Mr. Frederick Ranalow and Mr. Gervase Elwes.

Ripon.—The Ripon Choral Society gave a performance of sacred music in the cathedral on March 31, when the following works were sung: Psalm 150 (César Franck), 'The abode of worship' (H. C. Perrin), and 'A stronghold sure' (Bach). The soloists were Madame Annie Norledge, Mrs. H. M. Bower, Mr. A. A. Lee and Mr. J. W. Senior. Dr. H. C. Perrin, organist of Canterbury Cathedral, presided at the organ, Mr. C. Gray was at the pianoforte, and the drums were played by Mr. J. Shaw. Mr. C. H. Moody conducted.

Southport.—Granville Bantock's 'Christ in the wilderness' (produced at the Gloucester Festival last year), Cowen's 'He giveth His beloved sleep' and Max Bruch's 'On Jordan's banks' were successfully performed by the Choral Society under the conductorship of Mr. J. C. Clark on April 7. The singing of the choir displayed intelligent expression and attack throughout, and the accompaniments were ably interpreted by the orchestra, which included many of the Hallé band, who also gave a fine rendering of Sibelius's 'Spring Song,' Berlioz's 'Marche hongroise' (Faust) and other pieces. Special mention should be made of Miss Emily Breare's beautiful singing. The other vocalists were Miss Ethel Wynne Jones and Mr. Arthur Rostron.

Swindon.—Gounod's 'Redemption' was performed by the Choral and Orchestral Union connected with the Mechanics' Institute, on April 1. The choir and orchestra, numbering 160, and a choir of forty boys, together with the principal vocalists, Miss Ethel Lister, Mr. James Davis, Mr. David Evans and Mr. Harry Dearth, combined in giving a very successful interpretation of the work. Mr. H. T. Sims conducted.

Tamworth.—The Choral Society concluded its season on March 26 with Mendelssohn's oratorio 'St. Paul.' The band and chorus numbered 130, the solo vocalists being Miss May Eaves, Mrs. Gledhill (a member of the Society), Mr. Wilfrid Hudson and the Rev. R. Spurrell. Mr. H. Rose conducted, and the performance was warmly appreciated.

Taunton.—On March 24 the Taunton Choral Society gave a concert, at which Handel's 'Judas Maccabæus' was performed under the direction of Mr. Reginald Ward. The choir showed that it had been most carefully trained; especially was this noticeable in such fugal passages as 'We worship God.' The accompaniments were excellently played by Mr. Max Heymann's Bath orchestra, and the soloists were Miss Ethel Lister, Mrs. A. Maggs, Mr. Harold Wilde and Mr. Harry Dearth.

Towyn.—The Towyn (Bethesda) United Choral Society gave a concert in the Assembly Rooms on March 27, the prominent feature of the programme being Mr. Alfred R. Gaul's cantata 'The Holy City.' The solo vocalists were Miss Myfanwy Jones, Miss Josephine Williams, Mr. Evan Lewis and Mr. Tudor Owen. Mr. H. W. Griffith conducted.

Wellington (Salop).—The Choral Union gave its last concert on April 10. The programme consisted of Elgar's 'King Olaf' and a miscellaneous selection, including the Overture to 'William Tell' and the March and Chorus from 'Tannhäuser.' The choruses in 'King Olaf' were exceedingly well sung and the solo vocalists, Miss Ethel Lister, Mr. Samuel Masters and Mr. Forder Burton deserve praise for their share of the work. The band, mainly drawn from the Birmingham Symphony Orchestra, under the leadership of Mr. T. E. Clarke, acquitted themselves admirably. Mr. Malcolm Allison conducted.

Worcester.—An excellent performance of Mendelssohn's 'Elijah' was given by the Musical Society in the Public Hall on March 24. The choir sang with marked intelligence and power, and received efficient support from the orchestra, led by Mr. W. H. Dyson. The principal vocalists were Miss Laura Tayler, an excellent soprano, Miss Olive James, Mr. H. E. Large and Mr. Graham Smart, who gave a highly effective and dramatic interpretation of the title part. Mr. W. Mann Dyson, who conducted, is to be congratulated on the success of the performance.

Answers to Correspondents.

F. G. W.—'The arrangement of a full score' varies, but you will find Prout's primer on Instrumentation a safe guide on the subject. You are quite right in your 'fancy that some publishers pay lump sums down for compositions'; in such cases they would naturally 'publish on their own account.' There would be no harm in submitting the creations of your fancy to publishers, but whether they would be willing to entertain them is another matter.

A. V. L.—You will find that the Novello edition of Schubert's Mass in E flat, as revised by Mr. T. F. A. Gale, does not omit the words 'Et unam Sanctam Catholicam, et Apostolicam Ecclesiam' (see p. 84 of the octavo score). In his prefatory note Mr. Gale says: 'While correcting the omissions which have been made in the text, I have altered the music as little as possible; but in no instance has the composer's harmony been interfered with.'

L. N. I.—The copyright office is at Stationers' Hall, London. No musical composition need be entered to secure copyright, but no action could be brought against any infringement of copyright until after an entry has been made at Stationers' Hall. The copyright fee is five shillings, for which a receipt is given; a formal certificate of entry costs another fee of five shillings.

L. Y.—The only course we can suggest in order to obtain 'a summer engagement at some English watering-place' is to apply to a reliable agent. Such an engagement, when obtained, would by no means be *infra dig.* if the surroundings are artistic, as they certainly are at many seaside resorts. You might sing under an assumed name *pro tem.*

A. P.—The name of 'J. B. Pereira' does not appear in Miss Stainer's primer, 'A dictionary of violin makers.' In order to ascertain the value of your violin bearing the above name, you had better submit it to Messrs. W. E. Hill & Sons, who, in return for a fee, will give you reliable information.

Denys.—We have not heard of the arrival in London of M. Victor Maurel. Watch the concert advertisements of the London daily newspapers to see if his appearance is announced. A letter might reach him if addressed to the care of the agent managing the concert.

T. G.—The poems you submit for our opinion are rather gloomy. Why not let your second attempt be upon a subject that is bright and cheerful in character, one in which the refrain shall refrain from dwelling upon 'I'm weary of the strife,' and so on?

Chi Sub.—The information as to names, &c., given in Sullivan's collected Hymn Tunes is correct and we are unable to throw any light on the discrepancies caused in this respect by his biographers.

Research.—For biographical dictionaries of musicians in the countries you name, consult Fétis for France; Mendel, also Riemann, for Germany; and Baker for the United States. We know of no others beyond the two you name.

Orpheus.—The books on the 'Italian method of training the voice' would form a considerable library in themselves. An ounce of good teaching is worth a hundredweight of such tone-tomes.

W. F. S.—'Cathedral Organists,' by John E. West, is the book you require. Some of the stipends paid to cathedral organists are given in the *Clergy List.*

Lambourn. — Brown & Stratton's 'British Musical Biography' is now published by the Vincent Music Company.

G. E. P.—We are afraid that your copy of Handel's 'Messiah' is of no intrinsic value.

Cantor.—The season of grand opera at Paris continues practically all the year round.

A. W.—See the answer to G. E. P.

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BASS.

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3. Now heaven in fullest glory shone ("Creation") J. Haydn
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5. How great, O Lord ("St. Peter") ... J. Benedict
6. If Thou should'st mark iniquities ("Eli") M. Costa

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The bloom is on the rye
Be mine, dear Maid
My native hills
My heart and lute
My native Highland home
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4. GONE IS THE DAY: THE SUN THIS WORLD IS LEAVING
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6. NOW IS THE MOURNFUL TIME
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21. O, GLOOMY NIGHT, WHEN COM'ST THOU TO THY ENDING
22. O JESU SO MEEK, O JESU SO KIND
23. WHEN SHALL I MEET MY LIFE'S LAST DAY
24. I TRUST IN GOD'S GOOD WILL
25. AH! WHY IN SUCH DISTRESS
26. O FRIEND OF SOULS, WHAT JOY TO WAKEN!

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Yours very truly
Walford Davies

The Musical Times.

JUNE 1, 1908.

DR. WALFORD DAVIES.

Those who carefully watch the creative output of British composers cannot fail to be struck with its vastness. At no time of our history was there more activity in putting pen to paper than there is at present, especially on the part of the younger men. In all departments of music, especially orchestral, does this remarkable productivity find expression. No one can find fault with the quantity *per se* of this mass of compositions, but what of the quality? This question may be followed by another: Is all this newly-created music sincere? Each one must answer this for himself; but there are many thoughtful people who cannot help feeling that some, at least, of these new strains are so eccentric, so formless, and so lacking in vitality as to justify the question. Clever much of it undoubtedly is, but mere cleverness will not atone for incoherency and lack of inspiration. It would be unfair to charge all our young composers with the shortcomings above referred to: one, at least, cannot be so accused, the earnest-minded musician who forms the subject of this biographical sketch.

Henry Walford Davies was born at Oswestry, September 6, 1869. From his infancy he breathed an atmosphere of music. His father, Mr. John Whitridge Davies, was an enthusiastic amateur, a man who loved music for its own sake and whose influence among his fellows made for the promotion of an art very dear to him. A good flute-player and violoncellist, Mr. Davies was also choirmaster of the Congregational Church, Oswestry, of which his brother and two of his sons (brothers of the subject of this sketch) were organists in succession. But Mr. Whitridge Davies exercised a wider influence over the town in founding and conducting choral societies. Here his enthusiasm found full scope, and he took endless pains in training his vocal and instrumental forces to attain a high standard of excellence. His good deeds were recorded more than fifty years ago in a London journal devoted to music, THE MUSICAL TIMES, for the first time in November, 1855. Two years later, in the columns of this journal, we read:

> OSWESTRY.—The fourth concert of the Oswestry Choral Society was held on Friday, the 2nd ult, in the Powis Hall. Miss Williams and Mr. Pierce, of the Liverpool Philharmonic, were engaged as solo singers. The choruses and instrumental accompaniments were managed by amateurs, led by Mr. Eyeley, and under the conductorship of Mr. J. Whitridge Davies, who has been indefatigable since the commencement of the society, of which he was the originator, in training the members. The meeting passed off well, and the selections from Handel and Haydn were performed in a manner that would have done credit to musical societies of far greater pretensions. (THE MUSICAL TIMES, November, 1857, p. 144).

Later on Mr. Whitridge Davies, who was a great admirer of Handel and Mendelssohn, founded a Handel Society at Oswestry. On April 1, 1872, when Walford was a babe aged two, 'Judas Maccabæus' was performed, as a notice in THE MUSICAL TIMES of May, 1872, duly records. In 1875 a performance of 'Samson' was 'a genuine success,' and 'the choruses were exceedingly well sung,' so the columns of this journal record. Too much importance cannot be attached to the great value of such amateur work as Walford Davies's father undertook in promoting the love of music among his fellow townsfolk. All honour to his memory for pioneer work so splendidly accomplished.

To return to Master Walford. He was eleven years old when he played his first service at Oswestry Congregational Church. The great change in his life, however, occurred two years later when, on January 20, 1882, he became a chorister of St. George's Chapel, Windsor. Sir George Elvey was then organist, and honoured the

WALFORD DAVIES AT THE AGE OF 15.

boy by one day taking him for a drive, when he made him harmonize the chromatic scale! Davies soon became a solo boy, as on Easter Sunday he was selected to sing 'I know that my Redeemer liveth.' In recalling those early days at Windsor, Dr. Davies says, 'Elvey's thunder was worth hearing.' When he played the chord of D, he always added to his handfuls of notes C sharp below the bass, sometimes as an acciaccatura, and sometimes holding down the leading-note!

Elvey's long reign came to an end in a few months when, in June, 1882, Mr. (now Sir) Walter Parratt was appointed organist. The change was very great. Among other things the F compass of the organ was changed to C, and the keyboards were removed from the east to the south side of the organ case. The new organist instituted a daily practice of the choristers from 8.30 to 9 a.m., which has been continued to this day. Dr. Davies remembers the packages of unheard-of music which Sir Walter Parratt often brought to those practices. He speaks in the most appreciative terms of the

invaluable lessons he learnt at Windsor and of the inspiration he received from Sir Walter—reading Palestrina motets from open score, gaining precious hints in organ accompaniments, and 'picking up' so much from such a master—all of which have been of the greatest service to him in his subsequent career as an organist. It was during the early days of his choristership that Walford Davies appeared as a soloist at a concert at Windsor, which was thus recorded in THE MUSICAL TIMES of February, 1884:

WINDSOR.—The Annual Carol Concert took place, at the Albert Institute, on Monday evening, the 7th ult., under the superintendence of Mr. Samuel Smith. The chair was taken by the Vicar, the Rev. Canon Gee. The solo vocalists were Miss M. E. Briggs, Miss A. Knowles, Masters Davies, Kearton, and Way, Messrs. B. Ramsbottom, Ogilwy, and O. Christian. Mr. H. R. Couldrey presided at the pianoforte, and Mr. A. Smith at the harmonium.

The breaking of his voice was attended by a pathetic incident. 'In the ordinary course of events,' says Dr. Davies, 'I should have completed my choristership at Windsor on March 3, 1885. But as my voice suddenly went in the previous week, Sir Walter allowed me to go home a few days earlier than was arranged. I returned to Oswestry on the Friday, and had three happy days with my father discussing plans as to my future work. On the very day that I should have left Windsor (March 3) my father died very suddenly.' Walford then became an assistant to Sir Walter Parratt, a post he held for five years, 1885 to 1890. To the duties of assistant were added those of organist at the Chapel Royal, Windsor Park.

Having won an open scholarship for composition at the Royal College of Music in January, 1890, the subject of this sketch left Windsor for London. His principal professors at the College were Sir Hubert Parry, Sir Charles Stanford (for one term), and Mr. W. S. Rockstro. In the same year he was appointed organist of St. Anne's Church, Soho; but owing to a very serious illness he only retained the post for one year, and became organist of Christ Church, Hampstead. The duties of the latter appointment left him more time for study than if he had remained at St. Anne's, Soho, and the health-giving breezes of the northern heights helped to give him the strength he needed. In March, 1898, on the resignation of the late Dr. E. J. Hopkins, he was appointed organist and choirmaster of the Temple Church, an office he has held with distinction, and in which he has fully maintained the best traditions of a building so worthily associated with the genius of his distinguished predecessor.

THE TEMPLE CHURCH, FROM THE SOUTH.

(From 'The Church of the Knights Templars in London,' in Messrs. Bell's Cathedral Series, by permission of the publishers. Photograph by Mr. Edgar Scammell.)

Dr. Davies took the degree of Bachelor of Music at Cambridge in 1892, and that of Doctor of Music in 1898. From 1903 to 1907 he was conductor of the Bach Choir, from the members of which he received the gift of the great Cantor's complete works. In 1895 he was appointed professor of counterpoint at the Royal College of Music, in succession to Mr. W. S. Rockstro, and in 1900 he succeeded Sir George Martin as conductor of the London Church Choir Association, to which he attaches considerable importance.

One of the most interesting events in his career was his visit to Brahms, suggested and brought about by Joachim. Happily, Sir George Grove insisted that he should go in 1896, otherwise he would never have seen Brahms, since he died early in 1897. Dr. Davies saw him three times, and showed him his Symphony and other works. 'He sent compliments,' says Dr. Davies, 'to Sir Hubert Parry, and when I told him I taught at the R.C.M., he said he hoped I taught as well as I had *been* taught. He spoke in a friendly way of "Sir Grove," and seemed gratified to hear—as I tried to tell him, with what German I could command—how much we loved and studied his (Brahms's) works. "Ah, that is very pleasant to hear," was his answer. He kindly hoped we should meet again: I have often thought he was probably at that very time correcting the proofs of his last work. We sat in a poorly furnished room at the back of the house, where he seemed to have three rooms. What I remember most vividly were his fine clear eyes. He looked already a little ill—perhaps also a little sad.'

The most practical side of Dr. Walford Davies's work is associated with the Temple Church, of which he has been chief musician for ten years. The history of the organ there is so well-known as not to need repetition. The choir numbers sixteen choristers and seven men. The expenses of the service are jointly borne by the Societies of the Inner and Middle Temple. The choristers, who are educated at the City of London School, meet for practice four days a week in the choir vestry of the church. The excellent tone and alertness of the boys are shown in a rehearsal of Handel's little-sung air from the 'Messiah,' 'If God be for us, who can be against us?' the poetry of which Dr. Davies brings out with pointed remarks, quietly but convincingly spoken. A full rehearsal is held weekly on Fridays at 5 p.m.

THE TEMPLE CHURCH (1240), LOOKING WEST,
WITH THE ROUND PORTION (1185) IN THE DISTANCE.

(*From 'The Church of the Knights Templars in London,' in Messrs. Bell's Cathedral Series, by permission of the publishers. Photograph by Mr. Edgar Scammell.*)

Dr. Davies has shown remarkable industry in the exercise of his creative gifts. His compositions cover a wide field of musical expression, from the 'mystery' of 'Everyman' to a dainty part-song like 'A song of rest.' Every work bears the hall-mark of that deep conviction and artistic conscientiousness which characterize a man of high ideals. Composition he regards as a serious matter, but the word serious must not be taken in its austere sense, for, like many deep-thinking and true-hearted men, Dr. Davies possesses the gift of humour, which is abundantly testified in his clever children's cantata 'Humpty Dumpty.' The columns of this journal have so often borne tribute to the excellence of his compositions* that there is no need to enlarge upon this point, especially as the works themselves are available for examination. One work, however, calls for special mention, as it carries out an idea for which our composer has a strong fancy—the combination of vocal and instrumental strains in chamber music. This work, entitled 'Songs of a day' (Op. 23), consists of a 'Suite in D for two violins, two violas, two violoncellos, double-bass, flute, horn, pianoforte and six voices.' The work is built upon fourteen poems by different authors, from Chaucer to Thackeray. Its *raison d'être* is suggested by the prologue, in which the bass soloist impersonates the poet:

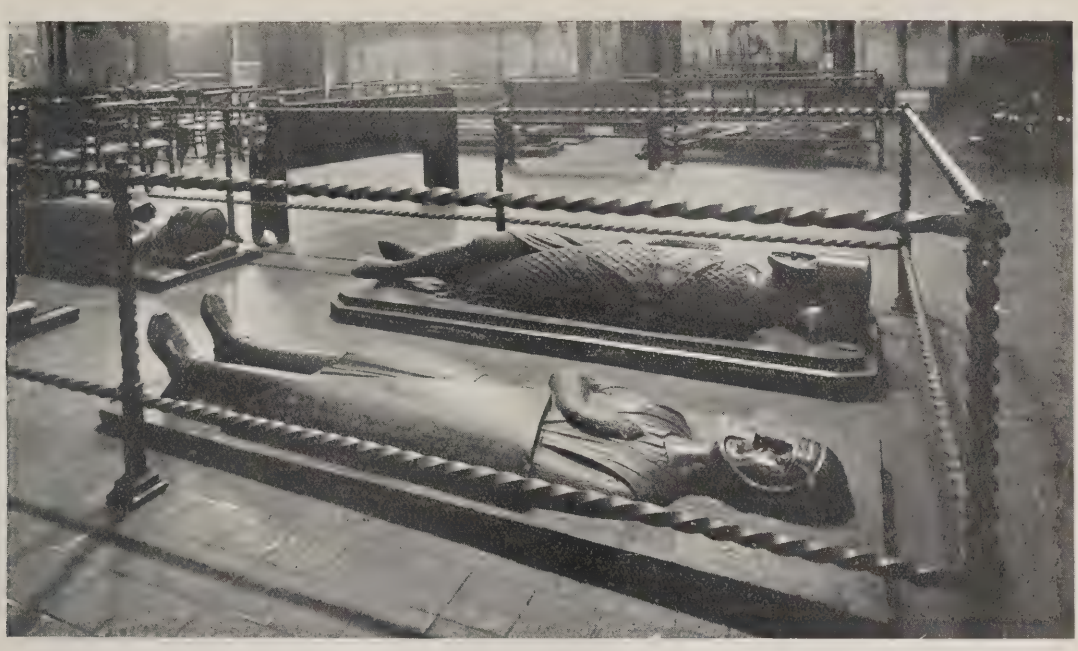
> Paradise, and Groves
> Elysian, Fortunate Fields—why should they be
> A history only of departed things,
> Or a mere fiction of what never was?
> For the discerning intellect of Man,
> When wedded to this goodly Universe
> In love and holy passion, shall find these
> A simple produce of the common day.
> *Wordsworth.*

The words of the following numbers are not sung: 3. Sunrise; 5. Morning joys; 7. The Butterfly; 10. A merry feast—Such a dinner! Such a table-cloth! Such a waiter! Such company! (Thackeray); 12. Evening; 14. Evensong. In No. 7 the flute personifies the butterfly as it flits from flower to flower, holding short conversation with each, while in No. 10 (a Scherzo) the waiter is associated with the interval of a diminished fifth; short scraps of conversation are to be heard, and the prevailing feeling is one of general high spirits and hilarity. Enough has been said to show that so original a conception and such a charming combination of ideas and exponents opens up a rich vein of creative possibilities. Here, in this

THE TEMPLE CHURCH, LOOKING EAST.

(From 'The Church of the Knights Templars in London,' in Messrs. Bell's Cathedral Series, by permission of the publishers. Photograph by Mr. Edgar Scammell.)

* See a review article on Dr. Walford Davies's chamber music, in THE MUSICAL TIMES of November and December, 1900.



RECUMBENT EFFIGIES OF THE KNIGHTS TEMPLARS IN THE ROUND PORTION OF THE TEMPLE CHURCH, A.D. 1185. THE LEGS CROSSED INDICATE A CRUSADER.
(From 'The Church of the Knights Templars in London,' in Messrs. Bell's Cathedral Series, by permission of the publishers. Photograph by Mr. Edgar Scammell.)

delightful and novel composition we have the hand of a true poet in music. 'The songs of a day' were composed for and produced at the Broadwood Concert, Æolian Hall, April 2, 1908.

The following is a list of Dr. Davies's compositions :

OP.
1. Madrigal, 'Weep you no more.'
2. 'Hervé Riel' (Browning). Baritone solo, chorus and orchestra. Royal College of Music, 1895.
3. Six Songs.
4. Four Songs of Innocence. Part-songs for female voices, 1894.
5. Sonata. Pianoforte and violin, in E minor.
6. 'Prospice' (Browning). Baritone solo and string quartet. Mr. Bispham's concert, January 7, 1896.
7. Sonata. Pianoforte and violin, in D minor.
8. Psalm xxiii. Tenor voice, violin and pianoforte (originally for voice, string quartet and harp).
9. Anthem, 'God created man.' Soli and double choir.
10. Two love-songs (Burns). For tenor voice.
11. 'The three jovial huntsmen.' Cantata, choir and orchestra, 1900 (orchestrated 1902).
12. Morning and Evening Service in G.
13. The clown's songs in 'Twelfth Night.' 1901.
14. 'The Temple.' Oratorio, Worcester Festival, 1902.
15. Six pastorals. Nonet for four voices, string quartet and pianoforte. Broadwood Concert, January 7, 1904.
16. Cathedral Service, Morning, Evening and Communion.
17. 'Everyman.' Cantata, Leeds Musical Festival, October, 1904.
18. Six Songs.
19. Nursery Rhymes.
20. Lift up your hearts. Hereford Musical Festival, 1906.
21. England's pleasant land.

WITHOUT OPUS NUMBERS.

Morning and Evening Service in G. 1902.
Evening Service in C.
Several anthems.
Hymn Tunes.
Three carols.
Glee, 'The sturdy rock,' Bristol Orpheus prize. 1894.
'Hymn before action,' arranged for male choir, from Op. 3.
'A Song of rest,' part-song.
Sacred cradle song.
'Hark! the world is full of thy praise' (Bridge's Ode to Queen Victoria). 1898.
'Humpty Dumpty.' Cantata for children. 1907.

CHAMBER MUSIC.

Three quartets for pianoforte and strings, in E flat, 1893; in D, 1894; and in C, 1896.
Two string quartets in D, 1892; in C, 1895.
Trio in C for pianoforte, violin and violoncello, 1897.
Two sonatas for pianoforte and violin, in A, 1893; and in E flat.
Three pieces for pianoforte and violin.
Sonata for horn and pianoforte.
Pianoforte pieces.
Songs. (114 in number.)

UNPUBLISHED.

Milton's 'Ode on the morning of Christ's Nativity.' Degree exercise, Bachelor of music, 1892.
Swinburne's 'Ode to music, 1893.'
A Dedication overture in G major. Royal College of Music, 1893.
Overture in D minor, 1897.
Symphony in D. Crystal Palace Saturday Concert, October 19, 1895.
Orchestral variations.
Oratorio 'The days of man.' Degree exercise, Doctor of Music, 1898.
A burden (20 variations), in memory of Brahms, for pianoforte. 1898.
Sonata, pianoforte and violin, in F. 1899.
Scenes from the Life of Jesus. 1900.
'Songs of a day,' for six voices, flute, horn, 2 violins, 2 violas, 2 violoncellos, double-bass and pianoforte. 1908.
The Long Journey. Song-cycle.

Dr. Davies has contributed articles and criticisms to *The Record* since the year 1898. In a recent issue of that periodical he sounded a somewhat pessimistic note in regard to church music in England, when he said:

It is an incontestable fact that slovenly rendering of Church music is the rule and not the exception in thousands of our churches week after week. Side by side with this may be found such care, such excellence in concert music, at Competition Festivals and elsewhere, as would place our average church choirs beneath contempt. It is a grave national reproach.

He has lectured on musical subjects at various places, notably at Birmingham University last year, when he discoursed on 'Church Music' and 'Modern Harmonic Basis.' He has been an acceptable speaker at the Church Congress. To the new edition of Grove's 'Dictionary of Music and Musicians' he contributed two erudite and exhaustive articles on Counterpoint. A specimen of his literary style is furnished in the final paragraph of the article on Invertible Counterpoint:

It is certain that few technical powers give such freedom to inspiration as the mastery of part-writing. Basses that will make good trebles, melodies that are possible as basses, and inner parts that are worthy to take the place of either treble or bass, are neither always possible nor always desirable. But the power to write them at will, which the art of inversion teaches, is invaluable. It is obviously perfected constructive ability that favours perfect expression of feeling. Exact balance of that which we call construction with that which we call inspiration is rare indeed. There have been many composers, and indeed whole periods of musical development, preponderantly intellectual, while others have been distinguished for almost reckless emotional enterprise. It is to the works of men who, like Palestrina and Bach, reconcile both sides of the art, that we may well turn for the true examples of such musical mechanism as invertible counterpoints. They bring their best inspiration to the best construction of which they, or rather their age, may be capable. They show us how to combine the joy of freedom with the dignity of restraint. They are servants of laws not less than we are, but they find their service perfect freedom. They not only instil abounding life into every intellectual device, but they assiduously cultivate the latter for the sake of the former. They obey old laws and silently enact new ones, setting their own particular seal of permanence upon things hitherto only tentatively expressed or scarcely even apprehended, making their own fine attempts to express a perfect thing perfectly. Towards this high end the art of invertible counterpoint is not the least important contributor.

No more appropriate conclusion to this biographical sketch of one of our most gifted composers could be furnished than the following words kindly supplied by Sir Walter Parratt:

'A quarter of a century ago, when I succeeded Sir George Elvey at Windsor, I found among the choristers a boy with a grave countenance—I do not think any boy ever was as solemn as Walford Davies looked—he had a voice of no great volume, but of sympathetic quality: his ear was perfect, his musicianship remarkable. He was, of course, a leader among the boys, and taught them to sing music outside their chapel work with excellent taste. From the chorister's desk he passed to the organ-loft, and surely no organist ever had a more capable helper. He played the best organ music with a clear discrimination of style, and I often had compliments paid to me which might have been embarrassing, as the player was not myself but Davies.

'His accompaniments were always in perfect accord with the music he was rendering. He could and did transpose the most difficult works when need arose without hesitation, without flaw. It was clear that Davies found his chief pleasure in the older church music. In these days, when the more austere emotions seem to be vanishing from the world, it was remarkable to find in one so young such a sincere sense of the beauty which lies behind the dignified music of past centuries.'

'It must not be supposed that Davies was without a sense of fun. This was by no means absent, but after the occasion passed his expression generally relapsed into its usual serious aspect. These characteristics have developed consistently, and I am glad to say that our intercourse has ripened from those early days into a friendship which I hope will last my life—and a little longer.'

LA KAROLE D'AMOURS.

From a very fine early 14th century French manuscript, the 'Roman de la Rose.' The hands of the dancers seem to touch, but the fingers are not interlaced.

FOLK-SONGS AND DANCES AT STATIONERS' HALL.

An entertainment of a novel and interesting nature was provided by the Livery Club of the Worshipful Company of Musicians on May 20 at Stationers' Hall. Upon the conclusion of the banquet—presided over by Mr. Alfred H. Littleton, President of the Club—the guests adjourned to the Court Room to enjoy the pleasures of songs and dances of olden times. It was claimed, and justly so, that these songs and dances were genuine products of the English people, popular in possession and practice, and, what is more important, in origin. They were not extracted from fusty old tomes, but they were obtained, note by note, step by step, during the last few years from country singers and dancers—the songs in the Western and the dances in the Midland

counties. The programme-notes—ably compiled by Mr. Cecil J. Sharp—contained a necessary warning against confounding folk-music which has been unconsciously evolved by the unlettered classes, with the artistic creations of cultivated musicians, 'the two types being generically distinct, not only in the manner of their birth, but also in the finished product.' To quote further from the programme notes :

Folk-music is the ideal conception of natural, non-educated minds, invented with the single purpose of satisfying primitive desires. Its essential marks are simplicity, spontaneity and sincerity. The folk-song is thus wholly devoid of technical complexity, and in neither words nor music is there evident the hand of the trained craftsman. The music of the people appeals primarily, therefore, to the emotions rather than to the intellect. Consequently, if the listener would enjoy to the full the fare that is here spread before him, he must put off the habit of the critic, divest himself of preconceived notions, seek not to analyse what he hears nor compare it with the art-music of the concert room, but prepare himself to receive impressions that are at once simple, direct, and elemental in character. If he can adopt this attitude, he will enjoy a sumptuous feast of melody, rich in invention, of varied quality, fresh and ingenuous, music moreover which, by reason of its racial origin, will touch him in a heartful, intimate way to which he is, in all probability, quite unaccustomed.

After some introductory remarks on folk-songs by Mr. Sharp, the post-prandial proceedings began with five folk-songs, sung by Miss Mattie Kay with sweet simplicity of manner and great charm of voice. The enunciation of her words and the naturalness of her expression were above all praise and made a deep impression upon a very musical audience.

The first of these folk-songs, 'My bonny boy,' is cast in the Æolian mode and was obtained from an old dame living near Gray's Inn Road. A native of Woolwich, this elderly songstress had passed the greater part of her—more or less—three-score years and ten, in the neighbourhood of Tottenham Court Road, a region not altogether suggestive of folk-song amenities. But, as Mr. Sharp says, 'in the old days folk-songs were sung by everybody, by the inhabitants of towns just as much as by those

MORRIS DANCERS.

From an exceedingly scarce engraving by Israhel van Meckenen, an engraver and goldsmith who worked at Bocholt during the second half of the 15th century, and who died in 1503. This engraving is described in 'Dancing' (Badminton Library, where it is reproduced) as the 'Ring Dance'; but it contains the Morris Dancers, the fool, the musician, and the lady holding the prize, in this instance a ring.

ENGLISH DANCERS OF THE 14TH CENTURY.
FROM 'QUEEN MARY'S PSALTER' IN THE BRITISH MUSEUM.

living in country districts'; we venture to add, as much by the dwellers near Gray's Inn Road as by those who breathe the air of grazing fields.

To this succeeded a dainty ditty, daintily sung, having a most haunting melody, especially the piquant strain to the last line of each verse, 'Gently, Johnny my Jingalo.' We give the first and last verses of this fascinating folk-song:

I put my hand all in her own,
Fair maid is a lily O!
She said: If you love me alone
Come to me quietly,
Do not do me injury;
Gently, Johnny my Jingalo.
. . . . . .
I took her to the church next day,
Fair maid is a lily O!
The birds did sing, and she did say:
Come to me quietly,
Do not do me injury;
Gently, Johnny my Jingalo.

The third song in the programme 'The coasts of High Barbary,' was of a nautical nature. Its melody was taken down from the lips of an old sailor who, appropriately enough, had settled at Bridgwater. The song perchance was a capstan chanty, and the repetition of the second and fourth lines of each of its nine verses gave it a flavour of antiquity.

Then followed an amusing amorous Somersetshire ballad entitled 'O No, John.' Whatever may have been the character of this love-stricken John, it is evident that the 'creature' he courted could not refrain from saying 'No' to his questions, judged by the 'No' of the refrain. Here are the first and last verses:

On yonder hill there stands a creature;
Who she is I do not know.
I'll go and court her for her beauty;
She must answer Yes or No.
O No John! No John! No John! No!
. . . . . .
O hark! I hear the church bells ringing:
Will you come and be my wife?
Or, dear Madam, have you settled
To live single all your life?
O No John! No John! No John! No!

The second part of the evening's entertainment had its chief interest in Morris Dances and Children's Games, interspersed with songs. The Morris Dance was so well discussed by Mr. H. C. Macilwaine, who has given so much attention to the subject, in THE MUSICAL TIMES of December, 1906 (p. 802), that there is no need to quote largely from the programme-notes concerning this ancient terpsichorean recreation. In regard to its performance, however, we are told that

The Morris dance proper is performed by six men, in two rows of three, standing *vis-à-vis*. There is, however, the Morris Jig, which is a solo dance. Of this variety the 'Bacca Pipes Jig,' always danced to the ancient tune of 'Green Sleeves,' is the most famous. This is performed after the manner of a sword dance over two churchwarden pipes placed crosswise on the turf. According to custom, a mistake leading to the breaking of one of the pipes is paid for by a fine of a shilling, which is expended in the purchase of refreshment for the company.

As to the music which accompanies the dance, Mr. Sharp says:

Every Morris dance, and there are innumerable varieties, has its own proper tune to which it is always danced. The traditional accompanying instrument is the pipe-and-tabor, or, to give it its more familiar title, the whittle-and-dub. Of recent years, however, the whittle has fallen into disuse and has been displaced by the fiddle or concertina.

'Morris on,' the tune played at the entrance of the dancers, is known by the name of 'Hey Diddle Dis,' and is a traditional air of Gloucestershire associated with the Morris dancers of that county. 'Hunting the Squirrel' is the title of a Morris

dance which refers to a custom, still observed in certain Somersetshire and other villages, of hunting the squirrel on Good Friday. 'The animal is no doubt associated in some occult way with Judas Iscariot, probably on account of its red colour.' The remaining Morris dances performed on this occasion were 'Bacca Pipes' (the music of which is referred to above) and 'Shepherd's Hey,' concluding with the 'Morris off.'

The dances and songs were admirably performed by girls and boys of the Esperance Club, under the able direction of Miss Neal. These young folks came from a poor district of London, and were suitably dressed in village attire—the girls, who work in factories, in bright-coloured costumes with bells attached, and the boys in the quaint garb of the Morris dancers, wearing stove-pipe hats. The dances were executed with wonderful precision and accuracy, the girl who so skilfully performed the Morris Jig, called 'Bacca Pipes,' winning rounds and rounds of applause, while the songs were rendered in so artless and refined a manner, the words being perfectly distinct, that they excited the warmest approbation. One song, 'Mowing the barley,' had the refrain :

Where are you going to, my pretty maid?
Where are you going, my honey?
Going over the hills, kind sir, she said,
To my father a mowing the barley.

Immediately following this, as an interlude between the verses, the singers (girls) imitated 'mowing the barley,' while they hummed a most fascinating melody suited to the action of the scythe.

A most delightful feature of the evening's entertainment were the Children's Games, three in number, and entitled 'When I was a young girl,' 'Old Roger,' and 'London Bridge.' Concerning these juvenile recreations Mr. Sharp says :

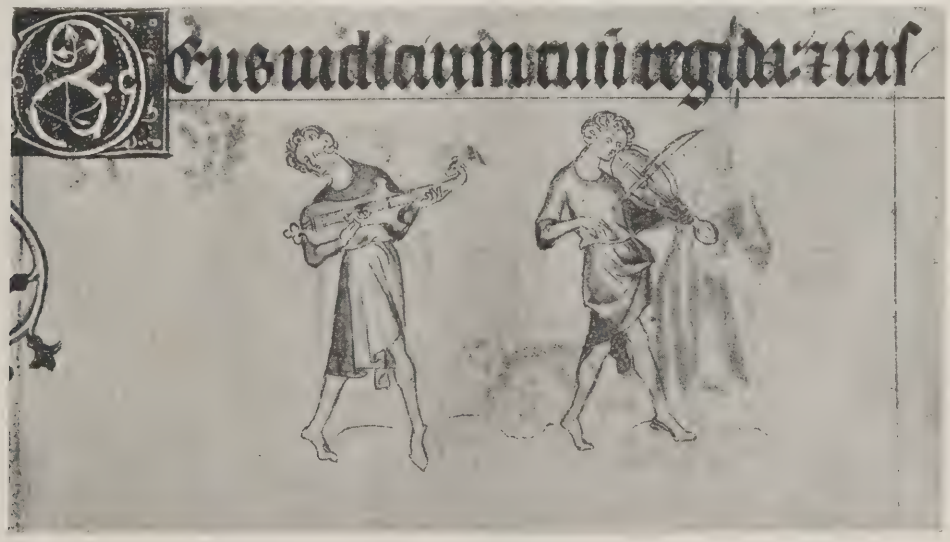
Many of the singing games that are still being played by English children are of great antiquity and contain references to ancient customs that have long been obsolete. In this respect children's games are even more remarkable than either folk-songs or dances. It is, no doubt, as Mrs. Gomme has pointed out, the dramatic interest of these games which has made them so attractive to children, and which has led to their preservation.

In 'Old Roger,' for instance, the motive of the story turns upon the ancient custom of planting a tree—in this case an apple-tree—over the grave of a dead man, in the belief that his spirit would pass into it. The dead man resents the robbery of the fruit of the tree, possession of which would give power over his soul or spirit.

What shall be said of the tiny mites who enchantingly played the children's games? Daintily dressed in red, yellow, or blue, their pretty movements and artless winsomeness touched all hearts as they combined song and dance in tuneful measure. At the close of the performance, The Lord Chief Justice of England (Lord Alverstone), in proposing a vote of thanks to the performers, said how pleased they all were with so charming and refined an entertainment. Several eminent musicians who were present were much touched by the singing and dancing of these poor children of the Esperance Club, and there can be no doubt that the entertainment was one of the most successful given by the Livery Club or the Musicians' Company in recent years.

A pipe and tabor, in addition to some other ancient instruments from the collection of Mr. Arthur F. Hill, were shown in a small case in the reception room.

As an interesting sidelight upon old English music and dancing, we give two illustrations—photographed for this article (on p. 372 and below)—from the precious volume in the British Museum (Department of MSS.) known as 'Queen Mary's Psalter.' This Psalter, in Latin—which also contains Canticles, Te Deum, Athanasian Creed and Litany—is preceded by a pictorial Bible history with descriptive text, partly in rhyming verse, in French, and by a Calendar. It is



ENGLISH MINSTRELS OF THE 14TH CENTURY.
FROM 'QUEEN MARY'S PSALTER' IN THE BRITISH MUSEUM.

a vellum MS. of 319 leaves, measuring 10⅞-in. in depth and 6⅞-in. in width, and is profusely decorated in the finest style of early 14th century English art.

From some valuable notes contributed by Dr. G. F. Warner, Keeper of the MSS., we learn that this MS. was probably executed for some private patron, possibly Thomas Earl of Lancaster, who was beheaded in 1322. Nothing definite is known of its history, however, before the 16th century, when it belonged to Thomas Manners, first Earl of Rutland of that family, who died in 1543. Henry, the second Earl, was imprisoned at the accession of Queen Mary, which may account for the fact that in October, 1553, the MS. was about to be taken abroad, but was detained by Baldwin Smith, a London Customs officer, and given by him to the Queen. For this reason the volume is commonly known as 'Queen Mary's Psalter.' The binding,

AN OLD FOLK-SINGER.

which dates from the entry of the Psalter into the Royal Library, has Mary's badge worked in gold thread in the centre, and other Tudor badges engraved on the gilt clasp fittings.

So much for the history of this wonderful book. As to its contents, Dr. Warner says: 'The most characteristic feature of the MS. is the use made of the lower margins of the leaves from the beginning of the Psalter onwards. As if to relieve the monotony of the religious subjects in the text, these are filled with tinted drawings in which the artist has given free play to his facile pen and lively imagination. They are similar in style to the Old Testament drawings already noticed, but from the special nature of the subjects and their graphic delineation of contemporary English life, they are still more interesting.'

Our two illustrations from this MS. have been photographed (full size) from the lower margins of ff. 173b and 174, they being facing folios. Do not these 14th century pictures speak for themselves in their old-world charm of graceful design?

Occasional Notes.

As a further contribution to the biographical sketch of George P. Bridgetower, which appeared in our last issue, the following curious letter is offered. It was written by the mulatto violinist's father to Dr. Arnold, in connection with the boy's appearances at the oratorio performances at Drury Lane Theatre. The letter, which is undated, is printed *literatim* from the original in the possession of Mr. John S. Bumpus and by his kind permission:

> Mr. Bridgtower would be glad to have a decisive answer from Doctor Arnold, *pro* or *con*, in regard of his son's performance at the oratorio's we never as yet put hand to paper and do not mean to do so now, you are a man of Honour, 50£ sterling this Currency was the agreement in the presence of your Noble Friend Mr. Paul, and George was to perform Eleven times the money to be delivered into the hands of Mr. Paul when the aforesaid business is *terminated* if you do not mean my son should fulfill the engagement let me know instantaneously per bearer in two words, yes (or) no as my business is to be settled at 3 o'clock, if you answer in the negative I shall leave London for 8 days to calm my spirits after being thus agitated by blood hounds.
>
> Good appetite.

The recent visit of the King and Queen to Sweden recalls the honourable part that music played in a little-known embassy from this country to the northern kingdom in the 17th century. Bulstrode Whitelocke, Keeper of the Great Seal, and son of a musical judge, was 'pitched upon' in the summer of 1653 and ordered to proceed to Sweden with convenient speed for the purpose of making certain treaties with Queen Christina. His 'Journal of the Swedish Ambassy' forms highly entertaining reading for several reasons—not the least being the author's Pepysian self-complacency. In selecting his retinue, he not only engaged two trumpeters, but appointed one of his chaplains *rector chori*, and described two of the gentlemen of his suite as being 'chiefly for musick.' The total number of his musical force is nowhere expressly stated; but we are led to infer that it must have been a very fine body of performers, for the Queen of Sweden's Italian musicians 'came to hear the musick' in Whitelocke's house, and 'gave it great and due commendation.' The music at a ball given by her Majesty consisted of 'seven or eight violins, with base viols, flutes, and citterns, perfecte masters': praise from these was therefore praise indeed. The efforts of a certain church band and chorus proved not quite so satisfactory to the Ambassador's critical ear, for they 'did sing and play in his presence reasonably well, although not exactly'; but they were rewarded, notwithstanding, with a gratuity of '40 ricksdollers, whereof,' gravely comments the diarist, 'they were nothing shye in the acceptance.'

A professor of music in a cathedral city advertises a 'New method for developing the "Head Register" for fingers.' What about thumbs?

A warm welcome is evidently in store for the Sheffield conductor, the two hundred members of the Sheffield Choir, and their friends to the number of one hundred accompanying them during their tour in Canada next November. Whilst it is to be hoped our Canadian cousins will enjoy hearing our British choir, it is evident from the two official letters which the Lord Mayor of Sheffield has received from the Mayor of Toronto and the Executive of the Canadian Manufacturers' Association, and which we subjoin, that music and business will be a combined feature of this remarkable voyage. We understand that Dr. Harriss looks for a practical result, beneficial to both countries commercially as well as artistically, from the outcome of his propaganda for musical reciprocity between our Overseas Dominions and the Mother Country.

To the Rt. Hon. The Lord Mayor of Sheffield,
Sheffield, England.

MY LORD MAYOR.—Dr. Charles Harriss, of Earnscliffe, Ottawa, has intimated to me the probability of our being honoured with a visit from the Sheffield Choir and its friends, some time during the month of October next.

It is therefore on behalf of the Corporation of the city and the citizens of Toronto that I write, for the purpose of extending a cordial invitation not only to the members of the famous Sheffield Choir, but also to those ladies and gentlemen who may accompany it, and to assure you and them (for I am pleased to learn that you are to be of their number) that we shall be delighted to tender you all a hearty welcome, and do our utmost to make your sojourn with us a most pleasant and interesting one.

We in Canada are always pleased to welcome our kindred from across the sea, and we shall be doubly delighted to honour the Sheffield Choir and to do our best to make your entire party feel that you are by no means strangers in a strange land.

I have the honour to be, My Lord Mayor, Yours respectfully,

(Signed) JOSEPH OLIVER,
Mayor of Toronto.

His Worship The Lord Mayor of Sheffield, England.

YOUR WORSHIP,—I am directed by the Executive Council of the Canadian Manufacturers' Association to inform you that they have learned with a great deal of pleasure of the contemplated visit of the Sheffield Choir to Canada. On behalf of the Association I am glad to be able to extend to you and to the members of the choir, as well as to the friends by whom they may be accompanied, a hearty welcome to Canada, coupled with the assurance that members of our Association individually will do everything in their power to make your visit both profitable and enjoyable.

I have the honour to be, your Worship's humble and obedient servant,

(Signed) G. M. MURRAY,
Secretary.

Ottawa joins hands with Toronto in the welcome from that part of Greater Britain which, though atmospherically cold—according to Mr. Rudyard Kipling in 'Our Lady of the Snows'—is anything but below zero in its warm-heartedness. The following is the text of a resolution recently moved by the City of Ottawa:

That the Municipal Corporation of Ottawa learns with pleasure of the intended visit to Canada and Ottawa of the Sheffield Musical Union in October next. That we desire to express to the Lord Mayor of Sheffield, to Mr. J. H. Lawson, and Dr. H. Coward, and to all those who are arranging for the visit of these musicians to Canada, our appreciation for their efforts, and our assurance that the Sheffield Musical Union will be heartily welcomed in our city.

Elgar's 'Wand of Youth' suite (No. 1) has recently been performed with success at Cologne. The *Kölner Tageblatt* of May 5 says:

The Musikalische Gesellschaft again had a great evening of choice music both classical and modern, all under Steinbach's direction. First on the programme was a Suite by Elgar, refined music which, as such, reached its highest point in the charming slumber scene. It is rich in beautiful tone-colour. A minuet in the olden style reminds one somewhat of similar compositions by Reger. The movement entitled 'Sun dance' is splendid, and the orchestration is always clear and discreet.

The 'Wand of Youth' suite was performed by the King's Private Band, under Sir Walter Parratt, at their Majesties' Court held at Buckingham Palace on May 22.

Those of our readers who from time to time have enjoyed the hospitality and the music of the Madrigal Society may be glad to see the portrait of the late Mr. J. Edward Street, for so many years the genial secretary of that venerable institution. The fact that

THE LATE MR. J. EDWARD STREET.
SECRETARY OF THE MADRIGAL SOCIETY.
(*Photograph by Messrs. G. & R. Lavis, Eastbourne.*)

Mr. Oscar W. Street has succeeded his father in that office is a matter of satisfaction mingled with congratulation to all concerned, for he is sure to maintain those excellent traditions of the Street family which have so long prevailed at the Madrigal Society.

The attention which is now given to music and musical literature in public libraries is exemplified in a 'Catalogue of music and musical literature' in the Central Library, Cardiff. This quarto publication of seventy-five closely-printed pages compares favourably with the 'tiny pamphlet of eight pages, price twopence,' published twenty years ago. During this full-score period the musical section of the library has been built up under the fostering care of Mr. William Ronnfeldt, vice-chairman of the libraries committee, with what result may be seen by a perusal of this industriously compiled catalogue. The system of classification adopted is the well-known Dewey Decimal in its latest form, a method that is widely used in both European and American libraries. If the system, with its profusion of subject-headings and

sub-headings, might seem a little complicated to the man-in-the-street, the full index at the end of the book—covering more than sixteen pages, printed in double columns—comes to his aid in facilitating reference to the body of the catalogue. As this index 'includes references to every subject, author, composer, and librettist in the catalogue,' what more can be desired? One defect in this excellent publication is thus apologised for in the prefatory note: 'Readers versed in foreign languages will notice the absence of the usual accents. The catalogue was set by machinery, and as accents were not available, they had reluctantly to be left out.' Yet this does not seriously detract from the practical utility of a publication that reflects great credit upon Mr. John Ballinger, the able chief-librarian of the Central Library, Cardiff, and those associated with him in administering the good work committed to their charge.

Sir Frederick Bridge has expressed himself as being greatly delighted with his Canadian tour. He told an interviewer at Woodstock that he has found Canadian people not quite so barbarous as he imagined, or as report made them out to be. He found the country a good deal larger than he believed possible, and he expressed doubts as to whether he would ever be able to get out of it again! In regard to the renderings of the cathedral anthems in the various cities visited by him, Sir Frederick said that the performance of Wesley's 'Wilderness' at London (Ontario) was 'perfection'! At Toronto the choir of men and boys trained by Dr. Ham sang so well that the Westminster organist remarked 'It is all nonsense to say that there are no good boys' voices in Canada.' At Montreal the performance was so excellent that he had nothing but words of praise for it, while at Ottawa the choir sang 'Crossing the bar' as perfectly as he ever remembered to have heard it. All this is intensely gratifying to well-wishers of English cathedral music in the mother-country, as well as to those who dwell in the daughter Dominion across the sea.

The Lord Mayor will take the chair at the Mansion House on Tuesday, June 23, at 5 o'clock, when, on behalf of the committee, Sir Frederick Bridge will present an address of thanks to the Principal of the Guildhall School of Music for the self-sacrifice he has shown in connection with a recent action for libel. A cheque will also be presented to him as a testimonial of esteem from the signatories of the address. In the evening Dr. Cummings will be entertained at a banquet at De Keyser's Royal Hotel, Sir Frederick Bridge presiding. Tickets may be obtained of the Hon. Secretaries: Dr. J. E. Borland, 81, Bromley Road, Catford, S.E.; Mr. F. Harold Hankins, 26, Goldhurst Terrace, South Hampstead, N.W.; and Dr. T. L. Southgate, 19, Manor Park, Lee, S.E. For the convenience of those wishing to sign the address, sheets for this purpose are lying at the Royal Academy of Music, Royal College of Music, Guildhall School of Music, Trinity College of Music, Royal College of Organists, Messrs. Novello, and with the Sectional Secretaries of the various branches of the Incorporated Society of Musicians.

A leading London newspaper has been misleading its readers in the account of the opening of the Anglo-French Exhibition by the Prince of Wales. They were told 'Then the chorus gave an old English madrigal, unaccompanied by music, and at the conclusion of the melody the crowd,' and so on. Here then is a new definition of the oft-discussed term 'madrigal'—it is a musical composition unaccompanied by music. Dictionary-makers please copy.

THE MAY QUEEN.

This year marks the jubilee of Sterndale Bennett's cantata 'The May Queen.' Composed for the first Leeds Musical Festival, the work was produced on Wednesday evening, September 8, 1858, in the new Town Hall, which had been opened by Queen Victoria on the previous day. The principal vocalists were Madame Clara Novello, Miss Dolby, Mr. Sims Reeves and Mr. Weiss, the composer himself conducting his new work. They have all joined the majority, but two of the artists who appeared in the first (miscellaneous) part of the programme are still living, Madame Arabella Goddard and Sir Charles Santley, as is also Mr. Fred R. Spark, then acting secretary of the Festival.

In recording the event THE MUSICAL TIMES said:

> The second part of this concert comprised a MS. pastoral called 'The May Queen,' by Professor Bennett (the first time of its performance), which was admirably sung by Madame Clara Novello, Miss Dolby, Mr. Sims Reeves and Mr. Weiss. The music of this agreeable composition is simple, unaffected and excellent; and the whole work deserves the highest commendation.—*Musical Times*, October, 1858, p. 323.

In the admirably compiled biography of his father, Mr. J. R. Sterndale Bennett furnishes some interesting details concerning the composition of 'The May Queen.' It appears that the librettist, Mr. H. F. Chorley, had delivered the book of the cantata between nine and ten years before Bennett set to work on the music. The *Athenæum* (of which Chorley was the music critic) of May 1, 1858, contained the following paragraph on this subject:

> It is possible that at the Leeds Festival Prof. Bennett's May-*Cantata* will be produced. This he is known to have had in hand for many years (as the Author of the words desires us to state) long before Mr. Macfarren's justly successful *Cantata* to Mr. Oxenford's verse, was brought forward.

Bennett had composed the overture fourteen years earlier (in 1844) as a concert piece, and named it 'Marie du Bois,' after his fiancée, Miss Mary Ann Wood; but it was never performed until he made use of it as the introduction to 'The May Queen.' In July, 1858, the year of the Leeds Festival, Bennett and his family went to Eastbourne, where they found quarters at the 'Gilbert Arms,' an old-fashioned hostelry at which they had spent a short summer holiday in the previous year. There 'The May Queen' was composed. To quote from Mr. J. R. Sterndale Bennett's 'Life' of his father:

> In a remote corner of the rambling building there was a secluded room, and in a bow-window overlooking a large walled-in garden, Bennett placed his table and set to work. Direct from the house there were four ways in which he could start on the short walks which he liked constantly to take while composing: a path across the fields to 'Mill-Gap,' on the way to Willingdon; the two shady avenues towards Old Eastbourne and Southbourne; and the road, then bordered by wheat and clover fields, leading to the sea. Opposite the house was the small railway station and a telegraph office, to which he kept running across to transact Leeds Festival business. In due course he had written all his music except a chorus with soprano solo, to the not very inspiring words, 'With a laugh as we go round.' As this movement concerned the chief character in the piece it was important, but Bennett failed for some time to get any idea for it that suited him. One day, at his invitation, his wife prepared herself to take a walk with him, and was surprised, after they had gone a few yards from the house, by his suddenly turning round and saying, 'We can go back now, the May Queen is finished.'

THE GILBERT ARMS, EASTBOURNE, IN 1858, WHERE 'THE MAY QUEEN' WAS COMPOSED.

(*From a water-colour drawing by W. Chalmers Masters in 'The Life of William Sterndale Bennett.' By his son, J. R. Sterndale Bennett. By permission of the Cambridge University Press, the publishers of the book.*)

The first London performance of the work was given by John Hullah at St. Martin's Hall, December 8, 1858. On New Year's Day, 1859, 'The May Queen' was given at Windsor Castle before Queen Victoria, the Prince Consort and the Royal Family, including our present King. The Philharmonic Society performed it on May 30, 1859. Towards the end of the year Bennett's 'graceful and delicate' music (to quote Chorley's words) found its way to a music hall in the region of the so-called 'New Cut,' as the following advertisement testifies :

MEYERBEER'S DINORAH AND STERNDALE BENNETT'S MAY QUEEN are sung nightly at the CANTERBURY HALL concerts. Comic vocalists—Messrs. George Hodson (the Irish comedian and mimic), W. J. Critchfield and E. W. Mackney. Several interesting pictures are added to the Fine Arts Gallery. The suite of Halls have been re-decorated and beautified, and constitute one of the most unique and brilliant sights of the metropolis.—*Musical World*, December 24, 1859.

One of doubtless many jubilee performances of 'The May Queen' took place on April 27 at Hatfield Broad Oak, Essex, under the direction of the vicar of the parish, the Rev. F. W. Galpin. As an undergraduate at Cambridge, Mr. Galpin 'assisted' in a rendering of the work conducted by the composer; thus, from personal knowledge, he was able to impart to soloists, band and chorus traditional renderings of certain passages. At the same concert—which consisted entirely of Sterndale Bennett's music—the F minor Pianoforte concerto was played (soloist, Mr. B. W. Worton) in which occurs the lovely Barcarolle, a charmingly melodious movement typical of its composer's refinement.

Church and Organ Music.

THE BI-CENTENARY OF ST. ANNE, ST. MATTHEW, AND HANOVER.

The year 1708 is the birth-year of three of the best tunes in British psalmody—St. Anne, St. Matthew, and Hanover. To this year belongs another well-known tune, the Easter Hymn, which appeared in the anonymous collection entitled 'Lyra Davidica.' Consideration of the last-named may for the present be deferred; in the meantime a few historical and other notes on the above trio of church melodies may be acceptable, even on the ground of bi-centenary appropriateness.

From the historical point of view the year 1696 will serve as our starting point. On December 3 of that year, 'at the Court at Kensington, present the King's most excellent Majesty in Council,' King William III. ordered 'That the said New Version of the Psalms in English metre be, and the same is hereby allowed and permitted to be used in all Churches, Chappels and Congregations, as shall think fit to receive the same.' This New Version was the work of two Irish clergymen, Nahum Tate and Nicholas Brady, whose joint versification of the Psalter was issued (complete) as a rival to that of Sternhold and Hopkins, thereafter called the Old Version. Without entering into the merits or demerits of the two psalters, it may suffice to say that the New Version (Tate and Brady) has given us such examples of 'sweet and simple verse' as

'Thou, Lord, by strictest search hast known' (Ps. 139), 'Through all the changing scenes of life' (Ps. 34), 'As pants the hart for cooling streams' (Ps. 42), 'Have mercy, Lord, on me' (Ps. 51), and 'Oh, God of hosts, the mighty Lord' (Ps. 84), which, as Dr. Julian says, retain their hold on our hymnals.

The New Version had only been in existence four years before a 'Supplement' was issued (in 1700). Therein first appeared the time-honoured Christmas hymn, 'While shepherds watched their flocks by night,' the verses being from the pen of the Rev. Nahum Tate, then poet laureate and historiographer-royal. From a church music point of view the chief interest no less than the special importance of the 'Supplement' lies in its *Sixth* edition, which appeared in 1708. This was issued in two sizes, 8vo and 12mo, in order that it might be bound up with the existing psalters. We give a facsimile of the title-page of the octavo edition, taken from Mr. William Cowan's copy of the book:

A

SUPPLEMENT

TO THE

New Verſion of *PSALMS*

BY

Dr. *Brady* and Mr. *Tate*;

CONTAINING,

The *PSALMS* in *Particular Meaſures*; the uſual *Hymns*, *Creed*, *Lord's Prayer*, *Ten Commandments*, for the *Holy Sacrament*, &c. with *Gloria Patri's*, and *Tunes* (*Treble* and *Baſs*), proper to each of them, and all the reſt of the *Pſalms*.

The Sixth Edition, *Corrected*; *and much Enlarged*:

With the Addition of *Plain Inſtructions* for all thoſe who are deſirous to *Learn* or *Improve* themſelves in *Pſalmody*; near 30 *New Tunes*, compoſed by ſeveral of the Beſt Maſters; and a *Table* of *Pſalms* ſuited to the *Feaſts* and *Faſts* of the Church, *&c.* With *Tables* of all the *Pſalms* of the *New*, *Old*, and Dr. *Patrick's* Verſions, directing what *Tunes* are fitted for each *Pſalm*.

The Whole being a Compleat PSALMODY.

Uſeful for Teachers *and* Learners *of either Verſion*.

In the *SAVOY*:

Printed by *John Nutt*; and Sold by *James Holland*, at the *Bible* and *Ball*, at the Weſt-End of St. *Paul's*.

MDCCVIII.

Immediately following the title page is 'An Introduction to all Lovers of Pſalmody,' which, although written in the first person, is anonymous. It begins thus:—

The Encouragement this Supplement has met with from the World, makes me hope, That this Edition will obtain a more general Applauſe than any of the former, upon the following Recommendations:

Firſt, By the Addition of many New Tunes to ſeveral Pſalms and Hymns both of Particular and Common Meaſures, compos'd by the beſt Maſters.

Secondly, That the Tunes, both Old and New, are ſet for Two Voices, *Treble* and *Baſs*.

Thirdly, That the Tunes throughout the whole are carefully fitted to the Senſe of the Words, whether they be of Praiſe, Prayer, Thankſgiving, *&c.*

Fourthly, That there are added ſome uſeful Tables of Directions how to ſuit any Tune, whether it be Grave, Melancholy, Cheerful, or Rejoycing, to a Proper Pſalm.

Fifthly, and Laſtly, By adding ſome ſhort Inſtructions, which, I hope, will prove very acceptable to all Lovers and Learners of this Noble and Delightful Exerciſe.

It is not to be imagin'd, That any Art or Science was ever perfectly underſtood by bare Reading, without the Help and Direction of a Maſter or Tutor; though, perhaps, ſome have obtained a great Degree of Knowledge thereby; ſo neither do I propoſe, that the following Inſtructions alone are ſufficient for the rightly underſtanding of Muſick: But ſo far forth as concerns what is contain'd in this Book, I ſhall treat of in as plain a Manner as I can, under the Six following Heads.

The 'six heads' are (1) Of the gamut; (2) Of the notes, their names, and proportion of distance from one another; (3) Of cliffs: (4) Of flats and sharps; (5) Of time; (6) Of the several keys in musick. Under the second head our unknown author says: 'A semibreve is performed in such a space of time as you may tell 1, 2, by the slow motion of a pendulum clock.' Under the fourth head he tells us that 'the nature of a *flat* is to make any note before which 'tis plac'd half a tone lower than it was before, and a sharp raises a note half a tone higher'; the natural sign had not then come into use. The fifth head is very quaintly expressed:

Fifthly, Concerning *Time;* of which there are Two Sorts uſed in this Book, *Common* and *Tripla (ſic);* which, when underſtood, ſerves to direct you how to give every Note its due Length of Time in performing. Keeping of Time, is beating down the Hand or Foot, and taking it up again while you are ſinging. You may obſerve, That I told you, a *Semibreve* (which is counted for a whole Time) was ſo long as you might tell 1, 2, ſlowly by a Clock: So that in keeping Time to a *Semibreve*, you muſt ſtrike down your hand when you firſt ſound it, and take it up when 'tis half done. Or if they are *Minims*, one muſt be with your Hand down, and another up: And if *Crotchets*, then two down and two up; which Sort of Time is call'd *Common* Time, and known by this Mark, ¢ being plac'd at the Beginning of every Tune or Song.

Under the last heading he says: 'There are some keys used in vocal and (particular) instrumental musick; but as they do not concern this undertaking, I shall take no notice of them.' He concludes his 'Introduction' in these words:

Thus I have gone through what I propoſed as neceſſary to the underſtanding of this Book, which I hope will be candidly receiv'd; and that all true lovers of PSALMODY will be encourag'd in ſome Meaſure hereby to the Learning this Noble and Delightful Art.

At the back of the title-page to 'A Table of all the Psalms and Hymns in this Supplement,' placed at the end of the book, is the following interesting 'Note':

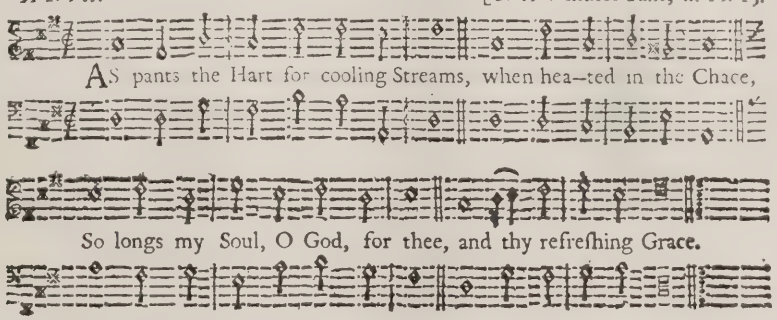
All PSALMS of Prayer, Mourning, Diſtreſs, &c., are to be ſung to grave, flat Tunes; as London Old, Briſtol, Martyrs, Mancheſter, All Saints, The Penitents, &c. And all PSALMS of Thankſgiving, Praiſe, &c., to airy, ſharp Tunes; as St. David's, London New, St. Mary, St. Matthew, St. James, St. Anne, St. Luke, St. John, &c.

From this we learn that minor tunes were regarded as 'flat tunes,' and that those in major keys were 'airy, sharp tunes.'

We may now turn to the music of this sixth edition of the Supplement to the New Version. The tunes starred in the Table (index) as being new number twenty-eight, which agrees with the 'near 30 new tunes, composed by the best masters' stated on the title-page. Among them is the tune 'St. James,' by Courteville, but as this appeared at least eleven years earlier (in 1697), the newness of some of the other starred tunes may be doubted. So far as is known, however, the three tunes 'St. Anne,' 'St. Matthew,' and 'Hanover' made their first appearance in this book, the first-named in the following form:

PSALM XLII.

St. *Anne*'s Tune.


A 2. Voc.
[Or to Windſor Tune, as Pſ. 13.
AS pants the Hart for cooling Streams, when hea-ted in the Chace,
So longs my Soul, O God, for thee, and thy refreſhing Grace.

With the above facsimile before him the reader will observe that the last line of 'St. Anne' contains some passing-notes which have been eliminated by modern editors, except the late Sir Robert Stewart in the 'Church Hymnal' (Ireland). These passing-notes were retained by Vincent Novello in his 'Psalmist' (1835); but as they are not to be found in Hackett's 'National Psalmist' (1842), nor in 'A Collection of Psalm and Hymn Tunes' (forming Part I. of 'The People's Music Book'), edited by James Turle and Edward Taylor in 1844, it may be assumed that the present entirely syllabic form of 'St. Anne' dates from about 1840. The tune was soon turned into triple rhythm in Matthew Wilkins's 'A Book of Psalmody' issued early in the 18th century.

The authorship of 'St. Anne' is generally ascribed to Dr. Croft, who is regarded as the editor of this collection. At the time of its publication he was organist of St. Anne's, Soho, which church in all probability gave the name to the tune; moreover, Croft's name is attached to it in 'Melodies Proper to be sung to any of ye versions of the Psalms of David' (*c.* 1720), edited by Philip Hart, and also in John Church's 'Introduction to Psalmody' (1723). As both Hart and Church were contemporaries of Croft, and Church was master of the choristers during Croft's

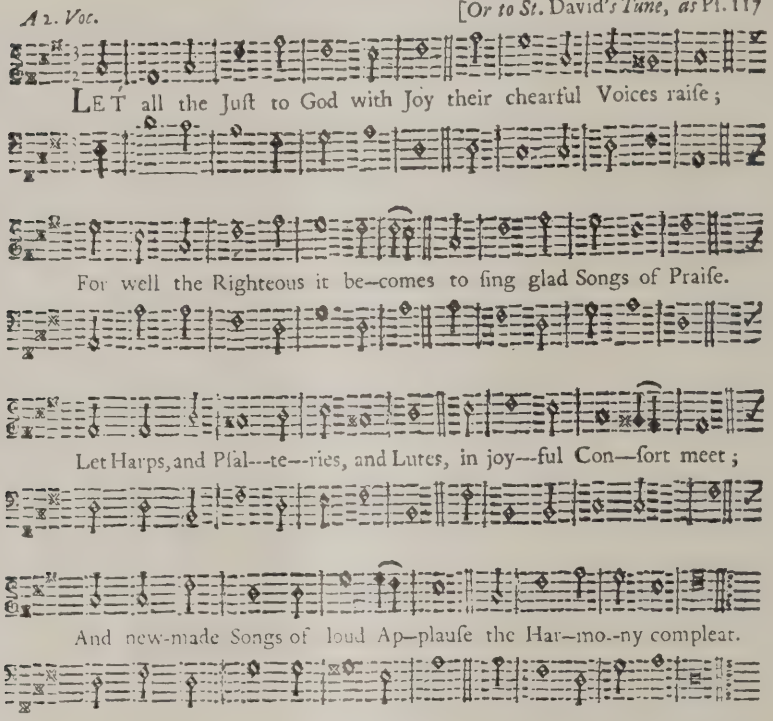
organistship of Westminster Abbey, there can be little doubt as to the paternity of this fine old and typically English psalm-tune. 'St. Anne' appears, in a four-part arrangement, in the seventh edition of Abraham Barber's collection of Psalm-tunes, published in 1715, where it is headed 'Leeds-Tune, by Mr. Denby,' but 'Mr. Denby,' whoever that gentleman may have been, was doubtless only the arranger of the tune. The whole case of authorship has been carefully and conclusively stated by the late Major G. A. Crawford in Grove's 'Dictionary of Music and Musicians,' *art.* 'St. Anne's Tune.'

'St. Matthew,' one of the best D.C.M. tunes, does not call for detailed notice. The differences between its original form and the version now current will be seen by the subjoined facsimile :

PSALM XXXIII.

St. *Matthew*'s Tune.

A 2. Voc. [*Or to St.* David's *Tune, as* Pſ. 117


LET all the Juſt to God with Joy their chearful Voices raiſe;
For well the Righteous it be-comes to ſing glad Songs of Praiſe.
Let Harps, and Pſal---te---ries, and Lutes, in joy---ful Con---ſort meet;
And new-made Songs of loud Ap---plauſe the Har---mo---ny compleat.

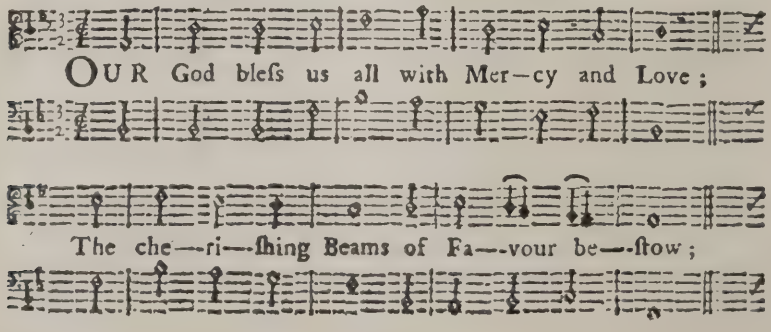
Dr. Croft is also credited with the authorship of 'St. Matthew,' for, as Mr. William Cowan, in his invaluable book of reference 'The Music of the Church Hymnary,' says, 'from the middle of the 18th century his [Croft's] name is invariably attached to it in all the collections in which composers' names are found.'

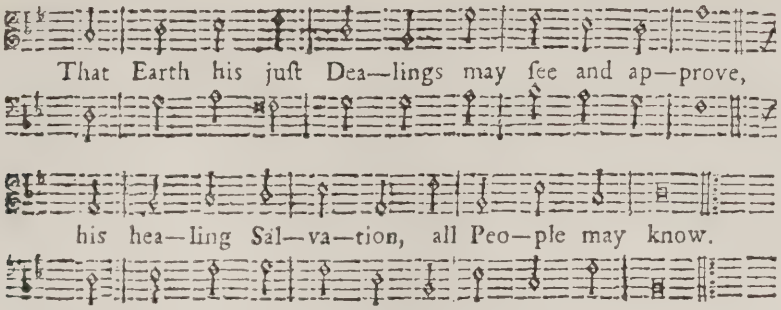
Un-named and, like all the tunes in this Psalmody, anonymous, 'Hanover' appears in the following form :

PSALM LXVII.

A *New Tune* to the 149th Pſalm of the *New Verſion*, and the 104th Pſalm of the *Old*.

A 2. Voc.





Handel has often been credited with having composed 'Hanover'; but as it appeared two years before Handel set foot on these shores, the authorship can hardly be assigned to him. In all probability this characteristic British tune in its splendid swing was composed by Dr. Croft, whose name is thus worthily accredited with having enriched the church music of our land with three of its finest hymn-tunes. If the question 'When was the name "Hanover" first applied to the tune?' cannot be definitely answered, the melody is so designated in Nathaniel Gawthorn's 'Harmonia Perfecta,' issued in 1730, twenty-two years after its appearance in the Supplement of 1708. The tune has been differently christened no fewer than five times!

TUNE.		COMPOSER.	YEAR.
HANOVER - - -	Harmonia Perfecta - - - - - - - - - -	Nathaniel Gawthorn -	1730
BROMSWICK (doubtless intended for 'Brunswick') - -	A collection of Tunes set to Music, as they are commonly sung at the Foundery - - - - - - - - - -	John Wesley - -	1742
ST. GEORGE'S - -	A collection of twenty-eight Psalm Tunes in four parts by several authors . . . . for the use of the Churches and Chapels in and near Birmingham - - - - - -	Michael Broome - -	1753
	(N.B.—In this book, 'Collected, printed and sold' by him, Broome assigns the tune to Dr. Croft.)		
LOUTH (anonymous) -	A compleat book of Psalmody (3rd edition) - - - - -	James Evison - -	1754
TALLY'S (anonymous) .	Sacred Melody - - - - - - - - - - -	A Wesleyan Collection	1765

While the above notes make no pretence of being exhaustive, they are set forth in a spirit of reverence towards three grand specimens of church song of the people—a trio of tunes which have withstood the changes of two hundred years, and which form a goodly portion of that rich heritage that should be our proud boast and solemn duty to cherish and preserve in all its dignity and purity.

AN IMPRESSIVE FUNERAL SERVICE.

At no time do the sacred strains which float through Westminster Abbey fall on the ear with greater impressiveness than at the funeral of one whom the nation is proud to honour. On such an occasion the jarring notes of sectarian strife and the discordant din of political warfare are hushed in silence, while a great and representative assemblage of British people—which includes the Heir Apparent and hardy sons of toil—foregather in the great walhalla of Westminster to pay their last tribute of respect to a statesman who has faithfully served his country. So it was at the funeral service, on April 27, of the ex-Premier, Sir Henry Campbell-Bannerman.

The first notes of music came from Edward the Confessor's Chapel, behind the great altar, when a quartet of trombonists (under the direction of Dr. Borland) played the Funeral Music composed by Henry Purcell for the obsequies of Queen Mary II. in 1694. Then Dr. W. G. Alcock, assistant-organist of the Abbey—under whose able direction the service music was admirably rendered—played Rachmaninoff's Prelude in C sharp minor. To this succeeded, in strong and not unwelcome contrast, Beethoven's three Equales for trombones, music that is both dignified and tender in expression. Two organ solos followed: Dr. Basil Harwood's 'Requiem Æternam' and Tchaikovsky's Funeral March. If nothing else, the Russian portion of this preludial selection served to accentuate the solemn simplicity and perfect appropriateness of the funeral music, vocal and instrumental, composed by our own countrymen.

At the hour of noon, and through the open door leading from the Nave to the West Cloister, could be heard in the far distance the strains of Gauntlett's tune 'St. Alphege,' to the hymn 'Brief life is here our portion,' sung as the funeral procession slowly made its way towards the stately fane. On entering the building the choir sang the opening sentences to the time-honoured music of Croft. (As the interment of the remains subsequently took place at Meigle, Perthshire, Purcell's beautiful setting of 'Thou knowest, Lord, the secrets of our hearts,' was not sung.)

When the coffin had been placed under the lantern and all had taken their places, Psalm xc. was chanted to T. Purcell's single chant in G minor, a change to the major key being made at verse 13, 'Turn Thee again, O Lord, at the last.' After the Lesson, S. S. Wesley's deeply expressive anthem, 'All go unto one place,' was sung, its loftiness of utterance and its depth of expression making it worthy of the venerable pile and the mournful occasion. Wesley's music found a fitting sequel in Goss's 'I heard a voice from heaven.' And then came Dr. Croft's noble tune 'St. Anne's,' to Dr. Watts's fine old hymn 'Our God, our help in ages past,' sung by the great congregation, which by reason of its majestic simplicity proved to be one of the most moving features in the whole service. As the coffin was borne along the Nave to the great west door, Handel's immortal 'Dead March (in Saul) was played on the organ.

A VOICE FROM THE PRESBYTERIAN PAST.

In no section of the Christian Church has the attitude towards music more completely changed than in the Presbyterian Church, not only in Scotland, its true home, but south of the Tweed. Organs were anathema, and 'human hymns' were abhorred as being uninspired. One has only to attend a service at United Free St. George's Church, Edinburgh, of which Mr. Alfred Hollins is the organist, to realize the immense difference between the old days of ponderous psalm-singing and the bright service-music of to-day. Even Regent Square Church, in London —where Edward Irving was wont to attract fashionable folk by his pulpit oratory—now has an organ, and yet it is only a few years ago that a member of that congregation said he (or she, more probably) would give a thousand pounds 'to keep a kist-o'-whustles oot o' the kirk'!

But we must turn to the 'voice of the Presbyterian past' which the Rev. A. F. Munro has gramaphoned, so to speak, from the session records of St. Paul's Presbyterian Church, South Shields. He says, in the columns of the *St. Paul's Monthly Messenger* for May, that:

> Under date of February, 1819, the minute book of the old Anti-Burgher session records various incidents which had apparently convulsed the congregation with excitement.

For the benefit of those unacquainted with the Presbyterian system of church polity, it may be observed that the session consists of the minister of the church and a body of elders, who rule and govern the church and its services, but who are responsible to the Presbytery as being a higher court of the church politic. One of the incidents in the above extract has reference to the oft-debatable and thorny question of music—such as it was at South Shields in the year 1819. Here are the details, as set forth by Mr. Munro:

> There was apparently good ground for suspecting that the congregation was in a state of terrible declension, for a member had complained to the Presbytery that the congregation was being polluted with a great evil, namely, the use of music-books in the service of God. The Presbytery asked the session to report on the truth of the matter. A meeting was held, and the complainer asked to state his case. He said that he had twice seen music-books open in the church, and his evidence was corroborated by another witness. The conductor of music, being present, was asked to tell what he knew of the matter. He said that on two occasions music-books had been opened by two singers 'at the commencement of Psalm,' but that the books had been immediately taken from them.

Perchance these two singers were promptly excommunicated by their fellow Anti-Burghers as being 'vera sinfu' creeturs.'

Dr. J. Kendrick Pyne has resigned the organistship of Manchester Cathedral, to which he was appointed in 1875, on the ground of the many other duties which claim his time and attention. Mr. Sydney H. Nicholson, acting-organist of Carlisle Cathedral, has been appointed to succeed Dr. Pyne, therefore a new appointment will have to be made at Canterbury Cathedral, as quite recently Mr. Nicholson had been selected to fill that post, soon to become vacant by the removal of Dr. H. C. Perrin to Canada.

Dr. G. F. Huntley, organist of St. Peter's Church, Eaton Square, and Mr. C. W. Perkins, organist of Birmingham Town Hall, have been appointed Professors of the organ at the Royal Academy of Music. Two good men and true.

A MODEL VILLAGE CHURCH ORGAN.

Messrs. J. W. Walker & Sons have just erected in Christ Church, Little Heath, Hertfordshire, a beautiful little two-manual instrument which fully justifies the above title, tone and workmanship being worthy of the best traditions of that old-established firm. The following is the specification of the organ:

GREAT ORGAN (4 stops).

	Feet.	Notes.
Open diapason	8	58
Dulciana	8	58
Wald flute	8	58
Harmonic flute	4	58

SWELL ORGAN (7 stops).

Lieblich bourdon	16	58
Open diapason	8	58
Lieblich gedact	8	58
Echo gamba	8	58
Voix céleste (to tenor C)	8	46
Gemshorn	4	58
Closed horn	8	58

PEDAL ORGAN

Bourdon (large scale)	16	30
Lieblich bourdon (derived from Swell organ)	16	—
Flute (partly derived from bourdon)	8	12

Manual compass CC to A = 58 notes.
Pedal compass CCC to F = 30 notes.

COUPLERS.

Swell to Great.	Great to Pedal.
Swell to Pedal.	Swell octave.

Two composition pedals to Great and Pedal organ stops combined.
Three composition pedals to Swell organ stops.
One double-acting pedal controlling Great to Pedal coupler.
Balanced Swell pedal.
Tubular-pneumatic action to the Swell and Pedal organs.

The oak case has been designed by Mr. L. A. Hayes, the Vicar's churchwarden, who has planned the organ chamber built specially for the reception of the new instrument. The organ, which stands at the north side of the chancel, has a double front, facing south and west respectively.

In order to obtain the necessary height for the proper speaking of the pipes, the floor of the spacious organ chamber has been sunk three feet below the level of the church, thus the common fault of so many 'cabined, cribbed, and confined' organ chambers has been avoided. Of the four stops in the Great organ, the open diapason is of that churchlike and dignified tone so long associated with Messrs. Walker's instruments, while the dulciana is of so small a scale as to form a delicate accompaniment to the Swell organ stops. The scheme of the Swell organ, with its octave coupler, affords scope for great variety, and the lieblich bourdon on the Pedal organ provides a second sixteen feet stop, forming a suitable bass to the softest manual stops, a most desirable adjunct to the organ, especially as the bourdon is of a large scale. It will be observed that, with the exception of the voix céleste, all the stops go throughout the compass of their respective manuals.

TWO FESTIVALS AT ST. PAUL'S CATHEDRAL.

On May 4 the annual festival of the Sons of the Clergy was characterized by its usual musical import. The service, (*Magnificat* and *Nunc dimittis*) was the fine setting in E flat by Dr. G. F. Huntley, organist of St. Peter's Church, while Sir George Martin's inspiring music to 'Hail! gladdening Light' (John Keble's translation of a Greek hymn) furnished the anthem. Both these works were orchestrated specially for the occasion. The service, which began with Sullivan's 'In memoriam' overture, included Handel's 'Hallelujah' chorus and the 100th Psalm, sung to the time-honoured tune. Sir George Martin conducted, and Mr. Charles Macpherson occupied his accustomed place at the organ.

The thirty-eighth anniversary of the London Gregorian Association took place on the evening of May 21, with Dr. Warwick Jordan at the organ. As may be assumed, most of the service-music was of plainsong nature, the principal exception being the anthem, a setting of 'Lift up your heads,' by Mr. S. Coleridge-Taylor.

DR. F. J. SAWYER.

We regret to record the death of Dr. FRANK JOSEPH SAWYER, which took place, after a short illness, at his residence, 55, Buckingham Place, Brighton, on April 29. Born at Brighton, June 19, 1857, he passed nearly the whole of his life at that seaside town, his few years of absence being when he was a student at the Leipzig Conservatorium and, immediately afterwards, as a pupil of Sir Frederick Bridge in London. He took the degree of Bachelor of Music at Oxford in 1877 and that of Doctor in 1884: he was also a Fellow of the Royal College of Organists. His only organ appointment was at St. Patrick's Church, Hove, which he held, up to the time of his lamented death, for more than thirty years. He was professor of sight-singing at the Royal College of Music, and in November last he was elected honorary secretary of the Royal College of Organists in succession to the late Dr. E. H. Turpin. As a Freemason he had just completed his year of office as Grand Organist of England.

Dr. Sawyer's compositions include an oratorio, 'Mary, the Virgin' (1884), recast as 'Star of the East' and produced at Brighton, December 12, 1889; three sacred cantatas, 'Jerusalem' (1880), 'The soul's forgiveness' (Chester Festival, 1894), and 'The widow of Nain' (female voices). His dramatic cantata 'Orpheus' won the prize of £100 offered by Messrs. Methven & Simpson in 1893, and he composed, for female voices, a cantata entitled 'The pageant.' His creative output included two Sclavish dances for orchestra, a Concerstück in D for organ and orchestra (1890), a Romance for violin and pianoforte, in addition to various pianoforte pieces and technical exercises for the instrument, sight-singing manuals, a score-reading primer, anthems, part-songs, &c. He was the author of a primer on extemporization, and he collaborated with Sir Frederick Bridge in a theoretical text-book entitled 'A course of harmony' (1899). As a lecturer on musical subjects he was well known. A man of boundless energy and various activities, the death of Dr. Sawyer, in the prime of life, has called forth many expressions of sincere regret.

Mr. Richard White has just completed forty years' service as organist of Chapel Street Wesleyan Church, Penzance. The localized magazine of the church thus refers to Mr. White's long record of duties faithfully and efficiently discharged:

'Mr. White is deservedly respected by all who know him. As an organist his abilities are well known and recognised far and wide; as a teacher he is much beloved by his pupils. At the West Cornwall College, where he is brought into touch with upwards of a hundred young people, he is immensely popular, and we do not wonder at it, for he is always cheerful, patient, obliging and full of kindly thought and feeling. He is doing excellent work as conductor of the Penzance Choral Society in the development of musical taste and ability, and his work in this capacity will leave an impression for good upon the town and district.

'As organist and choirmaster at Chapel Street it is impossible to speak too highly of the value of his services. The high level of excellence and the helpfulness of the musical part of our services, recognised by every one, owes nearly everything to his taste, ability and devotion. We wish to express our appreciation of his kindly spirit and valued services.'

Mr. White is to be warmly congratulated upon his double full-score of years' service, no less than upon the kindly feeling which has prompted the above appreciation of his work by the officers of the church he has served so well.

Mr. W. Wolstenholme is announced to give a series of organ recitals at All Saints' Church, Norfolk Square, Paddington, every Saturday in June at 5.30 p.m.

Mr. Edwin H. Lemare has been giving organ recitals in Canada with much success.

In the presence of a congregation numbering 3,000 persons, there was performed in the beautiful and spacious church of St. Michael's, Coventry, on April 30, the oratorio 'The Risen Lord,' composed by Dr. H. J. Edwards, of Barnstaple. Under the baton of the composer the work received an excellent rendering, its obvious sincerity, lofty aims, expressive treatment and skilled musicianship making a deep impression. The soloists were Madame Emily Squire, Miss Phyllis Lett, Mr. Alfred Heather and Mr. S. J. Bishop. The orchestra was largely composed of the Birmingham Symphony Orchestra, and the choruses were well sung by the festival choir. Mr. Walter Hoyle, organist of the church, rendered efficient aid at the organ.

Mendelssohn's 95th Psalm ('O come, let us worship') was sung at a special musical service held on Sunday afternoon, May 3, at the Collegiate Church of the Holy Trinity, Stratford-on-Avon. The choruses were sustained by the Stratford-on-Avon Choral Society, under the direction of Mr. Guernsey W. Webb, and the soloists were Mrs. Cecil D. Falcke and the Rev. H. D. Hughes, minor canon of Durham Cathedral. Mr. E. Roberts-West, organist of St. Alban's Church, Leamington, was at the organ.

ORGAN RECITALS.

Mr. Alfred Hollins, St. Andrew's, Bootle (opening of new organ built by Messrs. W. Rushworth & Sons, Liverpool)—Scherzo, *Turner*.

Dr. Bunnett, St. Andrew's Hall, Norwich—Descriptive sketch, *Bunnett*.

Mr. Arthur S. James, St. Peter's, Mill End, Rickmansworth—Melody in D, *Davan Wetton*.

Mr. Howard Moss, Parish Church, Gravesend—Andante in B flat, *Dubois*.

Mr. C. E. Blyton Dobson, Wood Street Wesleyan Church, Mansfield—Fantasia and Toccata, *Stanford*.

Mr. H. Matthias Turton, Town Hall, Leeds — Four sketches, *MacDowell*.

Mr. Purcell James Mansfield, Wesleyan Church, Paignton—Contemplation, *Chipp*.

Mr. R. W. Browne, Church of the Good Shepherd, Lee—Choral Song and Fugue, *S. S. Wesley*.

Mr. G. H. Fairclough, St. John the Evangelist's, St. Paul, Minnesota—Concert overture in C minor, *Fricker*.

Mr. C. E. S. Littlejohn, Cathedral Church of St. Paul, Dundee—Andante tranquillo in E flat (on the tune 'Bedford'), *Harwood*.

Mr. B. Langdale, St. George's, Barnsley—Finale in D, *Lemmens*.

Mr. F. T. C. Wickett, Trinity Wesleyan Church, Penarth (opening of new organ built by Messrs. Norman & Beard)—Allegretto grazioso, *Hollins*.

Mr. Paul Rochard, Holy Trinity, South Shields—Air and variations in A, *Hesse*.

Mr. Fred Gostelow, St. Stephen's Walbrook—Serenata, *Wolstenholme*.

Mr. G. Coleman Young, Parish Church, Bushey—Concerto in G, *Handel*.

Mr. H. T. Gilberthorpe, St. Mary's, Walton-on-Thames—Rondo caprice, *Dudley Buck*.

Mr. Cyril T. Weigall, Parish Church, Trowbridge—Rêverie, *Lemare*.

Mr. W. A. Roberts, St. Paul's, Princes Park, Liverpool—Elegy, *C. E. Stephens*.

Miss Jessie Barret Handley, Holy Trinity, Florence—Toccata in G, *Dubois*.

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. William Cooke, Lymm Parish Church, Cheshire.

Mr. C. E. Blyton Dobson, Halifax Place Chapel, Nottingham.

Mr. Henry F. Hall, St. Augustine's Church, Honor Oak Park.

Mr. H. Williams Mills, East Hill Baptist Church, Wandsworth.

Mr. B. R. Payne, United Methodist Church, Streatham.

Mr. Francis Sheard, Alloa Parish Church, N.B.

SCHUMANN'S SYMPHONY IN B FLAT.

By Sir GEORGE GROVE, C.B.

This is the earliest of Schumann's four published Symphonies. It was written, as he himself says, with a steel pen which he had picked up (surely Providence alone had placed it there) on Schubert's grave at Vienna. It was first performed at the Gewandhaus, Leipzig, on March 31, 1841, at a concert conducted by Mendelssohn, and was probably completed only shortly before that date.* Schumann had previously composed much both for the pianoforte and for the solo voice. His first twenty-four works (Op. 1 to 24) are for the pianoforte, and on completing these an accident turned him in the direction of song-writing. He at once began with the 'Myrthen' (Op. 25), and during the whole of the year 1840 wrote nothing else but songs. He then as suddenly turned to the orchestra, and composed the work now before us. But although this is his first published composition for the orchestra, it was not his first Symphony, since one in G minor had been played at a concert at Schneeberg early in January, 1833.† This, however, has not been published, and is not known, and it must therefore be inferred that, brilliant and interesting as it may be, it is a juvenile work, and unadapted for the public. The Symphony in B flat thus remains Schumann's first important orchestral work.

In a letter written to Dorn in the spring of 1839, he complains of the pianoforte as 'too narrow a field for his thoughts,' and announces his intention of applying himself to orchestral writing to make up for his want of practice. In proof of his success Schumann might point with confidence to this Symphony in B flat. It was written at the most happy period of his life, when the long-continued obstacles to his marriage to Clara Wieck had been overcome. The marriage took place, September 12, 1840, at the church of Schonfeld, near Leipzig, and he found himself in possession of a high and recognised position as a composer and authority in music. In a letter to Carl Kossmaly, dated May 9, 1841, written some six weeks after the performance of the Symphony, he says: 'I have now a household of my own, and my circumstances are different from what they were. The time since you last heard from me has passed in happiness and work. I wished for you to hear my Symphony. How happy I was at the performance!—I and others also, for it had such a favourable reception as I think no Symphony has had since Beethoven.'

This state of things the music reflects very characteristically. So full was his mind and so great his energy that the composition of the entire work—of course without the scoring—is said to have taken him only four days. It might perhaps have been better if he had bestowed some of Beethoven's patience and consideration upon it. He is known to have entitled it originally 'Spring Symphony'; indeed, the very first mention of it which we possess gives it that name—'Fancy! a whole Symphony, and a Spring Symphony, too.'‡ The connection with the bursting season of spring was evidently his original idea, and he held it to the end, for he has left on record, in an inscription on a portrait of himself, that it was inspired by a poem of Adolf Böttger's.§ After quoting the first two bars, he says, 'Beginning of a Symphony, suggested by a poem of Adolf Böttger's. To the Poet, in remembrance, from Robert Schumann. Leipzig, October, 1842.' It is of all his orchestral works the most free from those clouds of melancholy which disturb and obscure many of his later works. Its tunefulness and fluency, and its happy expression, no less than the novelty of its material, the close and masterly manner in which it is treated, and the unbroken continuity with which one burst of emotion succeeds another throughout, are truly remarkable. No wonder it was well received. He thought, with a charming *naïveté*, that it had excited more sympathy than any Symphony since Beethoven. But it would be wrong to suppose that he rested on his oars even after such a feat. Six months afterwards he says, 'The Symphony lies quite behind me, and my eyes are fixed on fresh goals'—a good and characteristic instance of the impulsive progress which so distinguished him. How serious these 'goals' were may be inferred from the fact that before the end of the year he had composed two more Symphonies—that afterwards published as No. 4, in D minor, and the *Overture, Scherzo, and Finale*, in three movements only, like some well-known ones of Mozart's. The first movement of the Pianoforte concerto in A minor also belongs to this eventful year. The Symphony in B flat began its career at once, and was performed early in the next year [1842] at Hamburg; shortly afterwards in Russia. Its first performance in England was by the Philharmonic Society on June 5, 1854; the *Overture, Scherzo, and Finale* had been performed by the same Society on April 4 of the previous year (both conducted by Costa), and so on.

The first movement is full of brilliant thoughts and happy strokes of harmony, and there are few things in music of more elevating effect than the climax near the end, where a new and inspiriting phrase is given in simple harmony first by the strings and then by the full orchestra, with all the air of a hymn of thanksgiving and happiness. (See No. 6.) Nor are the other movements without their distinct and obvious points of novelty and interest. Of these two may be named—first, the passage which finally closes the *Scherzo*, and which is not only perfectly original but also of charming effect; and secondly, the trombone passage in the second portion of the *Finale*, which, though perhaps inspired by the first movement of Schubert's great Symphony in C—heard by Schumann for the first time at Leipzig only a few months before the composition of his work—is yet treated in its own way, so as to produce a solemn religious effect not easily forgotten.* The two *Trios* to the *Scherzo* are an innovation on established form, possibly suggested by Beethoven in the repetition of the *Trio* in his Fourth and Seventh Symphonies, but not actually found, to the writer's knowledge, in any Symphony before this one by Schumann. Indeed, the whole work is full of that earnestness and serious individuality which are among Schumann's most marked characteristics. The words which stood over the orchestra of the old Gewandhaus-Hall in Leipzig—'Res severa est verum gaudium,' would form a not unfit motto for his life. To him, as to Mendelssohn, a 'great joy' was always a 'serious thing.' That precious gift of gaiety and light-heartedness which is so enviable, and which Mendelssohn possessed in so large a measure, Schumann probably never knew, at least he never shows it. But in recompense Nature gave him other things equally precious. She endowed him with ambition, force, passion, imagination, tenderness, love of beauty—as well as with great purity and nobility,

* Mendelssohn's Allegro brillant, for pianoforte, four hands (Op. 92), was written for this concert, and played there by him and Madame Schumann.

† Jugendbriefe, p. 199.

‡ Robert Schumann's *Briefe, neue Folge* (New Series). Edited by F. G. Jansen. (Breitkopf & Härtel, Leipzig.) This interesting volume has been translated by the same happy pen that gave us so correct and charming a version of the 'Early Letters.' The title of the new volume, *The Life of Schumann told in his letters* (Bentley), is perhaps somewhat misleading, and can hardly be due to the translator.

§ Hanslick, *Aus dem Concertsaal*, p. 299; and Jansen, *Davidsbündler*, pp. 239, 245.

* Schubert's Symphony in C was brought by Schumann in MS. from Vienna, and was played for the first time in Leipzig on October 29, 1840, under the direction of Mendelssohn.

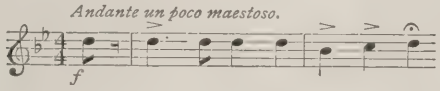
and a truly remarkable power of enlisting the sympathies and confidence of his hearers, and attaching them to him as if by an intimate personal bond.

Of the truth of this we could desire no better evidence than the progress which Schumann's works have made in this country. If we look through the concert-programmes and musical criticisms of fifty years ago, it is impossible not to be struck by the comparison between the timid, apologetic manner in which concert-givers then presented his works to their audiences, or the distrust and resistance which they excited in certain quarters, and on the other hand the assured position they have now acquired, and the uniform respect and admiration with which they are received.

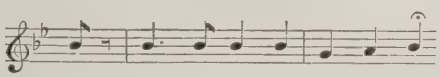
Andante un poco maestoso: Allegro molto vivace.
Larghetto.
Scherzo: Molto vivace, with Trio I. Molto più vivace.
Trio II. (*No tempo*).
Finale: Allegro animato e grazioso.

1. The Introduction is a splendid feature in three out of Schumann's five Symphonic works. Here it is *Andante un poco maestoso*, and opens, without preface, with an energetic phrase in the horns and trumpets only:

No. 1.

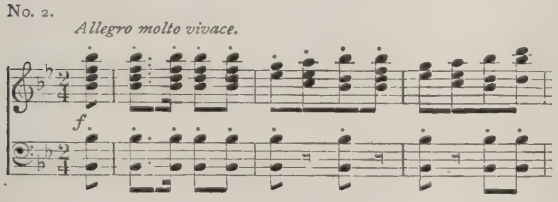


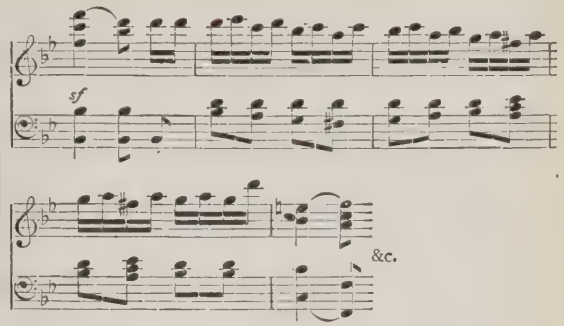
It is a curious and characteristic token of the boldness with which Schumann scored a Symphony, without even an elementary acquaintance with the instruments, that he originally wrote this phrase a third lower*:

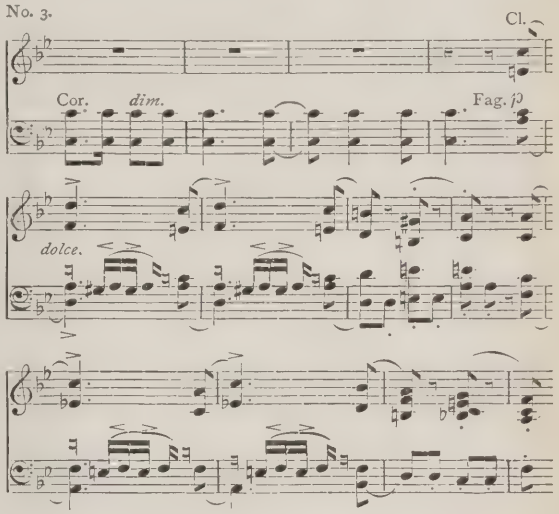
No. 1a.

But when the work came to rehearsal (under Mendelssohn), it appeared that the notes G and A, being 'stopped' notes—that is to say, not in the natural scale of the instrument—could hardly be heard, and the passage had to be transposed a third higher. This was for long a great joke with him. Writing to Mendelssohn from Dresden, October 22, 1845, Schumann says: 'You are now in the middle of my Symphony' (rehearsing for the Gewandhaus Concert). 'You remember the first rehearsal in 1841, and the stopped notes in the trumpets and horns, at the beginning? It was exactly as if they had caught cold, and I am still compelled to laugh whenever I think of it.'

II. In the *Allegro* the opening phrase of the Introduction, being in the strings, is put back to its original place:

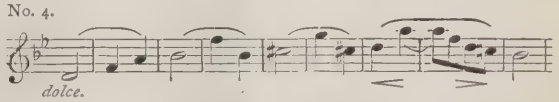
No. 2.



* It reminds one of the curious fact mentioned in B. R. Haydon's biography, that some time after he had become a painter he 'did not know that there was any other oil than boiled oil.' Happy, simple, artistic ignorance!

The second subject of this movement is heralded by three bars of reiterated notes on the horns, and given out by the clarinets with an original and piquant accompaniment in the violas as follows:

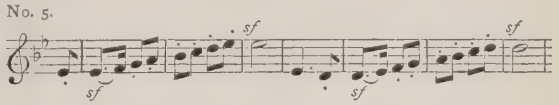
No. 3.

The first portion of the *Allegro* is very concise, and contains little more than the statement of the two themes just quoted. On the other hand, the development of them, after the double bar, is both long and elaborate. In the course of it other phrases are introduced and make themselves prominent. Among these are the two following:

No. 4.



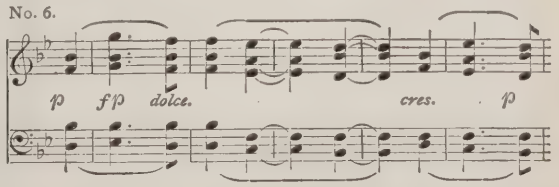
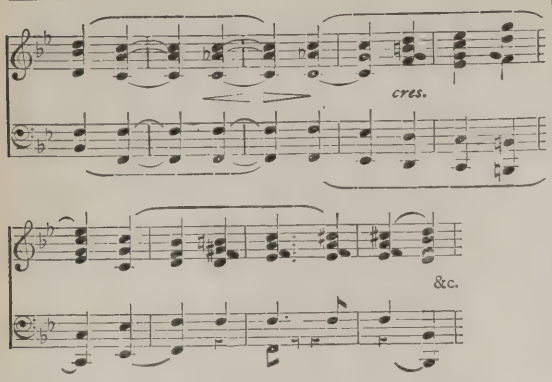
used as an accompaniment to the principal subject—and:

No. 5.

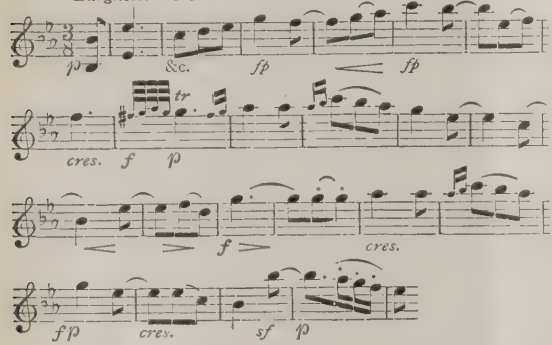


in which the *sforzandos* at the beginning and end of the phrase give it great life and character.

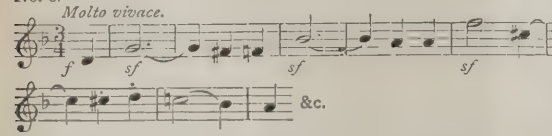
The phrase already alluded to as forming the climax of the movement, in the *Coda*, shortly before its termination, is as follows:

No. 6.

Its effect is all the more striking from its succeeding a broken *pizzicato* passage, and from its being played first, as above, with the strings only, soft, with delicate *crescendos* and *nuances*, and then repeated by the full orchestra. The impassioned point in this climax will remind many hearers of that to Schumann's favourite song, 'Widmung.' The whole passage forms a truly beautiful and affecting close to the movement.

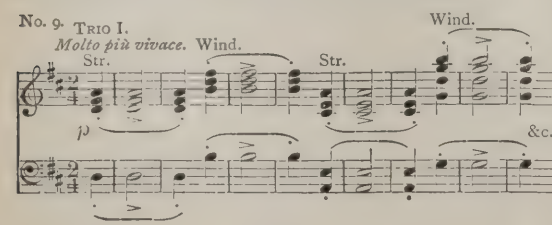
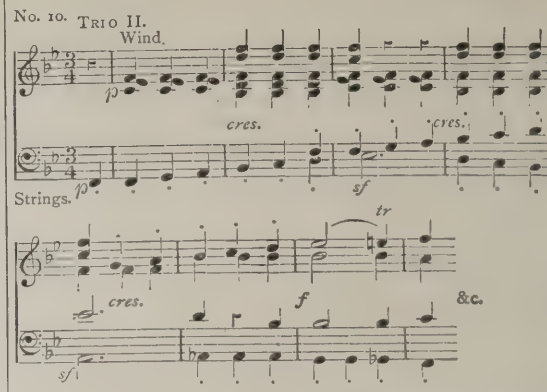
III. The slow movement (*Larghetto*) is one long strain of adoring passion, obviously addressed to the wife whom Schumann had so recently won. The following is the melody, which, after being played by the violins, is repeated by the violoncellos, and finally by the oboes and horns, with accompaniments ingeniously varied, and increasing in elaborateness at each repetition :

No. 7. *Larghetto* Vl. 1. in octaves.

IV. The *Scherzo*, *molto vivace*, might almost be called a Minuet :

No. 8.
Molto vivace.

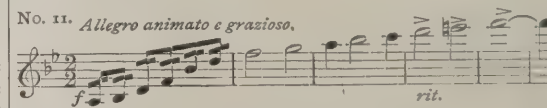


The theme will be heard charmingly anticipated in the trombones a few bars before the close of the slow movement. Though, perhaps, rather heavier than the rest of the Symphony, the *Scherzo* is admirably relieved by the two Trios, in different rhythms, which are both characteristic and highly interesting :

No. 9. TRIO I.
Molto più vivace. Wind.
Str.
Str.
Wind.

No. 10. TRIO II.
Wind.

and the movement closes with a *diminuendo* passage of irresistible originality and charm.

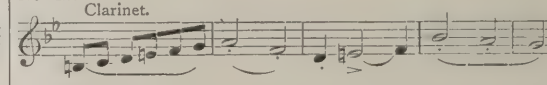
V. Nor is the *Finale*, *Allegro animato e grazioso*, in any way inferior in spirit or interest to the movements which precede it. It opens with a scale-passage in syncopated rhythm :

No. 11. *Allegro animato e grazioso.*



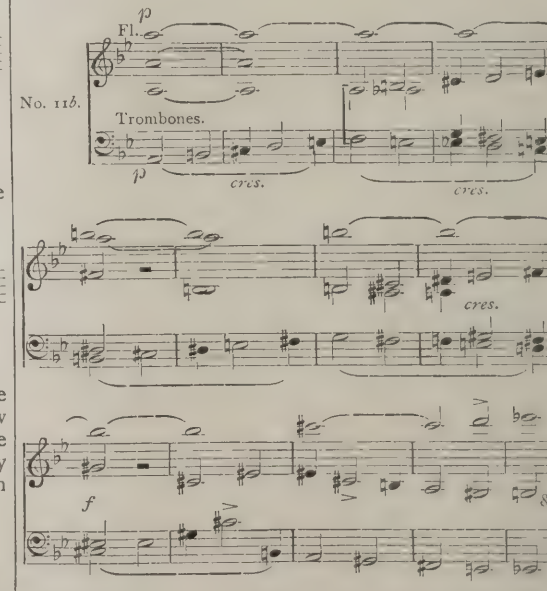
with all the force of the orchestra, a passage of which much use is made as the movement progresses, both in its original form and a modified shape (preserving the rhythm, and the irregular *sforzando*) :

No 11*a*.
Clarinet.



It becomes the groundwork of the fine sequence for the trombones mentioned at the outset of these remarks :

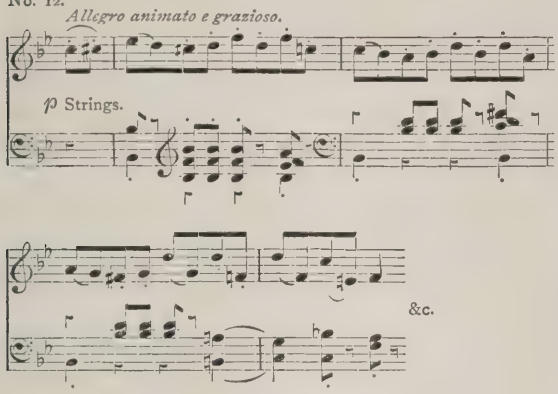
No. 11*b*.
Fl.
Trombones.



a truly solemn and impressive passage, which might not unfitly be labelled :

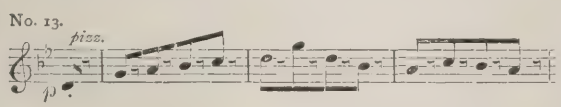
Dies iræ, dies illa :
Solvet sæclum in favillâ.
[That day of wrath, that dreadful day,
When heaven and earth shall pass away.]

Meantime the theme:

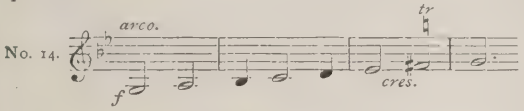
No. 12.

with which the movement starts, after the five bars of introduction just quoted (No. 12), is as bright and gay as anything can be.

A pleasant episode in the story of this movement is formed by a kind of conversation between the following crisp and fresh *motif:*

No. 13.



which might almost have been suggested by the Canzonetta in Mendelssohn's early String Quartet*—immediately followed by the scale-passage already quoted:

No. 14.

a phrase as thorough Schumann as the other is Mendelssohn—in which the lively intruder is elbowed out by its more earnest brother in a very amusing and personal fashion. A brilliant though somewhat strident *Coda* concludes at once the movement and the work.

The two following references to the Symphony from Julius Eckardt's 'Ferdinand David und die Familie Mendelssohn-Bartholdy' (Leipzig, 1888), are amusing and interesting.

I. Part of a letter from David to Mendelssohn, dated Leipzig, August 4, 1841:

'Schumann came to me yesterday, and remained without speaking for a whole hour; from which at last I gathered that he would not be unwilling to hear his Symphony once more in public. I hinted that it would be well for him to hear the horns rehearse; on which he made it clear, by signs, that he would willingly pay for a rehearsal to make the work go thoroughly well. After this he smoked two cigars, rubbed his mouth twice, as if to prevent a single syllable from coming out, took his hat, forgot his glove, nodded his head, tried the false door, and at last got away through the right one.'

* Op. 12. This (in the major) is a very old German tune to the words—

'Ich bin so lang nicht bey dir gewest.'
[So long I've been away from you.]

It is used by Sebastian Bach in his 'Peasant Cantata,' and in the Quodlibet' which closes his 'Thirty Variations.'

II. A letter from Schumann, evidently the sequel of the visit:

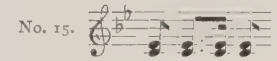
'DEAR DAVID,

'Here is the Symphony; I confide the performance of it to you with the greatest confidence. If I could see you at the first desk, and Mendelssohn conducting, it would make me very happy. But his return is, as I hear, very uncertain, on account of the new Symphony-soirées in Berlin. And then he was so very good about conducting the first performance of it, that it would be rather presuming on his kindness to ask him to study the work again.

'I suppose it would be impossible for you to conduct and lead at the same time? That really would be the best. The orchestra know the work already, and would soon find their way about it. And you would take care not to put anything else too large or too difficult in the programme, so that there would be plenty of time for rehearsing? All this I may leave to you.

'There are some places in the Symphony about which I should like to talk to you, especially one in the first movement. The figure in the horns:

No. 15.



never comes out enough, when I hear the work. At the first performance it seemed to me sufficiently loud, and therefore I printed it so. I think I should like the trombones to have it—as I first sketched it; at any rate we will try it once with them.'

[A more extended quotation from Schumann's letter of October 22, 1845, than that given on page 385, may be furnished from 'The Letters of Robert Schumann' (John Murray, 1907). This letter, written from Dresden, begins:

'Dear Mendelssohn,

You must now be well in the middle of my Symphony. Do you still remember the first rehearsal of it in the year 1841—and the 'stopped' trumpets and horns at the beginning? It sounded as if the orchestra had a cold in its head; I can't help laughing when I think of it. And now let me thank you for again thinking about my piece and again taking trouble over it. It is with the greatest pleasure that I think of that first evening's performance. How beautifully it went, better than I have ever heard it since!'—ED. *M. T.*]

Reviews.

Tchaikovsky: his life and works. By Rosa Newmarch. Edited by Edwin Evans, Senr.

[William Reeves.]

The biographical section of this book (pp. 1-225) is not new, as it is an exact reprint of a volume published in 1900, the misprints (including the wrong date of Tchaikovsky's birth) being repeated! Since then Mrs. Newmarch has issued her exhaustive 'Life' of the composer which supersedes all that has been written, in the English language, on the career of the eminent Russian musician. The volume under notice professes to give Mrs. Newmarch's 'Preface to the original edition,' but one important paragraph is omitted therefrom. It reads: 'No one can be more conscious than myself of its [the book's] shortcomings, and of the patchy nature of its construction. If it has not been altogether a case of making bricks without straw, at least

the straw has been scattered on the four winds of journalism, and has had to be gathered up in the by-ways of Russian musical literature.'

We may therefore leave the biographical portion of the book as a tale that was told from scanty material eight years ago, and pass on to the supplementary matter (226 pages) contributed by Mr. Edwin Evans, Senr. This addendum consists of six chapters devoted to 'The relation of Tchaikovsky to art-questions of the day,' four chapters containing 'Analyses of selected works,' and 'Indices for student use.' Mr. Evans's elaborate dissertations have already appeared in the columns of the *Musical Standard*, but those who have a penchant for such things will be glad to peruse these critical opinions in a collected form.

Melodious Technique for the Pianoforte. Books I. and II. By J. A. O'Neill.

[Novello & Co., Ltd.]

The inferiority, in strength and agility, of the fourth and fifth fingers of the hand (counting the thumb as a finger) is all too well known to students of the pianoforte. As Miss O'Neill says: 'It is obvious that additional and special training is needed for these two defective fingers.' Material for this strength-acquiring requisite the author seeks to supply in the twelve studies which constitute these two books of pianoforte technique. They consist of exercises for each hand, on repetitions, triplets, intervals of thirds, shakes, and for turning over the second and fourth fingers, with or without holding down the thumb. While the main purport of the books has been steadily kept in view, the author has relieved the dreary monotony so often attending such things by making these studies melodically attractive—in a word, they are musical as well as technical. No better tribute to their excellence can be furnished than the testimony of M. Vladimir de Pachmann, who says: 'I cordially recommend these original Studies . . . . I consider them quite superior to any other exercises of the kind . . . I was much struck by their originality, both in conception and in the clever manner in which the idea is carried out!' Need anything more be said?

Six songs, with German and English words; Unexpected joy; When songs have passed away. Music by Maude Valérie White.

[Chappell & Co., Ltd.]

To take up a song by Miss Maude V. White, is to be sure to find it well written, whatever part inspiration may play in the composition. This highly necessary but vague quantity is present in very varying degree in the above volume of six songs. The first, entitled 'The star,' is a setting of a poem by Heine with an English translation by Adrian Ross, and proves one of the best of the series, the voice part reflecting the emotional sentiment of the text and the pianoforte accompaniment being interesting. 'Among the roses' is less satisfactory. The words, translated by the composer from the German of Hoffmann von Fallersleben, seem to have been written after the music, and it is scarcely fair to ask a vocalist to finish a song on the top G, with the word 'stillt'; and though, as usual, the English word given, 'Spring,' is more vocal, to sustain it for nine bars certainly suggests a long and trying season. The next song, entitled 'Divine Providence,' is Italian in style and musically is attractive owing to the independence of the pianoforte part. The strongest number of the series is 'The earth will wake from wint'ry sleep,' the text by E. Geibel, with an English translation by Adrian Ross. This song calls for a dramatic singer, by whom it could be made very effective. Its conclusion is broad and dignified, the optimistic spirit of the words being exhilarating. 'A child's evening prayer' is a simple and unaffected ditty, and the concluding song, 'Spring has come,' has much the character of a German folk-song.

'Unexpected Joy' shows Miss Maude V. White's talent at its best. The tender amorousness of the text, by Roger Gay, taken from the Persian of Haviz, finds a sympathetic echo in the music which is graceful and expressive. 'When songs have passed away,' words by Ellis Walton, if less distinctive, may be recommended to vocalists of limited resources.

PART-SONGS FOR MALE VOICES.

Where lies the land? By Roland Rogers.
My heart is sair. By H. Elliot Button.
The hen and the carp. By Willy von Moellendorff.

[Novello & Co., Ltd.]

The part-song 'Where lies the land,' by the organist of Bangor Cathedral, is a setting of a poem by Arthur Hugh Clough, which admirably lends itself to musical treatment. The idea of comparing life to a ship on its voyage is scarcely new, but the treatment in this instance is full of poetic suggestiveness, and the contrast between calm and storm, combined with the opening question 'Where lies the land to which the ship would go?' has been taken good advantage of by the composer, whose little work is remarkable for variety and musical interest. Laid out for first and second tenors, and first and second basses, the music demands crisp attack, but careful rehearsal will be well repaid by the effects produced.

The melody, so very Scotch in character, of 'My heart is sair,' has been arranged in four parts by Mr. Elliot Button with due regard to the diatonic nature of the tune, and the setting should find much favour.

'The hen and the carp' belongs to what may be called the humours of the countryside. In this instance a carp, described as 'without a sorrow or a care,' reproves a hen for cackling so persistently over the proof of her industry, and a considerable portion of the part-song is devoted to the persistent demonstrations of her maternal pride. The music shows a lively sense of humour and, provided that a body of basses can be found to repeat the word 'cluck' eighty times *allegro vivace* without getting the 'k' mixed up with the 'l,' the part-song would certainly provide entertainment; in any case it will prove an excellent exercise for 'the unruly member.'

Six Sacred Songs for Soprano.
Six Sacred Songs for Contralto.
Six Sacred Songs for Tenor.
Six Sacred Songs for Bass.

Sets I. and II. Edited by Alberto Randegger.

[Novello & Co., Ltd.]

Whoever originated the publication of these eight books must be credited with a happy thought; therein will be found excellent vocal material suitable for organ recitals and sacred concerts, and, of course, for the home circle. Among the older composers represented in the selection are Bach, Handel, Haydn, Beethoven and Schubert, while the moderns are sampled by two beautiful compositions—'All my heart, inflamed and burning' (*Inflammatus*), from Dvorák's 'Stabat Mater,' and 'Thou, O Lord, art my Protector,' a charming soprano air by Dr. Saint-Saëns, which can be sung with a violoncello obbligato. Mr. Randegger has added breath-marks and expression indications whereby the selections become valuable for teaching purposes. As each book, containing six beautifully engraved songs, is sold at two shillings, the cost per song works out at the modest sum of—fourpence!

Magnificat and Nunc dimittis in G. By Ernest Newton.

[Novello & Co., Ltd.]

The setting of the evening Canticles by Mr. Ernest Newton is for the usual four voices. Being of unpretentious character, it will meet the requirements of the majority of church choirs. The music, which presents no reading difficulty, is richly harmonized.

BOOKS RECEIVED.

Drama of life. Sonnets and music. By William Platt. (Evan Yellon.)

Dramatic Music: catalogue of full scores. Library of Congress. Compiled by Oscar George Theodore Sonneck. Pp. 170. (Washington: Government Printing Office.)

Memories and Music: letters to a fair unknown. Pp. viii. + 209; 3*s.* 6*d.* net. (Elkin Mathews.)

La main et l'âme au piano. By Aline Tasset. Pp. 88; 3*fr.* 50*c.* (Paris: Librairie Ch. Delagrave.)

No. 782. HYMN—"Hark! hark, the organ loudly peals."—John E. West. *Price* 3*d.*

NOVELLO'S PARISH CHOIR BOOK.

Hymns.

604. †Alcock, W. G. O Thou, Who turnest destinies to dust .. 1d.
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513. †Barnby, J. Praise the Lord (*Hymn after Victory*) .. 1d.
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361. Barnby, J. O Perfect Love (*Wedding*) .. .. .. 1½d.
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202. Brown, A. H. All glory, laud, and honour .. .. .. 1½d.
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623. Dykes, J. B. Lead, kindly Light .. .. 1d.
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Composed, by request, for the re-opening of the Organ in Lichfield Cathedral, on June 30, 1908, and inscribed (by permission) to the Very Rev. H. Mortimer Luckock, D.D., Dean of Lichfield.

Hark! hark, the Organ loudly peals

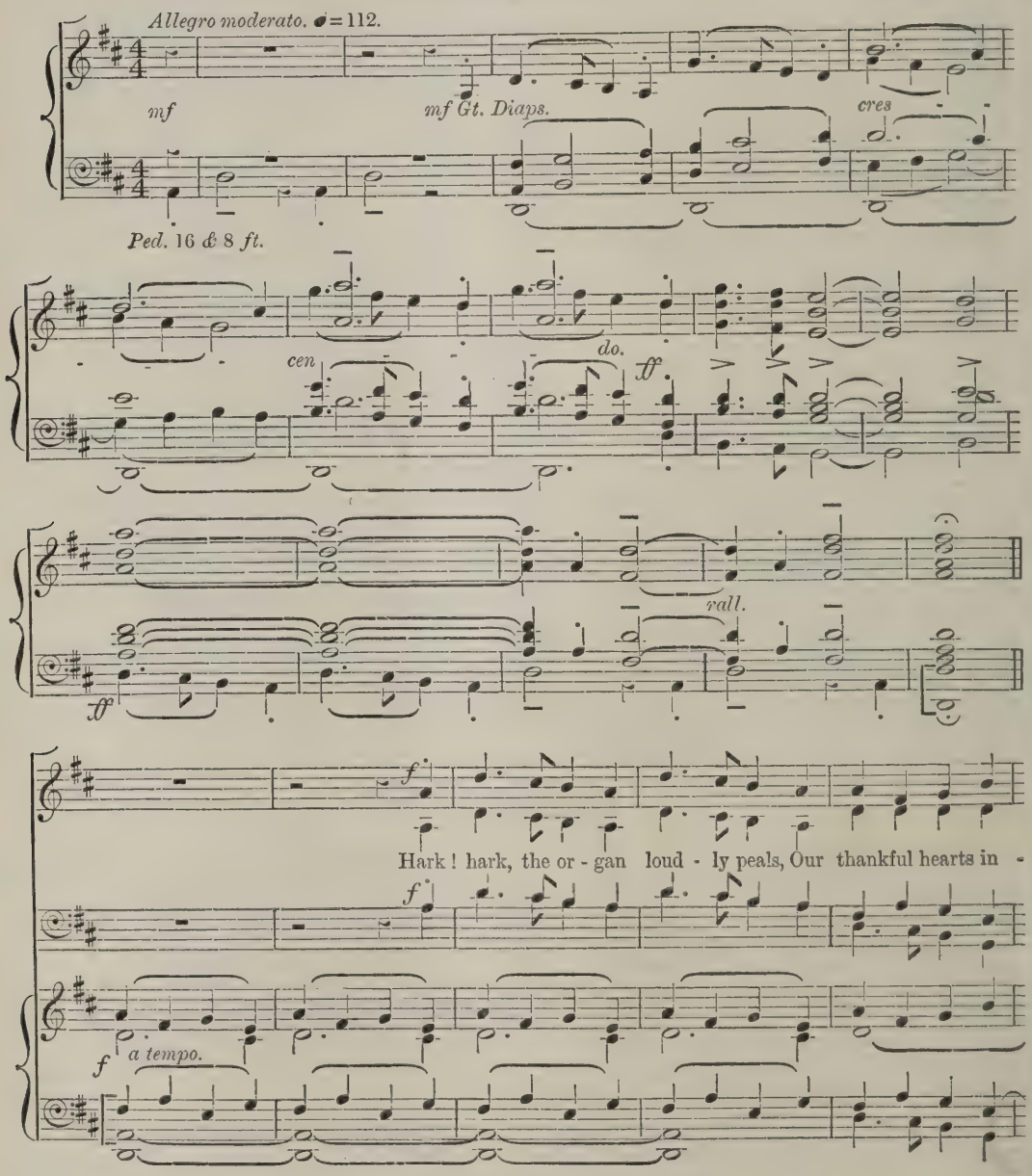
FESTIVAL HYMN

SUITABLE FOR THANKSGIVING SERVICES OR THE DEDICATION OF AN ORGAN

THE WORDS BY THE REV. GODFREY THRING*

COMPOSED BY JOHN E. WEST.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.



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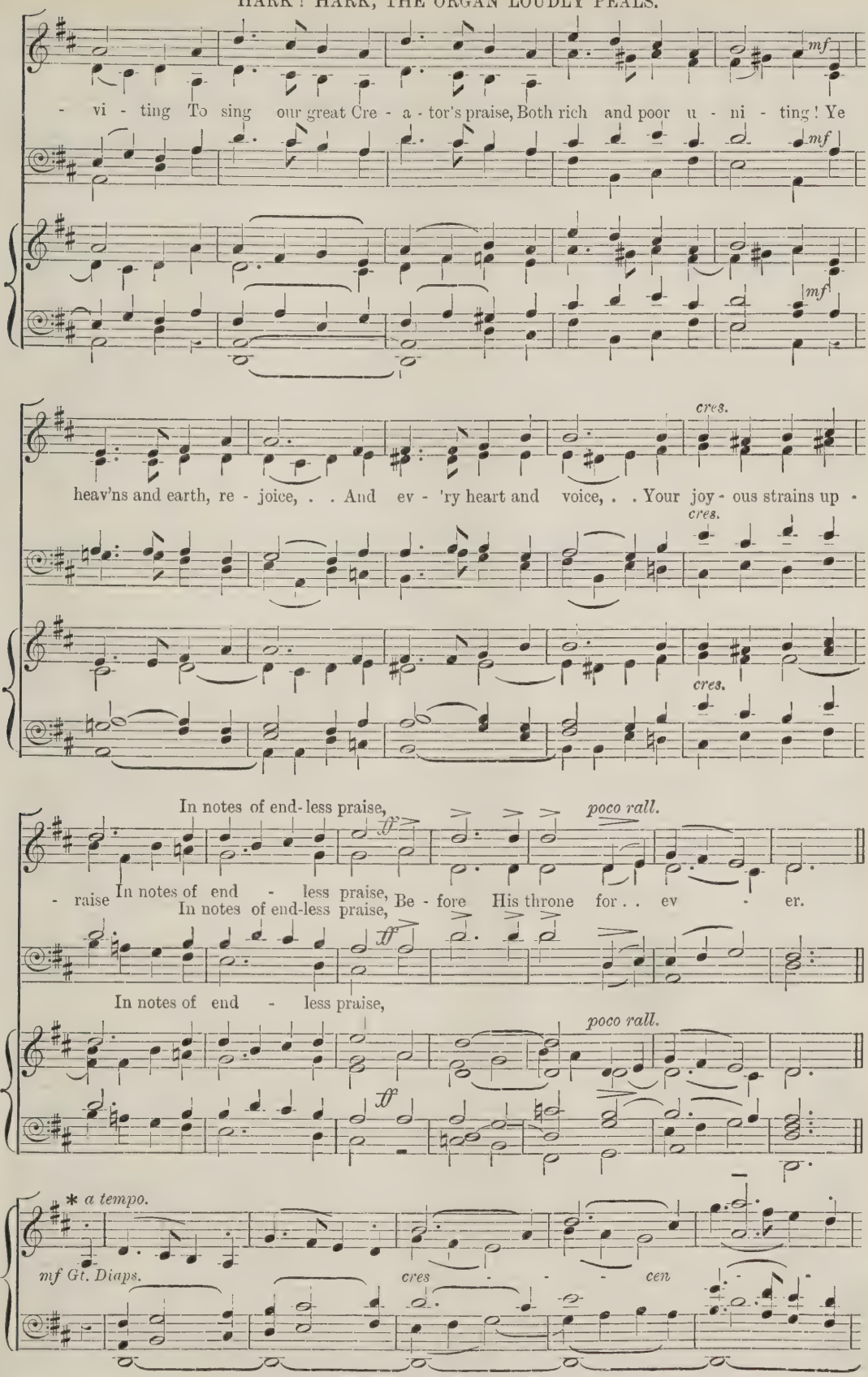
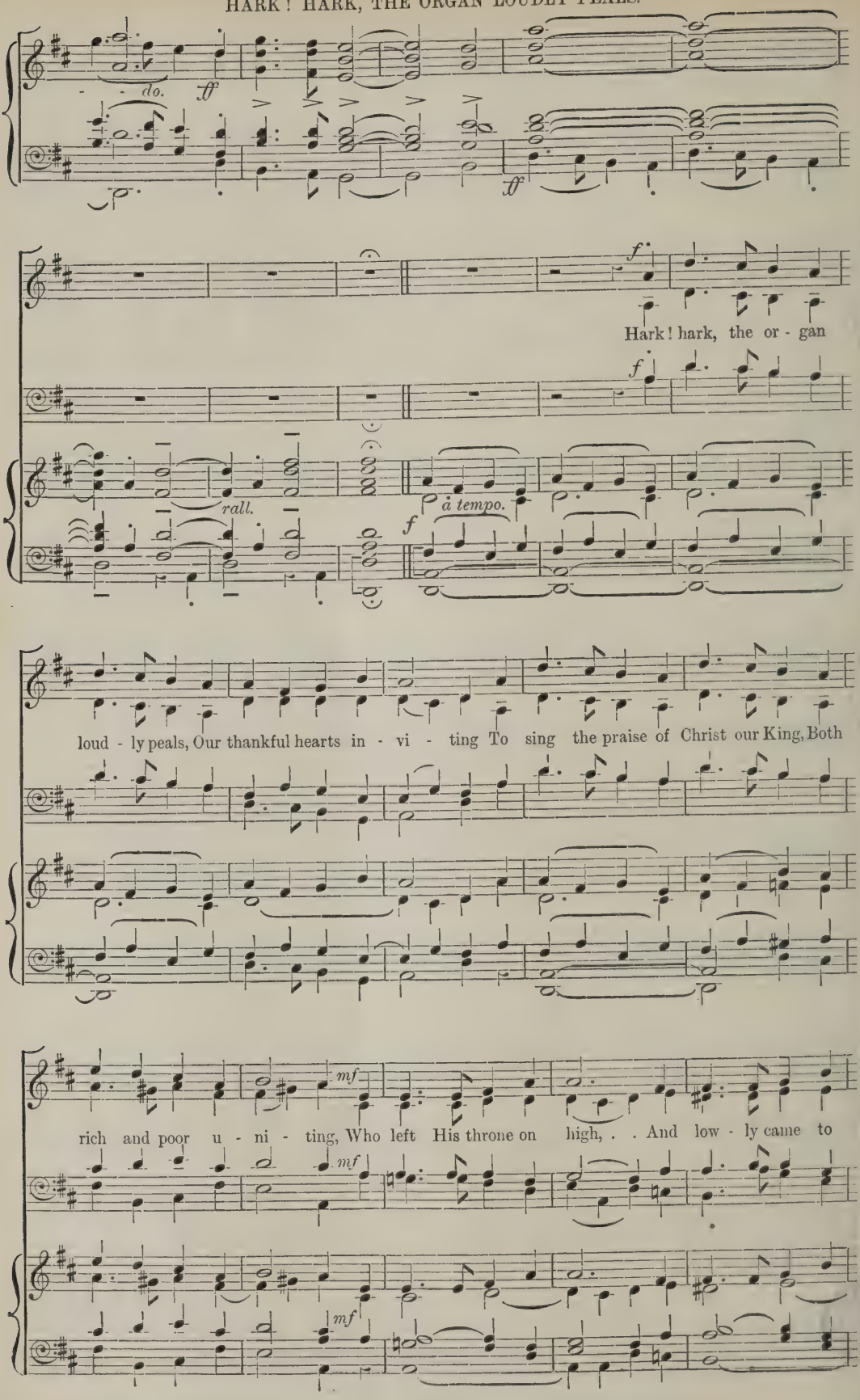
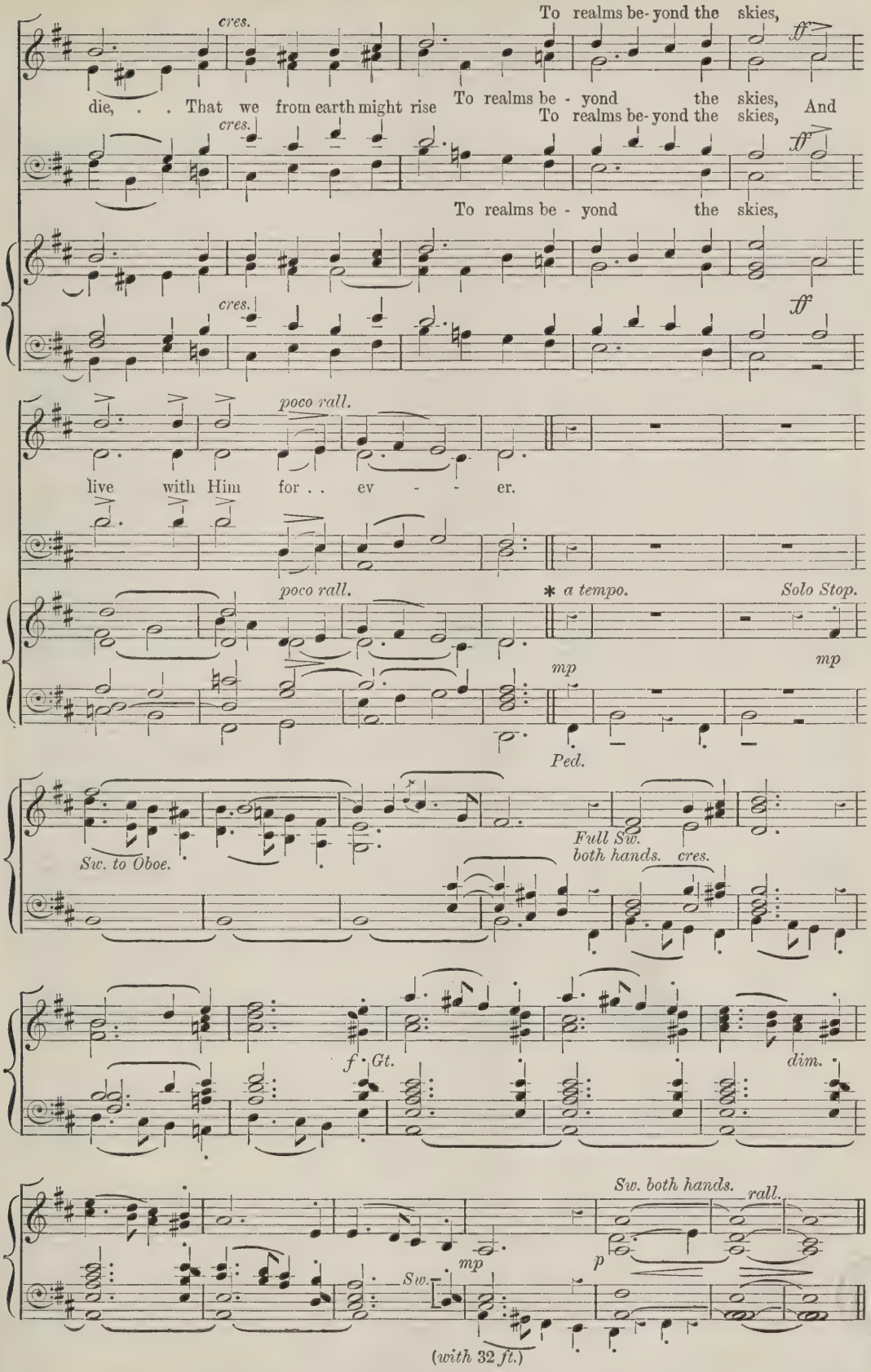
HARK! HARK, THE ORGAN LOUDLY PEALS.


mf
- vi - ting To sing our great Cre - a - tor's praise, Both rich and poor u - ni - ting! Ye
mf
mf
cres.
heav'ns and earth, re - joice, . . And ev - 'ry heart and voice, . . Your joy - ous strains up -
cres.
cres.
In notes of end-less praise,
ff
poco rall.
- raise In notes of end - less praise, Be - fore His throne for . . ev - er.
In notes of end-less praise,
ff
In notes of end - less praise,
poco rall.
ff
* a tempo.
mf Gt. Diaps.
cres - - - cen

* The Organ Interludes between the verses may be omitted, if preferred.


do.
ff
ff
f
Hark! hark, the or - gan
f
rall.
a tempo.
f
loud - ly peals, Our thankful hearts in - vi - ting To sing the praise of Christ our King, Both
mf
rich and poor u - ni - ting, Who left His throne on high, . . And low - ly came to
mf
mf



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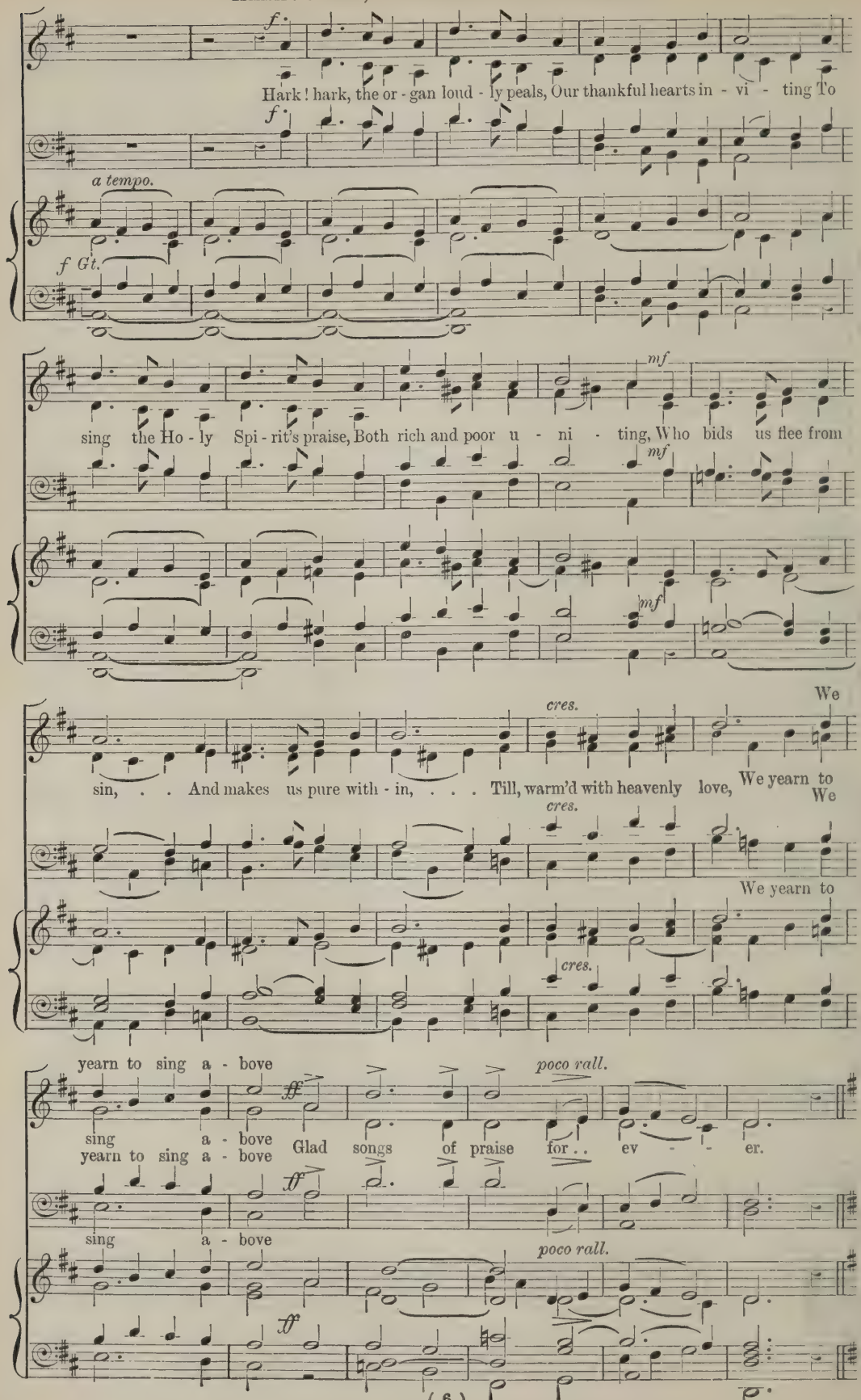
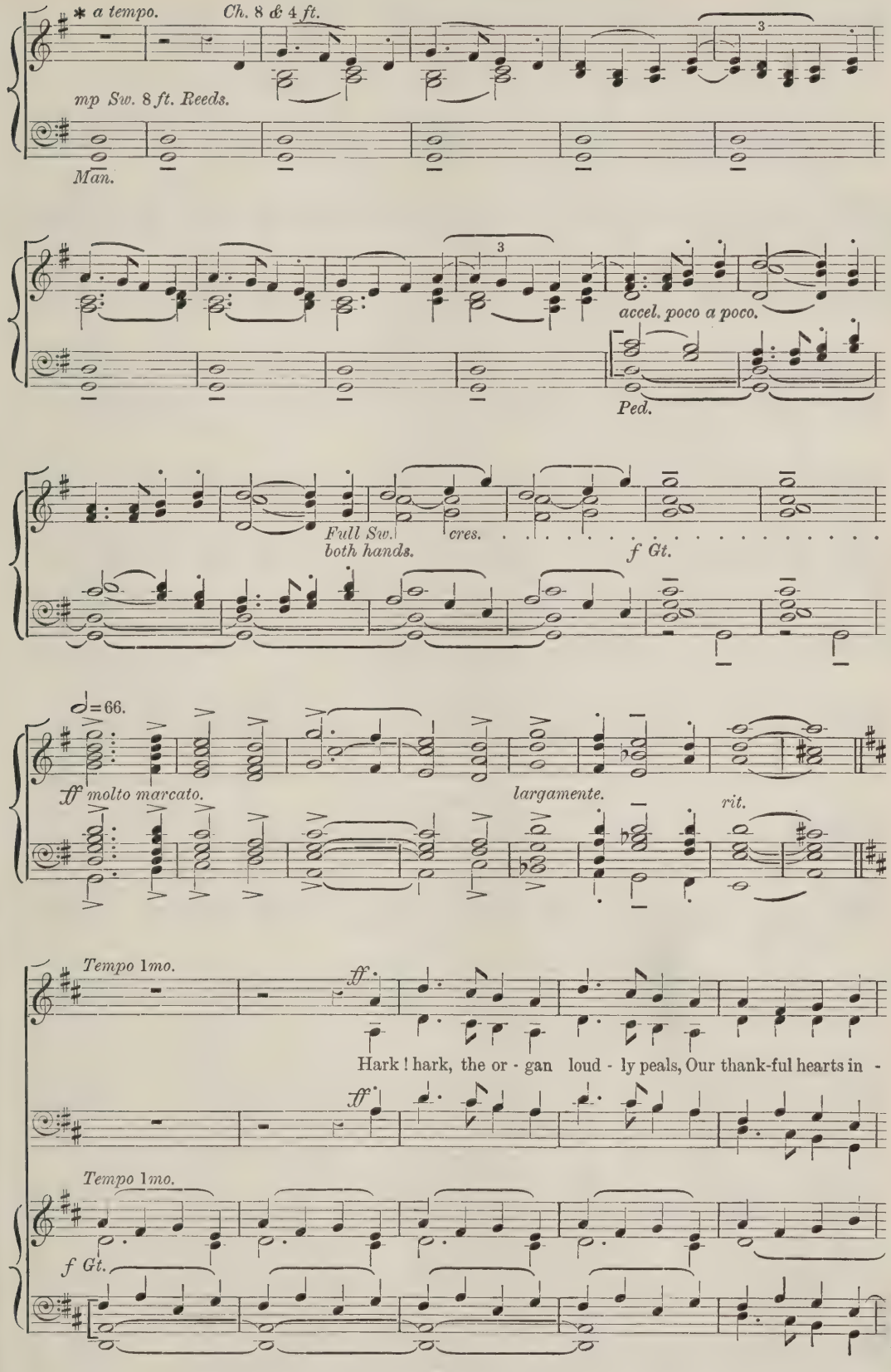
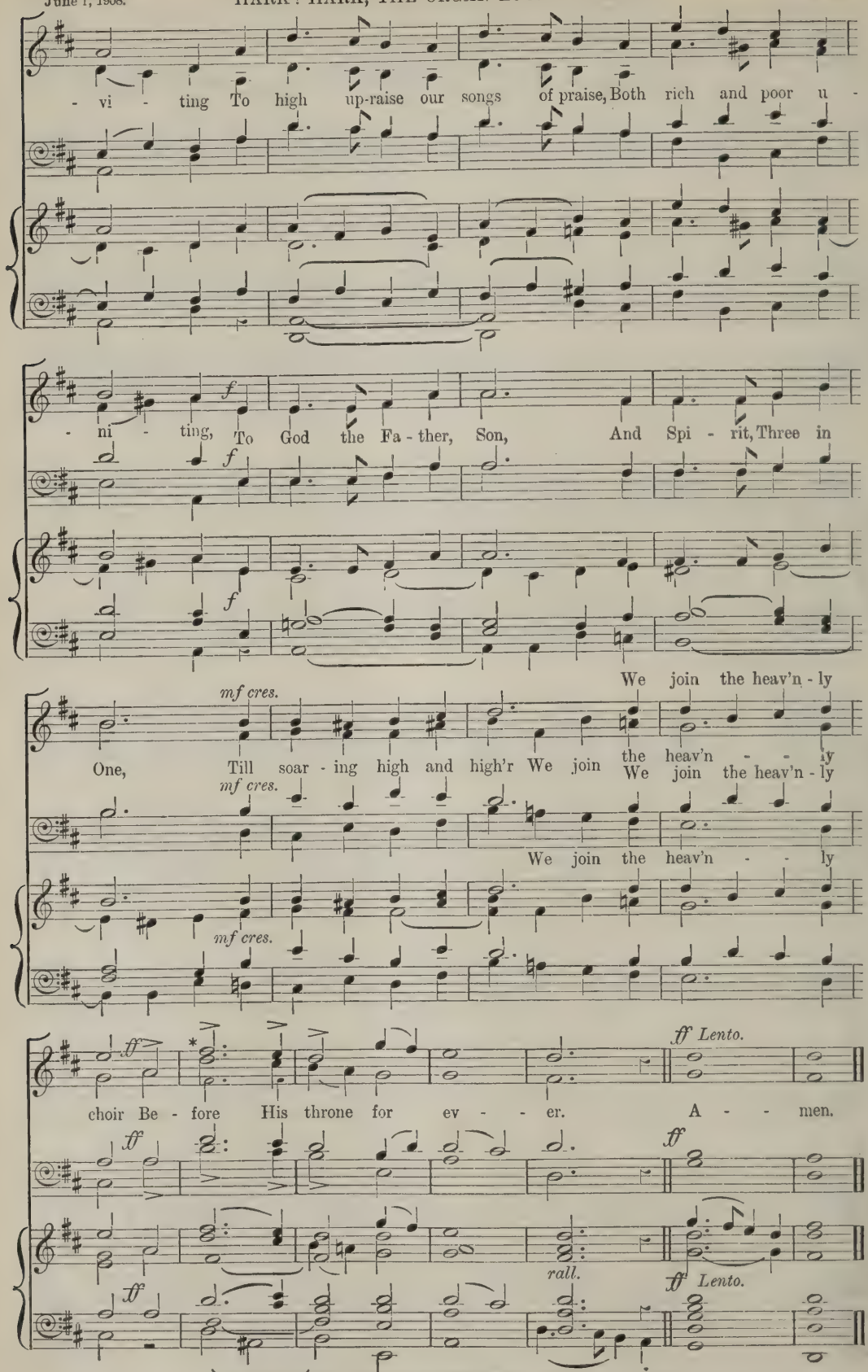

f.
Hark! hark, the or - gan loud - ly peals, Our thankful hearts in - vi - ting To
a tempo.
f Gt.
mf
sing the Ho - ly Spi - rit's praise, Both rich and poor u - ni - ting, Who bids us flee from
cres.
sin, . . And makes us pure with - in, . . . Till, warm'd with heavenly love, We yearn to
We yearn to
yearn to sing a - bove
ff
poco rall.
sing a - bove Glad songs of praise for . . ev - - - er.
yearn to sing a - bove
sing a - bove



* The Organ Interlude between the verses may be omitted, if preferred.

HARK! HARK, THE ORGAN LOUDLY PEALS.

- vi - ting To high up-raise our songs of praise, Both rich and poor u -
f
- ni - ting, To God the Fa - ther, Son, And Spi - rit, Three in
We join the heav'n - ly
mf cres.
One, Till soar - ing high and high'r We join the heav'n - - - ly
We join the heav'n - ly
We join the heav'n - - - ly
ff
choir Be - fore His throne for ev - - - er.
ff Lento.
A - - - men.
rall.

* The notes D and C should be sung by the Altos if possible. If not, they should be given to 2nd Sopranos.

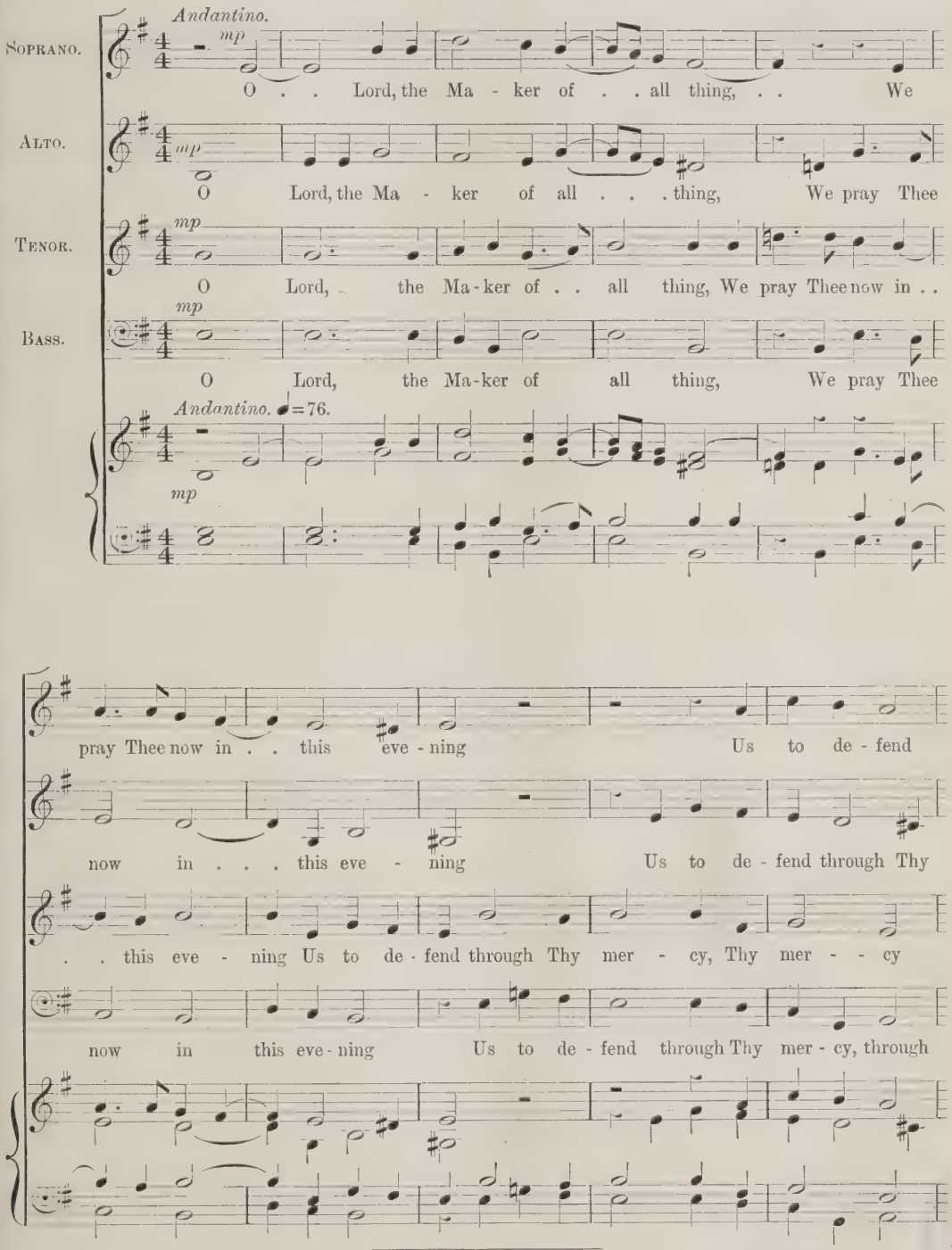
O Lord, the Maker of all thing.

FULL ANTHEM.

AS SUNG AT ST. GEORGE'S CHAPEL, WINDSOR.

Words from "The Primer" of 1545.

Composed by KING HENRY VIII.
Edited by Sir WALTER PARRATT.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Andantino.
mp
SOPRANO.
O . . Lord, the Ma - ker of . . all thing, . . We
ALTO.
O Lord, the Ma - ker of all . . . thing, We pray Thee
TENOR.
O Lord, the Ma-ker of . . all thing, We pray Thee now in . .
BASS.
O Lord, the Ma-ker of all thing, We pray Thee
Andantino. ♩=76.
mp
pray Thee now in . . this eve - ning Us to de - fend
now in . . . this eve - ning Us to de - fend through Thy
. . this eve - ning Us to de - fend through Thy mer - cy, Thy mer - - cy
now in this eve - ning Us to de - fend through Thy mer - cy, through

This fine anthem has suffered much from the Boyce Edition, which is too low in pitch, too slow in time according to modern notions of note-values, and it lacks marks of expression, which I have ventured now to add.—W. P.

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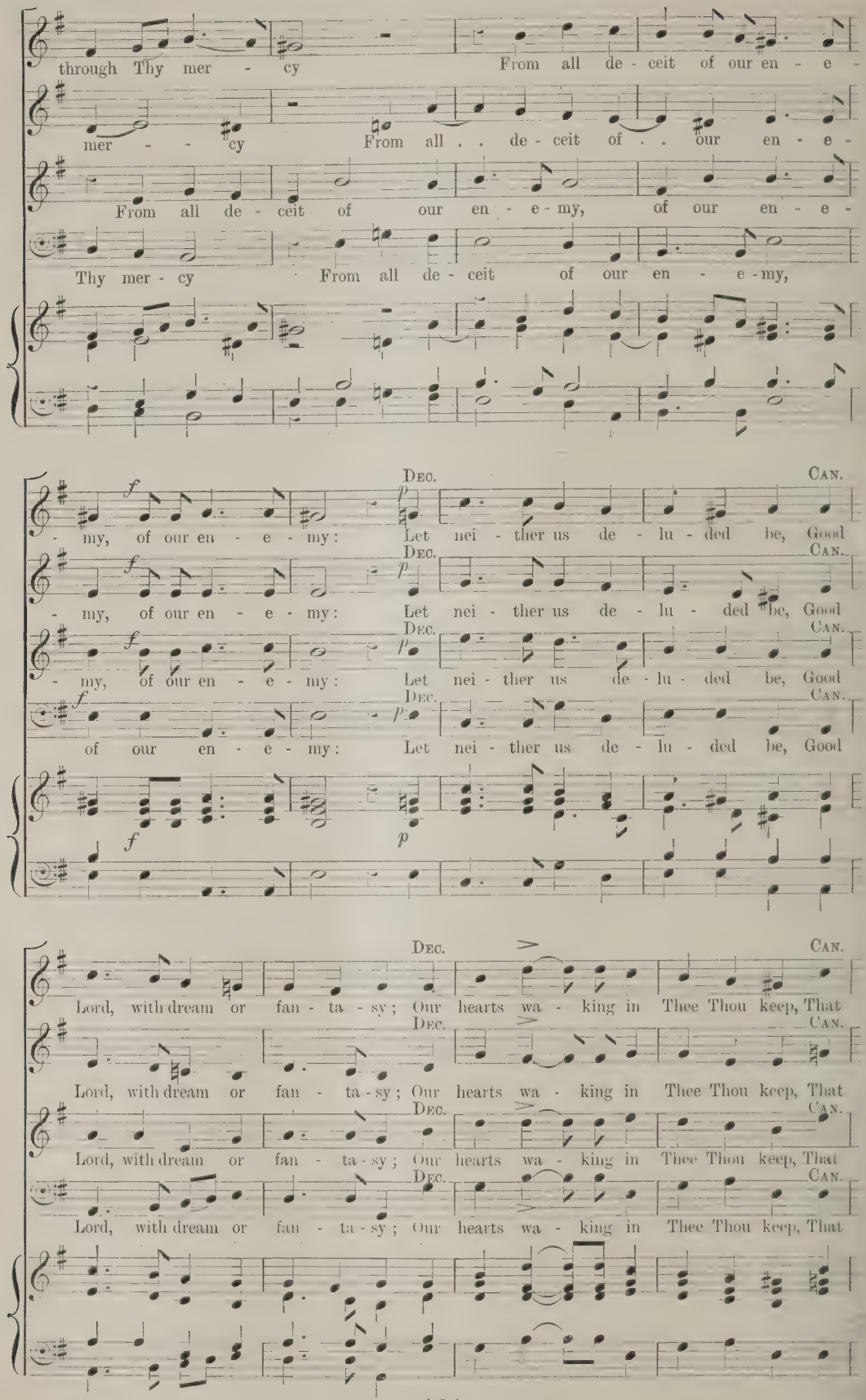
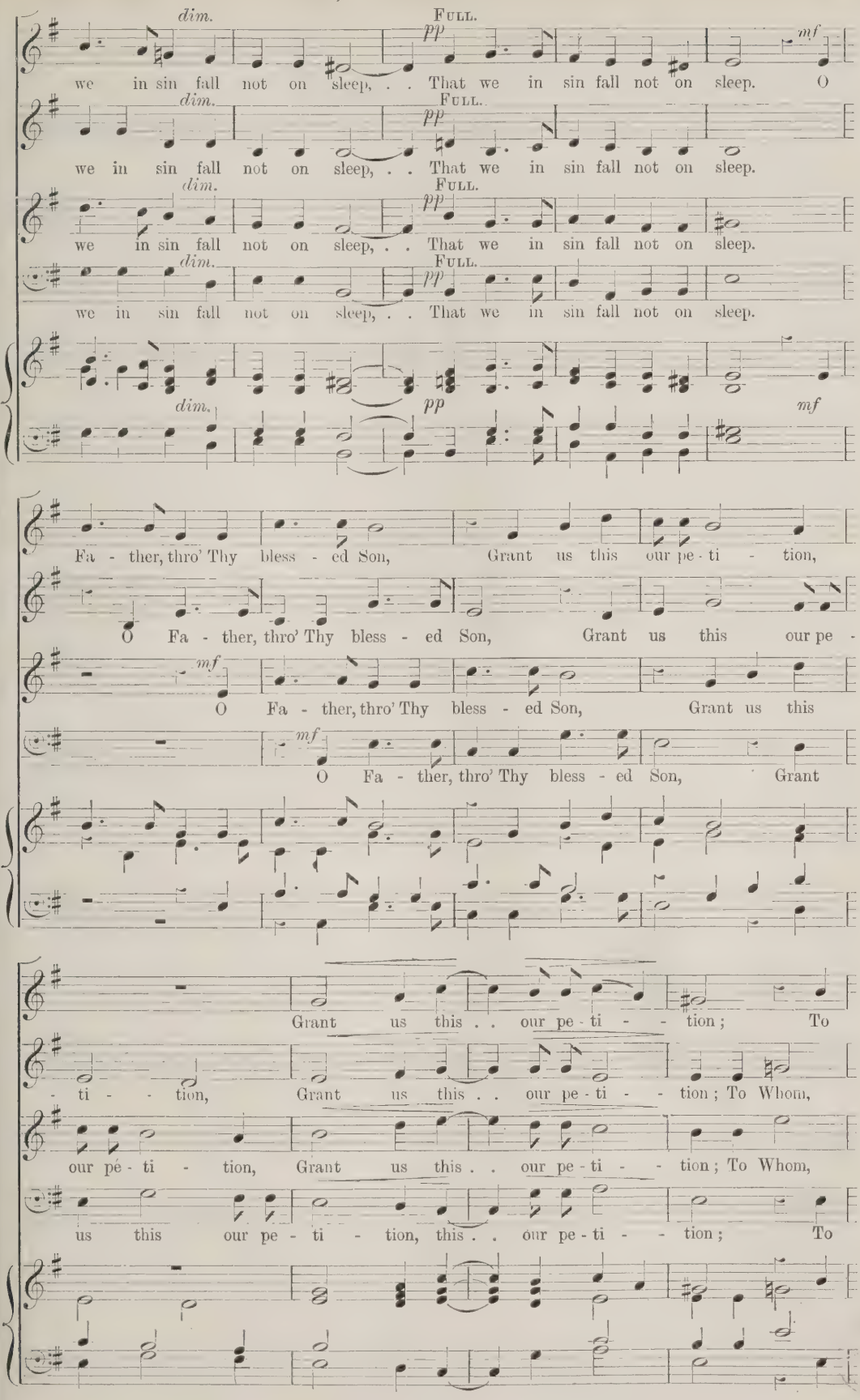
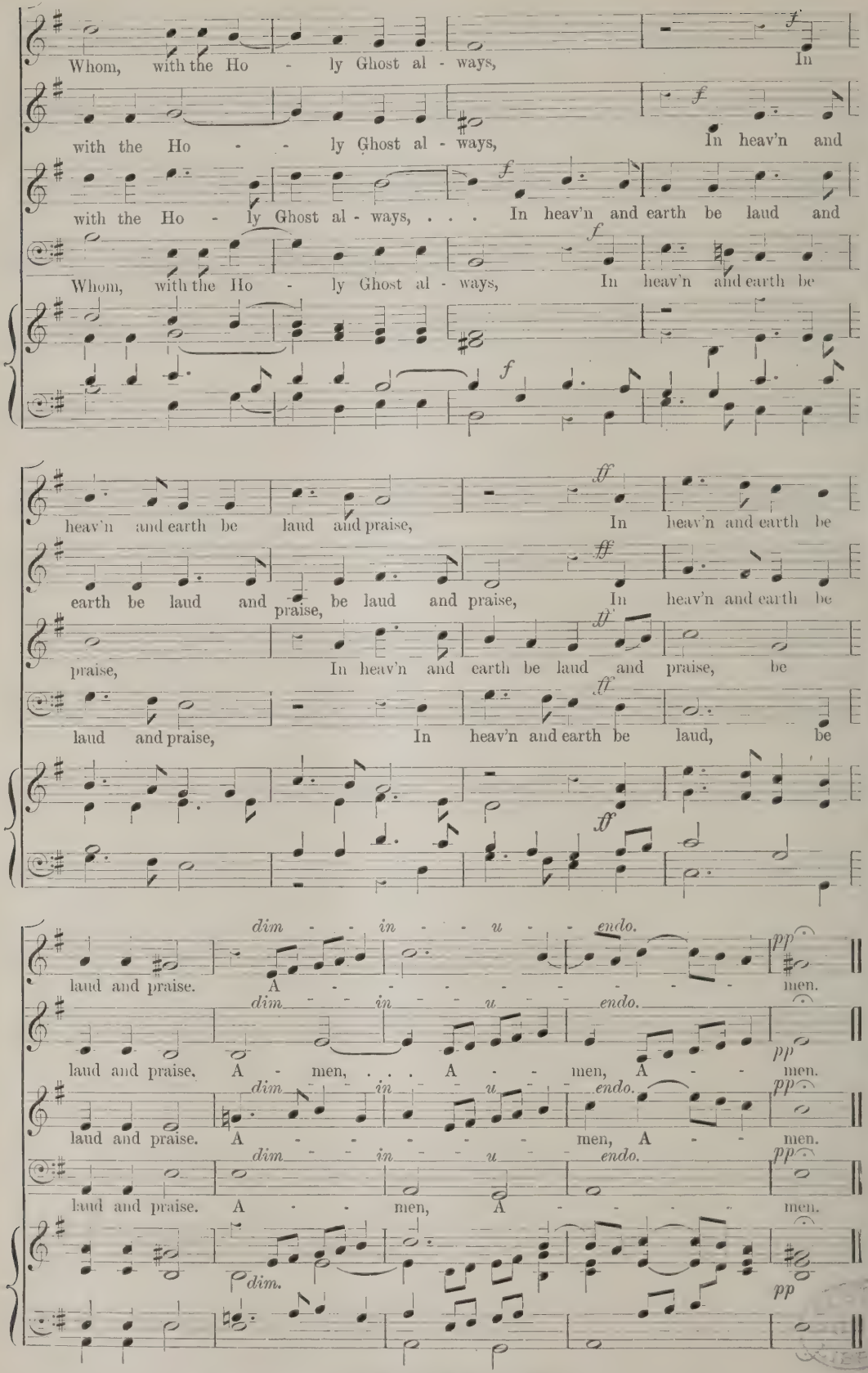

through Thy mer - cy From all de - ceit of our en - e -
mer - - cy From all . . de - ceit of . . our en - e -
From all de - ceit of our en - e - my, of our en - e -
Thy mer - cy From all de - ceit of our en - e - my,
- my, of our en - e - my:
Let nei - ther us de - lu - ded be, Good
Dec.
Can.
of our en - e - my:
Let nei - ther us de - lu - ded be, Good
Lord, with dream or fan - ta - sy; Our hearts wa - king in Thee Thou keep, That

dim.
FULL.
pp
mf
we in sin fall not on sleep, . . That we in sin fall not on sleep. O
we in sin fall not on sleep, . . That we in sin fall not on sleep.
we in sin fall not on sleep, . . That we in sin fall not on sleep.
we in sin fall not on sleep, . . That we in sin fall not on sleep.
Fa - ther, thro' Thy bless - ed Son, Grant us this our pe - ti - tion,
O Fa - ther, thro' Thy bless - ed Son, Grant us this our pe -
O Fa - ther, thro' Thy bless - ed Son, Grant us this
O Fa - ther, thro' Thy bless - ed Son, Grant
Grant us this . . our pe - ti - - tion; To
- ti - - tion, Grant us this . . our pe - ti - - tion; To Whom,
our pe - ti - tion, Grant us this . . our pe - ti - - tion; To Whom,
us this our pe - ti - tion, this . . our pe - ti - - tion; To

Whom, with the Ho - ly Ghost al - ways, In
with the Ho - - ly Ghost al - ways, In heav'n and
with the Ho - ly Ghost al - ways, . . . In heav'n and earth be laud and
Whom, with the Ho - ly Ghost al - ways, In heav'n and earth be
heav'n and earth be laud and praise, In heav'n and earth be
earth be laud and praise, be laud and praise, In heav'n and earth be
praise, In heav'n and earth be laud and praise, be
laud and praise, In heav'n and earth be laud, be
dim - - in - - u - - endo.
laud and praise. A - - - - men.
laud and praise. A - men, . . . A - - men, A - - men.
laud and praise. A - - - men, A - - men.
laud and praise. A - - men, A - - - men.
dim.

THE EMPIRE CONCERT.

The Empire Concert held at the Royal Albert Hall on May 23 was a living witness in music, like that given in Queen's Hall last year, to the spirit bent upon honouring Empire Day. At the same time it exemplified in no unmistakable manner the standard which Empire artists throughout Great Britain's dominions have set up for reciprocity in music within the Empire. This 'getting together' is what our overseas-dominions are bent upon—that cohesion which is to make for all time to come the stronghold-sure among our loved children of the dominions. Those kinsfolk, if properly nourished, will in a very few years hence prove a tower of strength to the British Empire, and become 'mightier yet' as in the song sung on this occasion with such wonderful effect. The influence of music, born of 'the power of sound,' is being exemplified in the coming pilgrimage from the old country to the new world of a British choir from Sheffield, setting sail for Canada to clasp the hand of their musical kinsfolk afar off, and yet not afar off. And there should be recalled the Canadian Festivals, devoted to the works of British composers, given a few years ago under Sir Alexander Mackenzie's direction, followed by similar festivals in South Africa under the direction of Dr. Dowling. The fruition of this movement, as in all world-movements, must necessarily have for its objective the concentration at one time or another of their working influences—not merely as offshoots to, but as needed factors in the quickening of the spirit—right here in the heart's core of the Empire, as witnessed on this Empire Day.

The huge and enthusiastic audience which crowded the great building at South Kensington must have been very gratifying to Dr. Charles Harriss, of Ottawa, who gratuitously spent much time and trouble in organizing this Empire concert. The first part of the programme included four novelties as regards London. Of these the first was a melodious and sprightly 'Birthday overture' by Mr. Landon Ronald, conducted by the composer. Sir Alexander Mackenzie took charge of the baton when his rousing 'Empire Song' was performed by choir and orchestra. Dr. Charles Harriss was accorded a very hearty reception when he came forward to conduct his choral setting, with orchestral accompaniment, of Kingsley's pathetic poem 'The Sands of Dee,' to which the Canadian musician has wedded appropriate and effective music.

Special interest was excited in the first performance of a 'Marching song for soldiers,' entitled 'Follow the colours.' In this connection it may be recalled that the Worshipful Company of Musicians offered a prize for the words of a military song to which our troops could sing while on the march, with the result that the award was given to Captain W. de Courcy Stretton for his poem beginning 'Thousands, thousands of marching feet.' These verses have been set to martial music by Sir Edward Elgar—music which perfectly harmonizes with the pomp and circumstance attending military movements. The 'Marching song,' vigorously sung by tenors and basses of the Royal Choral Society and conducted by Sir Alexander Mackenzie, received the heartiest applause of the great audience.

The concert opened with the National Anthem. Mr. Ben Davies sang Mr. Coleridge-Taylor's 'Onaway! Awake, beloved' (from the 'Song of Hiawatha'), and Braham's 'The death of Nelson,' while Sir Charles Santley was vociferously cheered after he had sung his own song 'Son of the Ocean Isle' and Boyce's 'Heart of Oak.' The rich tones of Madame Ada Crossley's voice were heard to advantage in 'Land of hope and glory,' with chorus (Elgar) and 'There's a Land' (Allitsen). A song composed specially for the occasion by Mr. Liddle, entitled 'Song of the sons oversea,' was sung by Miss Ada Forrest, and Miss Irene Strauss sang Bemberg's 'Chant Hindou.' In the regrettable absence, through hoarseness, of Madame Albani, her place was ably filled by Miss Alys Bateman in the solo part of Bridge's 'Flag of England,' and she also sang the solo in Arne's 'Rule, Britannia,' with which the concert closed. The only orchestral piece in the second part of the programme was Mr. Edward German's 'Welsh Rhapsody' (conducted by the composer), a worthy representative of Principality music in tunes cleverly treated. By her admirably played violin solos Miss Kathleen Parlow gave the greatest satisfaction.

It only remains to state that the London Symphony Orchestra and the Royal Choral Society rendered most efficient aid, as did Mr. H. L. Balfour and Mr. Stanley Hawley at the organ and pianoforte respectively. The four conductors already mentioned represented England, Scotland, and Canada, while the performers included natives of England, Wales, Ireland, India, Australia, and South Africa—thus practically the whole of the Empire furnished proof of its artistic excellence in this most successful music-making.

THE OPERA

In the prospectus of this summer's grand opera season at Covent Garden, a feature was made of two series termed 'Wagner Festival performances,' representations which will probably form the most memorable evenings. The works chosen were 'Die Walküre,' and 'Götterdämmerung' (the first time that the latter has been given apart from the 'Ring'), 'Tristan und Isolde' and 'Die Meistersinger,' given respectively on May 1, 5, 16 and 20, and the second series following on May 9, 13, 22 and 25. In the excerpts from the 'Ring' the part of Brünnhilde was embodied by Madame Gulbranson, whose reading was more remarkable for completeness of detail and fulfilment of tradition than for sympathetic charm. Siegmund and Siegfried were personated by Mr. Cornelius, who made excellent use of his vocal means and realised the requirements of these characters. Madame Kirkby Lunn sang splendidly as Fricka and Waltraute; a new-comer, Madame Rüsche-Endorf, made a most favourable impression by her impersonation of Sieglinde; the parts of Wotan and Hunding were finely served respectively by Mr. Van Rooy and Mr. Knüpfer, and greater distinction than usual was imparted to the character of Gunther by Mr. C. Whitehill. Madame Egli was admirable as Gutrune, and in minor parts a group of English artists, consisting of Mesdames Caroline Hatchard, Florence Whickham, Lenora Sparkes, Edna Thornton, Phyllis Archibald and Dilys Jones, were most successful as Walküres.

The most notable performance was that of 'Tristan,' in great measure owing to the superb impersonation of Isolda by Miss Edyth Walker, an American artist who sang at Covent Garden in the grand season of 1900, but as a contralto. No prima donna since Madame Ternina was last with us has given us a reading so distinguished by intense womanliness in the best sense of the term. Miss Walker was supported by a splendid company, which consisted of Madame Kirkby Lunn and Messrs. Knote, Knüpfer, Van Rooy, Hendrix and Nietan.

The performance of 'Die Meistersinger,' on May 20, had a superlative feature in the Hans Sachs of Mr. Van Rooy, an embodiment the acme of philosophical humanity. He was capably supported by Madame Osborne-Hannah as Eva, Mr. Jörn as Walther, Miss Wickham as Magdalene, and by Messrs. Knüpfer, Geis and Henke, who respectively personated Pogner, Beckmesser and David.

In addition to the above performances a notable rendering was secured of 'Tannhäuser' on May 7, when Miss Borghild Bryhn gave one of the most satisfactory impersonations of Venus that have been seen at Covent Garden, and Madame Rüsche-Endorf sang with great charm in the part of Elisabeth. The orchestral playing in all the above works, under the direction of Dr. Hans Richter, was a constant source of keen enjoyment.

What may be termed the lighter side of the season has consisted of performances in Italian. Madame Tetrazzini reappeared on the opening night (April 30) in 'Traviata,' and subsequently sang in 'Lucia di Lammermoor' on May 2 and 'Rigoletto' on May 14. On each occasion she fascinated a large audience by the exquisite finish of her singing. A new tenor, Mr. Marak, made his début here as Alfredo on the first night of the season, and subsequently was heard as Canio in 'Pagliacci' and Turiddu in 'Cavalleria Rusticana.' He has a pleasing voice and a refined style. Mr. Sammarco has sung very finely and shown great dramatic instinct in the above-mentioned Italian opera, and other artists who have assisted are Miss Fely Dereyne (who reappeared as Nedda in 'Pagliacci' on May 4), Messrs. John McCormack, Robert Radford, Grabbé, Malfatte and Zucchi. The Italian operas have been ably conducted by Signor Campanini.

Madame Melba made her first appearance this season on May 19—her birthday, by the way—and was most cordially received by a large audience. The opera chosen was 'La Bohème,' in which she sang as Mimi with a beauty of vocal tone that made it difficult to believe that the evening was the commencement of her twenty-first season at Covent Garden. Concerning the other characters, a most vivacious rendering was given of Musetta by Miss Fely Dereyne, and the four light-hearted students were impersonated with great spirit by Messrs. Zenatello, Scotti, Marcoux and Gilibert. Signor Campanini secured an excellent ensemble, and a new scene for the second act contributed to the general effectiveness of the performance.

ST. JAMES'S HALL.

The new concert hall named after the historical but now defunct building in Regent Street and Piccadilly, was opened to the public on Saturday, April 25, with a series of promenade concerts given nightly under the direction of Mr. Lyell Tayler. Standing on the site formerly occupied by St. Paul's Church in Great Portland Street, the space is somewhat limited, but by means of a roomy balcony an audience of about 1,100 people can be seated, while the platform, with its rising tiers of seats, can accommodate an orchestra and chorus of about sixty performers.

The proceedings on the opening night were very simple. Miss Constance Collier recited an ode written for the occasion by Héléne Gingold, after which Madame Lucile Hill, supported by the band consisting of members of the Queen's Hall Orchestra, sang the National Anthem. The concert proper commenced with the overture to 'Tannhäuser,' the other orchestral works being Liszt's 'Hungarian' Rhapsody No. 3, the first concert performance in London of the first Entr'acte from Coleridge-Taylor's 'Nero' suite, the overture to 'William Tell,' Grieg's 'Peer Gynt' suite No. 1, the Scherzo from Mendelssohn's 'Midsummer Night's Dream' music, and 'A Pizzicato caprice' for strings, composed by the English violinist Mr. William Henley. The soloists were Miss Lucile Hill, Mr. Watkin Mills, and Mr. Zacharewitsch, the last named giving a neat rendering of the solo part of Mendelssohn's Violin concerto. Mr. Lyell Tayler conducted with alertness and emphasis that secured admirable results, and continued his good offices until May 23, when the first series of these concerts concluded.

Several novelties have been introduced, amongst which may be mentioned, on April 28, a suite entitled 'Ramayana,' by Bertram Shapleigh, a work consisting of five movements illustrating episodes from the great Sanskrit epic that gives the title to the work. On April 30 was given the first performance of a 'Dance of the Sun feast,' by Henry Waller, which proved more grotesque than pleasing. A prelude to 'Paolo and Francesca,' by Edith Swepstone, performed for the first time in London on May 1, is an imaginative and pleasing composition inspired by Mr. Stephen Phillips's dramatic treatment of the immortal Italian tragedy. On May 5 was produced a clever fantasia by Mr. Henry Coates, entitled 'In June,' and on May 13 a Pianoforte concerto by Mr. Algernon Lindo was heard for the first time in London.

EVENING CONTINUATION SCHOOLS' CHORAL UNIONS.

The North-West London Union gave a most successful concert at the Northern Polytechnic on May 2. A choir of 300 adult performers gathered from thirteen schools performed 'The Banner of St. George' (Elgar) and 'The Inchcape Rock' (Bridge). Mr. H. P. Dakin was the conductor, and Mr. T. D. Knight and Mr. G. T. Pinches accompanied on the pianoforte and organ respectively. A miscellaneous selection also served to show how well the choir had been trained.

The South-East London Union enjoyed extraordinary success on the occasion of their concert given at the Great Central Hall, Tower Bridge, on May 9. The programme was phenomenally long, but it proved constantly interesting to the great audience assembled. The chief works were 'The gate of Life' (Leoni), and a portion of 'Elijah' (Mendelssohn). Mr. Arthur G. Gibbs proved himself to be an efficient conductor of large choral and orchestral resources. Mr. Oliver King conducted his own effective settings of 'The sands of Dee' and 'The three fishers.'

The 650 singers of the West London Choral Union gave their fifth annual concert at Queen's Hall on May 21, conducted by Mr. W. T. Oke. Many of the choruses in Mendelssohn's 'St. Paul,' which was the chief work presented, were sung with great breadth and dramatic emphasis; but the balance of tone was somewhat spoiled by the small proportion of male voices and by the fact that accommodation had to be found in the auditorium for all the soprano singers. An orchestra of eighty performers supplied the accompaniments. The soloists were Madame Isabel George, Miss May Head, Mr. Alfred Heather and Mr. Harry Dearth. The concert concluded with Bridge's 'The Ballad of the Clampherdown.'

MIDDLESBROUGH MUSICAL FESTIVAL.

(FROM OUR SPECIAL CORRESPONDENT.)

Middlesbrough possesses more than its share of smoke and grime, and perhaps for that very reason it has cultivated musical art to an extent that very few towns of anything like the same size can claim to rival. Five years ago a festival was established, and attended by so much success that its future became practically assured. The second festival, of what it is hoped will continue to form a quinquennial series, was opened in the Town Hall on the evening of Tuesday, April 28, and in several respects marked an advance upon its precursor. This time four concerts were arranged, as compared with three in 1903, and the gathering was extended so as to occupy three days instead of two. The choir was larger than before by nearly a hundred voices. There was, too, a stronger programme, so that Middlesbrough has reasonable ground for regarding its festival as an advancing cause.

At the opening concert it was interesting to hear Parry's 'Lotos eaters.' Even if the work may not be Parry at his best, it at least enabled the members of the choir to show what they could do in the way of refinement and expressive nuance, and the only disappointment experienced was that the composer himself was prevented by indisposition from being present. Parry's 'Blest Pair of Sirens' was also sung, and the audience enjoyed the opportunity of hearing the 'Spring Chorus' from Hugo Wolf's unfinished opera, 'Manuel Vanegas,' which should receive attention from those on the look out for something more or less representative of one whose name is so much 'in the air' at the present time. Good renderings of Dvorák's Symphony in G and Smetana's tone-picture 'From Bohemian forests and fields' were secured from the Hallé Orchestra, who officiated throughout the festival. Mr. Plunket Greene contributed several songs in characteristic style, and Miss Agnes Nicholls showed her vocal ability in 'Ah! fors è lui.'

The Wednesday morning concert brought with it Elgar's oratorio 'The Kingdom,' which imposed a sufficiently severe test upon all concerned. There were times when the spirit and subtle religious atmosphere of the work appeared somewhat to escape and give place to a rather bald statement of fact; but in the main the rendering furnished proof of intelligence well applied, together with a command of tonal power worthy of the leading choirs of the west. The principals were Miss Agnes Nicholls, Madame Kirkby Lunn, Mr. John Coates and Mr. Herbert Brown, none of whom did better than the young Yorkshire baritone. Two short movements, a Musette and Elegie from Sibelius's incidental music to King Christian II., were in the nature of novelty and exerted an appreciable charm, compact of northern idealism and a consciously primitive colouring. Madame Kirkby Lunn sang Berlioz's 'La Captive,' and the concert closed with a rendering of Brahms's Symphony in E minor that formed perhaps the least satisfactory feature of the festival.

The evening programme was much too long, and the chief novelty in Mr. Bertram Shapleigh's setting of Edgar Allan Poe's lines to 'The Raven' was not essayed until close upon ten o'clock, and was performed before a diminishing audience, growing momentarily more anxious about trams and trains. Mr. Shapleigh, a composer of American birth,

has been for several years resident in this country, where his songs are becoming deservedly popular. He has closely followed the course of Poe's poem, and shows us the Raven as a fearsome fowl in a mystic atmosphere conjured up by comparatively simple yet effective means. There is plenty of 'tapping,' not to say croaking, but it is not overdone. The composer writes gratefully and melodiously for the voices, and imposes no great task upon his orchestra. The rendering placed the work in a very favourable light.

A novelty, that was no less a novelty because it was far from new, was Carissimi's oratorio 'Jephthah,' the revival of which aroused more interest than that pertaining to a mere historical curiosity. Combined with a certain intelligible naïveté of expression, the music revealed a striking feeling for declamation and poignant expression, and the 'echo' effects in Filia's (the daughter's) song, 'Lament, ye valleys,' by which the cadences of each section are prolonged, made a strong appeal to the imagination. Carissimi's orchestral accompaniment being now impracticable, Mr. Kilburn, the conductor, had discreetly supplied what was necessary in this direction. Miss Agnes Nicholls, Miss Phyllis Lett, Mr. John Coates and Mr. Herbert Brown were the principals. The rest of the lengthy programme included an orchestral prelude from Bach's cantata 'Der Himmel lacht,' a satirically-humorous scene from the same composer's 'Phœbus and Pan,' a couple of songs, and a selection—actually no more than a selection !—from 'Elijah.'

The final concert of the series was largely instrumental, and embraced admirable performances of Tchaikovsky's Pianoforte concerto in B flat minor by Miss Fanny Davies and of Beethoven's Violin concerto by Miss Vivien Chartres. Mr. John Coates sang the 'Prize song' from 'Die Meistersingér.' The only novelty was Krug-Waldsee's cantata 'The buried city,' which, like Mr. Shapleigh's work, came last upon the programme. Its theme is the vitality of song that persists though empires perish. Of somewhat conventional pattern, the cantata none the less revealed evidence of genuine musical impulse, and its rendering with Mr. John Coates as soloist served to close a successful festival in fitting style. It may well be said that the prime-mover in the gathering was Mr. Kilburn, the conductor, whose stimulating influence manifested itself in many ways.

London Concerts.

PHILHARMONIC SOCIETY.

An attractive programme was offered at the concert given on May 14, at which Mr. Arthur Nikisch made his first appearance as conductor of the Society's concerts :

Symphony in C major .. .. *Schumann.*
Song .. .. .. "Mignon" .. .. .. *Liszt.*
Fräulein ELENA GERHARDT.
Waldweben ('Siegfried') .. .. *Wagner.*
Violin Concerto .. .. *Tchaikovsky.*
Herr EFREM ZIMBALIST.
Symphonic-poem—'Les Préludes' .. .. .. *Liszt.*

Schumann's symphony, which deserves to be heard more often than it is, was performed with great emotional intensity, and the proper 'atmosphere' was imparted to the 'Siegfried' music. Herr Zimbalist played Tchaikovsky's concerto with special significance, and extracted a real musical meaning from the most meaningless bravura passages. Fräulein Gerhardt gave, besides Liszt's 'Mignon,' songs by Hugo Wolf and Richard Strauss, accompanied at the pianoforte by Mr. Nikisch, and roused the enthusiasm of the audience by her fine lieder singing. Liszt's most inspired symphonic poem formed an effective conclusion to the concert, which took place, as usual, at Queen's Hall.

LONDON SYMPHONY ORCHESTRA.

At the concert given at Queen's Hall on April 25, Mr. Arthur Nikisch conducted. A memorable interpretation, the finest we have ever heard, was given of the 'Leonora' overture No. 3, while Brahms's third Symphony was impressively interpreted. Glowing performances were also given of the Prelude and Liebestod ('Tristan and Isolde'), and Tchaikovsky's exciting symphonic fantasia 'Francesca da Rimini.'

At the concert given on May 2 an interesting novelty was introduced in the Prelude to Act II. of Miss Ethel M. Smyth's 'The Wreckers,' an opera which has been produced at Leipzig on the advice of Mr. Nikisch. As a concert performance of a large portion of the opera has been arranged, it will be better to defer criticism. Weber's 'Der Freischütz' overture and Haydn's Symphony in B flat from the Salomon set, were also in the programme, which concluded with Tchaikovsky's E minor Symphony. As Mr. Nikisch was the conductor, there is no need to add that a stirring performance was given of this work.

At the last concert of the series, on May 9, the principal feature was Brahms's first Symphony, in the interpretation of which Mr. Nikisch was at his best, even a few individualities in the matter of *tempi* in the first movement not detracting from the general effect of brilliance and vigour. The distinguished conductor showed in Berlioz's 'Carnaval Romain' overture the extraordinary power with which he can work up and sustain a climax. Beethoven's G major Pianoforte concerto was played by Miss Irene Scharrer, a young pianist who is making her way to the front. The programme, which included no novelty, ended with Wagner's 'Flying Dutchman' overture.

LONDON CHORAL SOCIETY.

The first performance in London of Granville Bantock's 'Omar Khayyam,' produced at the last Birmingham Festival, was given by this Society at Queen's Hall on May 23. The work was fully described in these columns at the time of its production, and it is only necessary to say that the favourable impression created on that occasion was confirmed. If the performance did not realise to the full the composer's intentions, Mr. Arthur Fagge, who conducted, deserves every credit for his enterprise in giving Londoners an opportunity of hearing this interesting work, and for the evident care bestowed by him and the forces under his control in mastering its complexities. The solo vocalists were Miss Phyllis Lett, Mr. Gervase Elwes and Mr. Harry Dearth.

VARIOUS ORCHESTRAL CONCERTS.

The Colet Orchestral Society gave a successful concert at Kensington Town Hall on May 6, when the programme included the 'Der Freyschütz' overture, Haydn's Symphony in G (letter V), and Cowen's 'Old English Dances' (Suite No. 2). In the interpretation of this selection the performers gave proof of the careful training they had received at the hands of Mr. W. Frye Parker, the able conductor of the Society. Sterndale Bennett's Pianoforte concerto in F minor was played by Mr. Septimus Webbe, and the vocalist was Miss Carmen Hill.

Mr. Mischa Elman, supported by the New Symphony Orchestra (conductor, Mr. Thomas Beecham), gave an orchestral concert at Queen's Hall on May 16, when he once more displayed his marvellous technique and soulful playing in the Violin concertos of Spohr (No. 9 in D minor) and Mendelssohn, in addition to Tartini's Sonata in G minor (Didone abbandonata), the last named being accompanied on the pianoforte by Mr. Waldemar Liachowsky. The orchestra played Mozart's 'Magic Flute' overture, Debussy's 'Petite Suite,' and the Fantasy for orchestra 'Over the hills and far away,' by Frederick Delius, a work which was first performed in England at the concert given by him on May 30, 1899.

Miss Vera French, a New Zealand violinist, supported by a contingent of the London Symphony Orchestra, conducted by Mr. Arthur Nikisch, gave her first concert at Æolian Hall on May 15, when she created a most favourable impression.

Herr Ferencz Hegedüs gave a concert at Queen's Hall on May 20, in which he was supported by the London Symphony Orchestra, conducted by Mr. Arthur Nikisch. Tartini's Concerto in D minor, Mozart's in G minor (K. 216), and Max Bruch's in G minor presented an effective contrast in styles, and made demands upon the violinist's technical powers and range of expression to which Herr Hegedüs made adequate response. A striking performance of Elgar's 'Enigma' variations proved a pleasant feature of the afternoon's music.

Miss Marie Hall gave an orchestral concert at Queen's Hall on May 21, with the Queen's Hall Orchestra, conducted by Mr. Henry J. Wood. On that occasion the fair young violinist again proved her ability to charm in refined renderings of two concertos, both in the key of D, by Brahms (Op. 77) and Paganini (Op. 6) respectively—two works of diametrically opposite character, which fully testified to Miss Hall's interpretative versatility. The programme included Beethoven's Coriolan overture and Granville Bantock's aria from 'Christ in the Wilderness,' sung by Mrs. Henry J. Wood.

A very pleasant evening was spent at Queen's Hall on May 12 with the Amateur Orchestra conducted by Mr. Wilhelm Sachse. A good account was given of the 'Die Meistersinger' overture and Mendelssohn's 'Scotch' Symphony, and sympathetic support rendered to Mr. Godowsky in Beethoven's Pianoforte concerto in G. The vocalist was Miss Susan Strong.

CHAMBER CONCERTS.

Mr. Joseph Holbrooke concluded his interesting series of Modern English Chamber concerts at Salle Erard on May 22, when the programme opened with Mr. Algernon Ashton's Pianoforte quartet in C (Op. 25), and concluded with the concert-giver's 'Byron' quartet for pianoforte and strings. The novelty of the afternoon's music was contributed by Mr. H. Waldo Warner in an excellent Trio for pianoforte and strings.

A concert was given at the Lyceum Club on May 22, exclusively of the works of Mr. Theodore Holland. A Sonata for violin and pianoforte in D major—excellently rendered by Mlle. du Chastain and Miss Evelyn Suart—is marked by distinction, the slow movement being of great beauty. The same qualities exist in the Variations on a Swedish air for pianoforte alone, beautifully played by Miss Evelyn Suart. A Romance, Ballade and Sérénade, the latter encored, are delicate and melodious pieces, which received full justice at the hands of Mlle. du Chastain. Herr Alexander Heinemann was the singer, and his fine voice and exquisite finish of style gave good expression to three fine songs which afforded full scope for great pathos and refined beauty of tone; the third song he was forced to repeat. Madame Lina Coen accompanied.

PIANOFORTE RECITALS.

These have been numerous, but distinction can only be said to have been achieved by Mr. Godowsky at Bechstein Hall on April 25 and May 2, and by Mr. Mark Hambourg at the Albert Hall on May 9. The former artist has never played so finely in London. His readings were remarkable not only for superb technique, but for intellectual acumen and artistic restraint. Mr. Hambourg also played with less indulgence in exaggeration than previously, and with proportionately impressive results.

VIOLIN RECITALS.

Miss Kathleen Parlow made a most successful reappearance at her violin recital, Queen's Hall, on April 28, when she again proved herself a young artist of exceptional promise.

The most important of the violin recitals were the three given by Messrs. Ysaye and Pugno at Queen's Hall on May 11, 18 and 25. Each programme consisted of three well-contrasted sonatas by different composers, and their interpretations were little short of ideal, so brilliantly and significantly was the music rendered; moreover the perfect unanimity of the players was a delightful feature of the performances. It is rare that such enthusiasm is aroused as was witnessed at the second recital.

VOCAL RECITALS.

Among the large number of recent vocal recitals, the most distinctive from their novelty were those given with lute accompaniment at Bechstein Hall by Miss Bokken Lasson on April 29, and Mr. Sven Scholander on May 16. Both these artists played on the old Swedish lute of the 17th century, and with very pleasing results. In each case the programme largely consisted of Swedish folk-songs ranging in sentiment from grave to gay, and many of them were delightfully naïve in character.

Most pleasure-giving, also, have been the four vocal recitals at Bechstein Hall carried out on April 28 and May 5, 12 and 19 by Miss Elena Gerhardt and Mr. Arthur Nikisch. The lady vocalist wisely sings in her own language only, and chooses her songs from the best her countrymen have produced. The finish of her singing is no less remarkable than her versatility, and with Mr. Nikisch at the pianoforte one must go back to the days of Mr. and Mrs. Henschel's recitals for a series of equal artistic interest.

Mr. Robin Overleigh gave evidence of his excellent baritone voice at his song-recital at Bechstein Hall on May 13, when he interpreted an interesting selection of English, French, and German songs. Mr. York Bowen played some of his own pianoforte compositions, and Miss Marguerite Swale accompanied.

Two splendid recitals of German lieder took place at Bechstein Hall respectively on May 1 and 8, the vocalist being Mr. Ludwig Wüllner; and another fine baritone singer, new to London, Mr. Alexander Heinemann, gave recitals on May 8 and 18 at Æolian Hall. At the same hall, on May 5, Miss Maja Kjöhler, associated with Miss Muriel Davenport, sang a number of Swedish folk-songs and also some English traditional songs with great taste and insight into their character. On May 18, Mr. Ernest Sharpe commenced at Æolian Hall a series of vocal recitals with a selection from the 16th, 17th, and 18th centuries, chiefly consisting of British examples, all of which were sung with dramatic perfection and vocal ability. Mention is also due of Mr. Ernest Groom, a young baritone with a sympathetic voice and manly style, who sang at Æolian Hall on May 21.

The Comus Glee Club gave their ladies' concert at Caxton Hall on May 5. The programme consisted of part-songs and glees by Cooke, Bishop, Abt, Webbe, Spofforth and others, and included Hiles's 'Wreck of the Hesperus.' Songs were contributed by Messrs. Wilson Cairns, F. King, Arthur Withers and H. Cockrane. Mr. James Sarjeant conducted, and Messrs. Sydney Farrow and T. W. Lardner accompanied.

Suburban Concerts.

The programme of the Richmond Philharmonic Society on May 5 was as usual of an interesting character. It contained Bach's 'Brandenburg' Concerto, Beethoven's Symphony in F (No. 8), the Choral Epilogue from Elgar's 'Caractacus,' two Hungarian Dances by Brahms, and Dr. Charles Harriss's choric idyll 'Pan.' The presence of the composer of the last-named work in England enabled the Society to invite his assistance, and the cantata had the advantage of being conducted by him with very satisfactory results. At its conclusion, the composer and performers were accorded an ovation. The soloists were Miss Oswyn Jones, Mr. Frederick Norcup and Mr. Stewart Gardner. The remainder of the programme was admirably carried out under the conductorship of Dr. C. E. Jolley, to whom, by the way, a handsome ivory and gold baton was presented at the final rehearsal in appreciation of his services.

The Lewisham Choral Society gave a performance of Parry's 'Judith' at the Blackheath Concert Hall on April 23, under the conductorship of Mr. Frank Idle. The choir sang with intelligence and expression. The soloists were

Miss Dorothy Cook-Smith, Miss Lucie Johnstone, Mr. William Maxwell and Mr. Harry Dearth. The orchestra, composed chiefly of professional players, led by Mr. George Wilby, contributed in no small degree to the success of the performance.

The Staines Choral Society gave its second concert this season in the Town Hall on April 30, when Mozart's 'Twelfth Mass' and Mendelssohn's 'Hymn of Praise' formed the programme. The choir did excellent work, especially in the 'Hymn of Praise.' The solo vocalists were Miss Kate Cherry, Miss Annie McBride, Mr. Henry F. Coote and Mr. George Stubbs. The performance was conducted by Mr. James Brown.

The Kensington Park Choral Society, under the conductorship of Mr. H. Scott-Baker, gave a concert in St. Mark's Hall, Blenheim Crescent, on May 12. The programme included the march and chorus from 'Tannhäuser,' Elgar's 'The challenge of Thor,' Grieg's 'Landerkennung' and Mozart's Concerto for pianoforte and orchestra in A, the solo part being played by Mr. Scott-Baker. The solo vocalists were Miss Dora Morris and Mr. Hubert Baker, both of whom introduced songs by Mr. Scott-Baker.

The Beckenham Choral Society gave a concert in the Public Hall on May 5, when Mendelssohn's 'Hymn of Praise' was the chief feature of the programme, which also included Edward German's part-songs 'O peaceful night' and 'O lovely May.' Miss Florence Holderness, Miss Edith Nutter and Mr. Henry Beaumont were the solo vocalists, and Mr. George J. Hall conducted.

A performance of Parry's 'Pied Piper' was given in St. James' Parish Room, Blackheath, on May 12, under the conductorship of Mr. W. E. Wearden, who is to be congratulated upon a very spirited rendering of the cantata, both choir and orchestra (led by Mr. Edward O'Brien) exhibiting precision of attack and good tone. The part of the Pied Piper was well rendered by Mr. L. E. Dennis. The singing of Miss E. Croft was a special feature of the concert.

The East Finchley and Muswell Hill Musical Society gave excellent performances of Coleridge-Taylor's 'Hiawatha's departure' and Mendelssohn's 'The first Walpurgis night' at its concert in the New Lecture Hall, East Finchley, on April 30, under the able conductorship of Mr. George R. Ceiley. The choral singing was specially noticeable for its intelligence and expression, and received satisfactory support from a very capable orchestra, led by Mr. E. Meier. The solo vocalists were Miss Edith Evans, Madame Kate Bauer, Mr. Gwilym Richards and Mr. Montague Borwell, who successfully sustained their respective parts.

The prizes for the second Phantasie for strings competition, under the auspices of the Worshipful Company of Musicians, have been awarded as follows: 1st prize, Mr. Frank Bridge; 2nd prize, Mr. James Friskin; 3rd prize, Mr. John Ireland. Additional prizes have been awarded to Miss Alice Bredt-Kerne and Miss Susie Spain-Dunk, while six smaller supplementary prizes have been assigned for compositions of merit.

Sullivan's 'Golden Legend' and a Wagner selection will be performed at the Crystal Palace on Saturday, June 20, under Handel Festival conditions. The soloists will be Miss Agnes Nicholls, Madame Ada Crossley, Mr. Ben Davies, Mr. Charles Bennett and Mr. Watkin Mills. Mr. Walter W. Hedgcock will be at the organ and Dr. Frederick Cowen will conduct. The overture to 'Rienzi' and the 'Ride of the Valkyries' will be performed by an orchestra numbering 500 performers.

Musical Competition Festivals.

TONBRIDGE AND DISTRICT.

April 28 and 29.

In the number of entries and in the standard of the performances this festival has made great headway since its inauguration seven years ago. In the senior competitions, West Malling were successful in the male-voice class and in the class for singing church music, and West Malling Church Choir were winners in the anthem-singing competition and the sight-reading contest. Chevening Choral Society were awarded the challenge shield in the chief choral class, and Wateringbury Choir secured the Lady Mary Lygon bowl for sight-reading. Dr. Henry Coward was the adjudicator. In the course of the concluding concert, given at Tonbridge School, the prizes were distributed by Countess Stanhope.

WESTMORLAND (KENDAL).

April 29 and 30, May 1 and 2.

This festival has for some years made the performances by the combined resources of the district a leading feature, and the event may now be ranked in importance with festivals of the ordinary non-competitive type. Mr. Henry J. Wood brings his Queen's Hall Orchestra, and the programmes of the concerts include important works both instrumental and choral.

The chief work performed on this occasion was Brahms's 'German' Requiem. As the resources available were adequate to the demands of this great composition, a very impressive interpretation was given. Other choral works performed were 'The Revenge' (Stanford), 'God in Nature' (Schubert), 'Recognition of land' (Grieg), 'Evening scene' and 'Spanish serenade' (Elgar), and twelve madrigals and part-songs. The instrumental programme included Mendelssohn's Violin concerto and Handel's A major Sonata for violin and pianoforte, in which Lady Speyer was the violinist, the 'Peer Gynt' No. 1 Suite (Grieg), the 'Hungarian' Rhapsody in F (Liszt), and Beethoven's A major Symphony and the 'Tannhäuser' overture. The solo singers were Miss Marie Brema, Miss Gleeson-White, Miss Beatrice Wilson, Mr. Frederic Austin and Mr. Ben Davies. Master Toni Maarkoff also played violin solos. At the children's concert the chief piece was the cantata 'The luck of Edenhall' (Sydney H. Nicholson), which was conducted by Mrs. T. A. Argles.

The competitions are all close at this festival. The standard has therefore been created by the exertions of the local conductors. In view of the scattered population and the difficulties of locomotion in the lake district, especially during the winter months, it is a striking testimony to the stimulating and educative effect of the competitive principle that such excellent results have been attained by the local units in addition to the magnificent consummation of the combined performances.

On the children's day over 500 juveniles competed, and combined to perform. The competitions revealed a fair standard of execution and of skill in sight-singing. Two mornings were devoted to the adult competitions. The chief results were as follows: Choral societies—1st, Carnforth (Mr. Rathbone), nine entries; Village choral societies—1st, Yelland (Mr. Percy Smale), seven entries. Kendal Parish Church (Mr. Granger) was first in the following competitions: Female-voice choirs (18 entries); madrigal class; sight-reading (16 entries); Male-voice choirs (9 entries).

Dr. H. Walford Davies was the adjudicator, Mr. Sydney H. Nicholson assisted with the sight-reading, and Miss Wakefield, who established the festival, distributed the prizes.

UPPER WHARFEDALE, ILKLEY.

April 30, May 1 and 2.

This festival is promoted with great energy and corresponding success by a strong committee. Mr. A. Aitken Crawshaw, of Ilkley, is one of the honorary secretaries, and he has special gifts in the way of designing and carrying out organizations. The entries were very numerous, and they occupied the adjudicator, Dr. McNaught, for a good many hours each day. The chief choral prize was won by the Bingley Co-operative Choir (Mr. Salter), who gave an exceptionally fine performance of Elgar's 'My love dwelt in a northern land.' The Nelson Arion Glee Union

Lawson Berry) captured the male voice-choir prize. The standard throughout was high, and the audiences were unusually good, as well at the competitions as at the evening concerts.

BRIGG.
May 4 and 5.

Dr. Arthur Somervell was the adjudicator in the junior, and Mr. T. Tertius Noble in the senior sections at this festival. The chief results were: Female-voice choirs—Test: 'The Shepherds' (Walford Davies)—1st, Waddingham; 2nd, Saxby. In the choral-reading at sight, Ulceby won. Church choirs—Test: 'Therefore, we before Him bending' (De Pearsall)—1st, Saxby; 2nd, Willoughton. Male-voice choirs—Test: 'A festal greeting' (Mendelssohn)—1st, South Killingholme; 2nd, Crowle. Open choral competition—Test: 'Adieu, sweet Amarillis' (Wilbye)—1st, Saxby; 2nd, Ulceby; 3rd, South Killingholme. The chief prize-winners and the combined choirs took part in the concluding evening concert, at which the Hon. Mrs. Sandars distributed the prizes.

YORK.
May 5 and 6.

The entries this year were double those of last year. Two judges, Dr. H. Walford Davies and the Rev. H. Dams, were engaged. The chief results were as follows:

Village Challenge Cup: 1, Bishopthorpe; 2, Harewood.
Challenge Cup (for groups of villages): 1, Monk Fryston, Harewood, and Ripley, 80 marks; 2, Sherburn and Wykeham, 75 marks.
Anthem: 1, Ripley.
Part-Song (large villages): 1, Harewood; 2, Wykeham.
Male-Voice Competition (villages): 1, Bishopthorpe, 69 marks; 2, Settrington, 68 marks.
Female-Voice Competition (large villages): 1, Ripley; 2, Harewood.
Female Voices (towns): 1, York Centenary Choir.
Male Voices (towns and large villages): 1, Malton Male-Voice Choir.
Challenge Shield (open). Madrigal, 'Spring returns' (Luca Marenzio): Part-Song, 'There rolls the deep' (Parry); and Part-Song at sight: 1, York Centenary Choir.

Miss Mary Egerton and Mr. E. C. Brooksbank are the chief promoters of this very useful festival.

MID-SOMERSET.
May 5, 6 and 7.

The seventh annual festival was held at Midsomer Norton. There was a large attendance, and the different contests evoked much enthusiasm. The adjudicators were Dr. H. Coward, Dr. Vaughan Williams, and Miss Lucy King (Bath). There was an increased number of entries in the children's choral competitions, five more choirs competing than last year. The prize-winners in the solo classes were: soprano, Miss Jeannette Turville (Wells); contralto, Miss Ivy Wheeler; tenor, Mr. George Gay; baritone, Mr. Stanley Tovey; bass, Mr. Mortimer Mellier (all of Midsomer Norton). Dr. Coward said that in the tenor competition they had touched the highest point in the solo singing.

In the choral competition open only to villages of under 600 inhabitants, Lullington Choral Society alone sang, but their efforts were highly spoken of by the adjudicator. Five choirs competed in the class for non-prize winners during the last two years, Clutton and District being first. In that open to all villages, single or combined, three choirs competed, Chewton Mendip taking the prize. The award in the male-voice choir competition went to Midsomer Norton Wesleyan Choir. At the concluding concert the united choirs sang Bach's 'God's time is the best,' under the direction of Dr. Coward, with Miss Catherine Aulsebrook and Mr. J. Campbell McInnes as soloists.

WEST SURREY, WEYBRIDGE.
May 6 and 7.

This festival was again a gratifying success. The scheme is now a comprehensive one, solo-singing for adults having been added this year. The junior competitions attracted nearly 500 children. A banner for the school gaining the highest percentage of marks in two or more classes was won by St. Paul's Girls' School, Addlestone. On the second day Addlestone and Weybridge (combined) gained three first prizes, Byfleet was successful in another class, and Esher ladies in the female-voice choir class. Weybridge won the prize for village orchestras, and Miss Butler's party that for pianoforte trios, in which the test was Mendelssohn's D minor Trio. Dr. McNaught and Mr. John Ivimey adjudicated. At this festival a point is made of the concert given by the combined resources. Haydn's 'Spring' and Parry's 'Blest pair of Sirens' were the works given this year. Miss Christian Egerton conducted. An excellent orchestra provided the accompaniments, and, under the direction of Mr. Joseph Ivimey, gave a refined performance of Elgar's-recently published suite, 'The wand of youth.' Mrs. Montgomery, Mr. T. Garratt and Mr. F. Harrison were the soloists.

PEOPLE'S PALACE, EAST LONDON.
May, 9, 14, 15 and 16.

Dr. McNaught, Dr. Somervell, Dr. Percy Buck and Mr. Charles Macpherson were the adjudicators at this new festival. The competitions were almost entirely choral and attracted a gratifying number of entries. Eighteen children's choirs were heard by Dr. McNaught in three classes. Thirteen mixed-voice, four male-voice and over twenty ladies' choirs came forward in the various choral sections, besides seventeen choirs from places of worship. The chief results were as follows:

Children's Choirs (Bands of Hope, &c.). 1, St. Paul's, Shadwell, Band of Hope.
Choirs from Cripple Homes (1 entry). Shoreditch Cripple Children Choir.
Elementary Schools. 1, Portman Place, Mile End; bracketed 2, Smeed Road, Old Ford (Miss A. S. Hedly) and Old Montague Street, Whitechapel (Miss Elsie Cole).
Continuation Schools. 1 (Mixed Voices), Millwall E.C.S. (Mr. J. T. Holmes); (Female Voices), Monteith Road E.C.S. (Mr. G. Thornton). Vocal Quartet (Male): 1, Amen Court Guild. Vocal Quartet (Mixed): 1, Miss Day-Winter's quartet.
Ladies' Trios. 1, Miss Bagg's trio party.
Male-Voice Choirs. 1, Mr. Day-Winter's Choir, Mile End; 2, Art Chamber Choral Society, St. Peter's, London Docks (Mr. H. Upson).
Large Choral Societies. 1, Clarnico Choral Society (Mr. T. H. Warner); 2, Mr. Day-Winter's Select Choir.
Small Choral Societies. 1, St. Thomas', Stepney, Musical Society (Rev. C. J. Beresford); 2, Wapping Choral Society (Mr. W. A. Hook).
Commercial House Choirs. 1 entry, Clarnico Choral Society (Mr. T. H. Warner).
Ladies' Choral Societies (Advanced). 1, Mr. Day-Winter's Ladies' Choir, Mile End; 2, Toynbee Hall Choral Class. Intermediate: 1, St. James' Young Women's Guild, Ratcliff (Mrs. Knowles) Elementary: 1, Guild of St. Mary, Bow (Rev. H. J. Kitcat).
Choirs from places of worship (Men and Boys). 1, All Hallows', Barking-by-the-Tower; (Mixed Voices), Wesley's Chapel Choir, City (Mr. Charles Warner). The competitions for string orchestras and instrumental trios and quartets were in each case won by players from South Place.

The festival concluded with a grand evening concert, at which the principal prize-winners performed their test-pieces and all combined to sing the chorus 'Then round about the starry throne' from 'Samson,' under the baton of Sir Walter Parratt. Miss Hilda Foster contributed vocal solos. The prizes were distributed by Princess Victoria of Schleswig-Holstein. The success of this festival is mainly due to the activity and organizing capacity of the honorary secretary, Miss Edith Barran.

BRISTOL EISTEDDFOD.
May 11 to 14.

At the sixth annual musical competitions held at the Victoria Rooms, there were 523 entries as against 365 last year, and prizes were offered to the value of £300 and upwards. The adjudicators were Dr. Horton Allison, Mr. T. B. Knott, Mr. Daniel Price, Mr. Lewis Hann, Mr. Harry Morgan and Mr. Ernest A. Dicks. The greatest interest was felt in the pianoforte playing for an upright grand pianoforte value £50, for which there were thirty-six entries, the winner being Winifred Newton, of Bristol, who last year was placed second in a similar competition. Bristol Harmonic Choir (Joseph Jenkins) in the male-voice choirs, and Fishponds School (Miss S. M. Hurley) in children's choirs, were prize-winners. In organ playing, G. A. Breent (Cheltenham) was first in the seniors, and William R. Mines in the juniors.

RETFORD.
May 12, 13 and 14.

The entries here were so numerous that three days had to be devoted to the festival. Seventeen schools sent seventy-one entries, and there were twenty-two solo singers. Eighteen adult choirs came on the village day, and many excellent choirs and quartets came on the open day. The chief choral prize was won by the Retford Amateur Musical Society. Mr. Harry Evans was the principal adjudicator, and Mr. William Woolley, of Nottingham, assisted on the children's day. Mrs. Peake, of Bawtry Hall, is the chief promoter of this event.

Wensleydale Tournament of Song.

May 13 and 14.

This was held at Bedale, Mr. T. Tertius Noble being the adjudicator. The principal results were as follows: Trio for female voices—Test: 'Fly, singing bird, fly' (Elgar). 1st prize, Bedale Musical Society; 2nd prize, Middleham. The test for the male-voice choirs was 'Give a rouse' (Granville Bantock), the winners being Bedale Male-voice Choir (1st prize), Mr. H. E. Brook's choir (2nd prize). In the anthem-singing (open class) competition—Test: 'Oh, that I knew' (Sterndale Bennett), Bedale Church Choir and Bedale Wesleyan Choir were respectively first and second. For Choral Societies (open class) the test was 'Weary wind of the west' (Elgar), the winners being Bedale Musical Society (first), Middleham Musical Society (second); and in the small Choral Societies' section—Test: 'Song of the pedlar' (Lee Williams)—Newton-le-Willows Choral Society and Hauxwell Church Choir respectively took first and second places. Certificates were handed to the successful competitors by Lady Beresford-Peirse, and the festival concluded at night with a concert, of which the principal features were performances of Brahms's 'Song of destiny' and Gade's 'Spring's message.'

Morecambe.

May 13, 14, 15 and 16.

This great competitive festival still retains its hold of the Northern and Midland districts. It was computed that nearly 5,000 competitors took part on the present occasion, and the audiences were as large as ever before. The long and much regretted illness of the Rev. Canon Gorton had not entirely deprived the committee of his counsel, and all concerned in the event were gratified to find that he was able to attend the festival.

The first day was devoted to the children. There were sixty-six vocal soloists, fifty-two pianists and violinists, twenty-four children's choirs, six maypole parties, and five action-song parties. Several of Mr. Bates's boys came from London to compete in the open solo-singing section, and they stood high, Brian Williams taking the first prize. In the challenge shield class for school choirs, the Keighley Utley Council School, under Mr. W. H. Whitaker, came first, after giving remarkably beautiful performances of the four test-pieces. In another section, the only one in which, owing to their constitution, they could compete, a boys' choir from Mr. Bates's London School for Choristers gained a first place. Dr. Walford Davies, in awarding them 198 out of 200 marks, said that their performance was an inspiration. At the evening concert Dr. Walford Davies's children's cantata 'Humpty Dumpty' was given, under the direction of the composer. The broader features of this excellent example of the fanciful imagination of Dr. Davies were much appreciated, but the subtleties of the music and dialogue were lost in the immense hall in which the performance took place.

On the second day the local choirs competed. It speaks volumes for the educative effects of the festival that the standard in these classes has now reached that of the open classes of a few years back. Lancaster Wesley (Mr. A. Dowthwaite) was first in the chief class, Carnforth (Mr. E. E. Unsworth) second, and Morecambe West End Wesleyan (Mr. S. Morphet) third. Ten choirs competed in this class. The test-pieces were the part-songs 'Love' (Elgar), 'Shepherds all' (Percy Pitt) and 'Summer and Winter' (B. Tours). Morecambe West End Wesleyan gained the female-voice choir prize, and Ambleside Wesleyan (Mr. T. B. Atkinson) that for the smaller mixed-voice class. The Girls' Friendly Societies' choirs in this district are admirably trained by devoted ladies. The Morecambe Choir (Miss R. Duff) gained the first place by its highly refined singing of the four test-pieces, one of which was the psalm for female voices 'Veni Domine' (Hear my prayer) by Mendelssohn.

In the afternoon a church choir festival, in which twelve churches were represented, was held in St. Laurence's Church. The service was sung by the Rev. H. Dams, the Precentor of Carlisle Cathedral, and Dr. H. Walford Davies directed the choral music. Mr. Percy W. de Courcy Smale was the organist. An evening concert and some final competitions wound up the day's proceedings. One outstanding feature was the admirable performance of two movements of Mendelssohn's String quartet in A minor, Op. 13, by a party of young ladies from Bradford led by Miss Ada Sharp.

On the 15th there were no competitions, and the interest of the visitors was concentrated on a miscellaneous concert given in the evening. The Isle of Man Choir (Mr. J. D. Looney) sang six part-songs in excellent style. Miss Agnes Nicholls, accompanied by Mr. Hamilton Harty, sang splendidly twenty songs, representing many schools, including Debussy. Mr. Herbert Brown greatly distinguished himself by his highly temperamental performance of six of Sir Hubert Parry's English lyrics. A very fine performance of Mendelssohn's Pianoforte trio in D minor was given by Mr. A. Catterall (violin), Mr. Warburton (violoncello) and Mr. R. J. Forbes (pianoforte).

The last day's proceedings created the usual interest and excitement. All the classes were open to the whole country, and choirs were attracted from a wide area, including Belfast, Newcastle, Nottingham, Melton Mowbray and many towns nearer to Morecambe. In all there were forty choirs, three string orchestras and two full orchestras. The fact that the choral technique exhibited on these occasions is often so splendid induced the promoters to try a novel test in the chief choral class. A series of test-pieces was especially composed for the occasion by Dr. Walford Davies. This consisted of a short cycle of unaccompanied choral songs, the words of which had been culled from various sources and entitled 'England's pleasant land.' The first of these songs was not in any way marked for expression, and it was left to each conductor to find an interpretation. All the numbers afford fine scope for choral technique and inspiring expression. Another of the mixed-voice choir tests was a setting by Dr. J. W. G. Hathaway of Herbert's poem 'Justice.' This is a fine specimen of broad and dignified writing in the madrigalian polyphonic style. The following are the chief results of the competitions:

Female-Voice Choirs (not more than thirty-six voices): Test-pieces, 'The sleeping beauty' (Woyrsch) and 'Song of the spirits' (Corder). 1, Lancaster Choir (Mr. W. Aldous), 187 marks; 2, Barrow St. James's Ladies' Choir (Mrs. Bourne), 165 marks.

Male-Voice Choirs (not more than thirty voices): Test-pieces, 'The linden blossom' (Moellendorff) and 'Three men of Gotham' (Lloyd). 1, Colne Orpheus Glee Union (Mr. T. Wilkinson), 184 marks; 2, Carlisle Glee Union (Mr. W. O. Darley), 183; equal third, Mexborough Orpheus Glee Singers (Mr. G. A. Nixon), Belfast Ulster Male-Voice Choir (Mr. S. Holmes), and Sheffield Glee and Madrigal Society (Mr. W. H. Robinson), 181.

Male-Voice Choirs (not more than forty voices): Test-pieces, 'Happy light, happy day' (Scharwenka), 'Media Vita' (Bruch), and 'Sturmlied' (Fauth). 1. Newcastle-on-Tyne Glee and Madrigal Society (Mr. J. R. Liddell), 283 marks; 2, Manchester Orpheus Glee Society (Mr. W. S. Nesbitt), 280; 3, Habergham Glee Union (Mr. E. Hitchon), 278.

Mixed-Voice Choirs (not more than thirty-six voices): Test-pieces, 'In a drear-nighted December' (Pointer) and 'The river floweth strong, my love' (Rogers). 1, Preston Vocal Union (Mr. H. Whittaker), 191 marks; 2, Barnoldswick Wesleyan Choir (Mr. F. Lord), 187; 3, Carlisle Madrigal Society (Mr. J. R. Cockbain), 173.

String Orchestras: Test-piece, 'Radnor suite' (C. H. H. Parry). 1, Nelson Congregational Orchestral Society (Mr. C. Townsley), 86 marks; 2, North Staffordshire Orchestra (Mr. J. Cope), 77 marks.

Full Orchestras: Test-piece, overture 'Leonore,' No. 3 (Beethoven). 1, Nelson Congregational Orchestra (Mr. C. Townsley), 86 marks; 2, North Staffordshire (Mr. J. Cope), 84 marks.

Challenge Shield Class—Mixed-Voice Choirs (not more than sixty voices): Test-pieces, 'Green fields of England,' 'England,' 'And did those feet in ancient times,' from the cycle of patriotic songs 'England's pleasant land' (H. Walford Davies), and 'Justice' (J. W. G. Hathaway). 1, Mr. Aldous's Lancaster Choir, 368 marks; 2, Southport Choir (Mr. W. Tattersall), 363; 3, Barrow Madrigal Society (Mrs. Bourne), 362; 4, Nottingham Choir (Mr. W. Woolley), 343. A special prize of £5 5s. was also awarded to Mr. Aldous's choir for the best interpretation of the first piece.

The victory of Mr. Aldous's choir in the female-voice choir class, and notably in the challenge shield class, was popular. This is the first time the Lancaster Choir has held the coveted shield. The Isle of Man Choir, from whom it was wrested, were scarcely up to their usual form and did not succeed in gaining a place in the final. Both Mrs. Bourne's Barrow Choir and Mr. Tattersall's Southport Choir sang splendidly. The victory of Newcastle in the chief male-voice choir section was notable because they were newcomers, and they had formidable competitors to overcome. They owed their success mainly to their clean and finished performance of the unvocal and otherwise unattractive 'Sturmlied,' composed by Fauth.

The adjudicators were Dr. W. G. McNaught, Dr. H. Walford Davies, Mr. Harry Evans and Mr. C. H. Fogg.

The following are brief records of other Competition Festivals:

WARMINSTER, WILTSHIRE (April 28). — There were twenty-one entries in the various classes, and much improvement was manifest in all the sections. The Rev. Dr. Davis, organist of the Wells Cathedral, was the judge. The Corsham Choir carried off three first-prizes and won the challenge shield, which was competed for on this occasion for the first time. The prizes were distributed by the Duchess of Somerset, who spoke of the great value of these competitions. Wiltshire certainly does not mean to be behind in the competitive movement.

BOURNE, SOUTH KESTEVEN, LINCOLNSHIRE (April 28 and 29).—This is a new festival promoted mainly by the Countess of Ancaster, of Grimsthorpe Castle. The entries in the school classes were fair and in the adult classes numerous. It was evident that the district appreciated the advantages offered by the competitions. In one of the choral classes there were thirteen entries and in another four entries. Dr. McNaught adjudicated.

NORTHAMPTON (May 2 and 9).—The adjudicators at this festival were Dr. Walford Davies, Miss Liddell and Mr. S. H. Nicholson. On the first (senior) day classes for madrigal, part-song and anthem singing were heard; classes for ladies'- and men's-voice choirs; and instrumental classes. Entries were good, and the high standard of previous years was kept up. The children's day afforded competitions for two-part and unison singing by school choirs, solo singing and pianoforte and violin playing, and solo sight-singing. The prizes were distributed by Lady Margaret Loder. The secretary is the Hon. Norah Dawnay. The festival was established by the late Lady Althorp.

PONTEFRACT (May 5, 6 and 7).—The syllabus was comprehensive, and drew a great number of entries. Osgoldcross, under Mr. R. B. Walker, won the chief choral prize, the test for which was the part-song 'Autumn' (Brahms). The evening concert was very successful. Two hundred voices under Mr. Walker combined to sing with great effect. Dr. G. H. Smith adjudicated.

SWALEDALE, Richmond, Yorks (May 6 and 7).—This was the ninth festival held in this charming district. The shield for choral societies was won by a Richmond society. Dr. Walford Davies and Mr. A. Wilson were adjudicators.

MALVERN, (May 7, 8, 9).—There was no children's competition here, but in place thereof there was a children's concert which was popular. The Hartlebury Choir gained the chief choral prize. Dr. Allen and Dr. Buck were the adjudicators.

WITHAM, ESSEX, (May 8, 9).—The third annual festival was successful. Formerly one day sufficed, but the expansion necessitated the second day. Dr. H. P. Allen and Mr. James Bates adjudicated.

SPILSBY, EAST LINCOLNSHIRE (May 11 and 12).—This festival was inaugurated by the late Mrs. Stephen Massingberd. Her husband this year determined to go on with the work. The children sang generally very creditably, and there was some refined singing in the adult classes. Burgh gained the Choral Society prize. A very successful concert was conducted by Miss Susan Lushington, the programme including Stanford's 'Last post.' Mrs. Montgomery and Mr. Roland Jackson sang solos, and Mr. Burgess's orchestra contributed orchestral pieces and accompaniments. Lady Winifrede Cary-Elwes and Lady Willoughby de Eresby distributed the prizes. Dr. McNaught adjudicated.

LEITH HILL, DORKING (May 13).—There were no school or junior classes in this scheme. Nine choirs contributed sixty-four entries in various sections. Coldharbour (Miss Vaughan Williams) won the cup offered to female-voice choirs, Shere (Mr. Whittington), the banner for madrigal singing, Capel (Mr. Gore), the banner for male-voice choirs, and Shalford (Miss F. B. Clarke), the banner for chorus singing. Much importance is given to combined performance. On this occasion Bach's cantata 'Sleepers, wake' and Beethoven's C minor Symphony were performed. Dr. Vaughan Williams conducted. Dr. Allen and Mr. Henry R. Bird adjudicated.

The Buxton, High Wycombe (Berks, Bucks and Oxon), Eskdale (Whitby), Lytham and Warrington festivals and the Feis Ceoil (Dublin) will be reported in our July issue.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

Vienna, May 15.

THE BRAHMS MONUMENT.

On May 7, a day memorable as the seventy-fifth anniversary of the birth of Johannes Brahms, the monument to the memory of the master was unveiled with all due festive solemnity. The sculptor, Professor Rudolf Weyr, has depicted the composer in a sitting posture, with the appearance of being lost in thought. The massive granite pedestal bears one of the genii touching the strings of a lyre. The whole monument, 5.40 metres in height, is placed in the park in the neighbourhood of the Karlsgasse, where Brahms lived from 1865 until his death in 1897. The memorial committee, under the presidency of Baron Weckbecker, arranged two festival concerts at which, notwithstanding the hot weather, not a vacant seat was to be seen; the audience too was most select. On May 6 were given the 'Fest- und Gedenksprüche' and the 'German Requiem,' with Schalk as conductor and Baroness Leonore Bach and Dr. Felix von Kraus as soloists, the Vocal Society and the orchestra of the Court Opera contributing to the success of the concert.

On the second evening the complete cycle of Romances from Tieck's 'Die schöne Magelone' were sung by Frau Bricht-Pyllemann and Dr. Felix von Kraus, Ferdinand Loewe officiating at the pianoforte. The sugary and also thoroughly tedious text of the poem was recited by the Court actress Frau Stella Hohenfels. Many admirers and friends of Brahms had travelled from foreign countries in order to be present at this important event.

At the Court Opera, after a pause of twelve years, Flotow's old, yet fresh and youthful opera 'Stradella' was revived. It had been admirably rehearsed, and Herr Slezak, who took the title-rôle, was excellent. The performance aroused unusual enthusiasm. This shows that the public, weary of tone effects, dissonances, blood and adultery, finds pleasure in flowing and yet refined music. A quite childlike pleasure was taken in the melody, and in the droll humour of the piece.——Director Weingartner appears determined to exercise stern discipline at the Opera house, and has issued strict rules to be observed by the staff. And there is no longer any doubt that the Opera orchestra will vote for his being conductor of the Philharmonic concerts, and thus put an end to the unbecoming guest-conducting by foreign capellmeisters. Meanwhile it has been settled that the Conservatorium, which for well nigh a century has been maintained by the Gesellschaft der Musikfreunde and brought to its present state of prosperity, will on January 1 be handed over to the State. The teaching staff hopes thereby to obtain higher fees—and higher pensions.

RICHARD VON PERGER.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

Of more than ordinary interest was the testimonial concert given in the Town Hall on May 2, by the Birmingham Choral Union, to its popular conductor Mr. Thomas Facer, in commemoration of his twenty-one years' uninterrupted services rendered to the Society as chorus-master and conductor. The concert was devoted to Gounod's opera 'Faust,' an excellent all-round performance being realised under Mr. Thomas Facer's conductorship. The soloists were Madame de Vere Sapio, Mr. Wilson Pembroke and Mr. John Ridding, assisted by Miss Marie Stiven, a contralto gifted with a pleasing and sympathetic voice, and Mr. Alfred Askey, a local baritone who ably gave the music allotted to Valentine. During the interval Mr. Isaac Bradley, a vice-president of the Society, presented Mr. Thomas Facer, on behalf of the members, with a splendidly illuminated address handsomely framed.

The Moody-Manners Opera Company concluded a week's operatic season at our Theatre Royal on May 2, during which they gave a revival of Verdi's 'La Traviata' and Halévy's 'La Juive.' Madame de Vere Sapio, the prima-donna in both operas, sang with her customary brilliance and artistic finish. 'Tannhäuser,' 'Faust,' 'Madama Butterfly' and 'Maritana' were also performed. The principal tenor

was Mr. Joseph O'Mara, while Madame Fanny Moody added fresh laurels to her long and arduous operatic career by her wonderfully emotional and sympathetic portrayal of Madama Butterfly.

The fourth annual season of promenade concerts extending to three weeks was inaugurated on May 18 at the Theatre Royal, under Mr. Max Mossel's direction. The conductor is again Mr. Landon Ronald, and the executive comprises an orchestra of about seventy performers, mostly local players. A number of new works by English and foreign composers will find a place in the programmes.

The second concert organized by the Birmingham University Musical Society was given in its own locale on May 6, under Herr Willy Lehmann's conductorship. The choral and orchestral forces number at present about sixty performers. The programme comprised three part-songs for mixed choir, 'The brook,' 'Slumber song,' and 'Barcarolle' by MacDowell, and three choral songs from Elgar's 'From the Bavarian Highlands.' The instrumental portion included Mozart's overture 'Idomeneo' and three movements from Tchaikovsky's Serenade in C for strings. The students of the University Training College for Teachers gave a concert in the large lecture theatre of the Midland Institute on April 29, under Mr. Arnold Griffin's conductorship. The principal feature centred in a rendering of Coleridge-Taylor's 'Hiawatha's Wedding-feast' and 'The death of Minnehaha,' the accompaniments to which were played on the pianoforte.

The West Bromwich Choral Society's second concert was held at the Town Hall on April 29. The chief attraction proved to be the excellent singing of the chorus in a number of madrigals by Orlando Gibbons, Elgar, Cornelius, Rimsky-Korsakov, &c. Mr. William Henley contributed violin solos, given with his customary brilliance, and he also joined Mr. Arthur Cooke in a Sonata for pianoforte and violin, composed by the latter, which was most enthusiastically received. Mr. Charles Collier was heard to advantage in some brilliantly executed harp solos. Mr. Arthur Cooke ably filled the dual rôle of solo pianist and conductor.

The Birmingham and Handsworth Orchestral Society and the Midland Musical Society combined their forces in giving an interesting popular concert in the Town Hall on April 16. Mr. Johan C. Hock conducted the orchestral items and secured a praiseworthy reading of Beethoven's second Symphony, Tchaikovsky's 'Elégie' (for strings), Sibelius's symphonic poem 'En saga,' and the Introduction to Act III. of 'Lohengrin.' The choral numbers assigned to the Midland Musical Society were restricted to three unaccompanied part-songs: Cooke's 'Strike the lyre,' Elgar's 'My love dwelt in a northern land,' and Sullivan's 'O gladsome Light,' given with splendid ensemble and purity of tone under Mr. A. J. Cotton's direction. Miss Grace Ivell, the solo vocalist, never sang better, and Mr. Arthur Hitch, the solo violinist, played Max Bruch's Violin concerto in G minor.

MUSIC IN BRISTOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The members of the Bristol Royal Orpheus Glee Society visited Bath on April 28, and gave a concert at the Assembly Rooms in aid of a proposed nurses' home at the Bath Royal United Hospital. On five previous occasions the Bristol choir had, in response to invitations, paid visits to Bath; on this occasion they were assisted by Miss Gertrude Winchester and Miss Madeline Applegate. Mr. George Riseley directed a performance which was much appreciated, as the pieces chosen, in addition to some particular favourites which have charmed Bristolians upon many occasions, included others recently added to the Society's répertoire. Particularly impressive were Dr. S. S. Wesley's 'I wish to tune my quiv'ring lyre,' MacDowell's 'Dance of Gnomes,' 'The old soldier's dream' (Peter Cornelius), Sullivan's 'The Beleaguered,' Hegar's 'Phantom Host,' and Cruickshank's 'Stars of the summer night.' During the interval Mr. S. W. Bush (the Ex-Mayor) expressed the thanks of the Hospital Committee to the Bristol Society.

One of the youngest societies of the city, the Clifton Male Voice Choir, gave a concert at the Redland Park Hall on May 7, and afforded a gratifying proof of progress during the three years of its existence. Under the direction of Mr. Walter P. Price the choir gave evidence of an intelligent appreciation of several agreeable part-songs. The efforts of the choir were varied by songs contributed by Miss Mary Gwyn, Mr. Harold Cleeve and Miss Ada Bennett. There were also the pianoforte solos of Mr. F. Southby.

Weston-super-Mare Philharmonic Society on May 14 gave a concert in the Knightstone Pavilion, Parry's 'L'Allegro' and 'Pied Piper of Hamelin' being performed. The principal vocalists were Miss Lenora Sparkes, Mr. Alfred Heather and Mr. Charles Knowles. Mr. Frank Gardner's band from Clifton were the instrumentalists, and Mr. Edward Cook conducted.

MUSIC IN GLOUCESTER AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The annual concert of the Gloucestershire Orchestral Society was given on April 22, when the following compositions were performed: Mendelssohn's overture 'Ruy Blas,' Dvorák's Symphony No. 5 ('From the New World'), Bach's Gavotte and 'Pomp and Circumstance' March No. 2 (Elgar). Mr. Robin Overleigh sang 'Fear no more' and 'I love the jocund dance' (Walford Davies), and 'April is in my mistress' face' and 'Since first I saw,' composed by the conductor, Dr. A. H. Brewer. Max Bruch's 'Romanze' in A minor and Hubay's 'Zephir' for violin were played by Mr. W. H. Reed.

The third and last of the concerts for which the Gloucester Choral Society is responsible every season was given on April 28. This was as usual the miscellaneous concert, the artists being Mrs. Henry J. Wood, Miss Mildred Jones, Mr. James Horncastle, Mr. Vincent Jones (vocalists), and Mrs. A. J. Jaeger (violinist). The programme consisted of various songs excellently rendered by the vocalists named above; and Mrs. Jaeger gave admirable performances of the following violin solos: 'Andante molto moderato' (d'Ambrosio), 'Perpetuum mobile' (Novácek), Gavotte in C (Handel) and 'Reel' (C. V. Stanford).

The Gloucester Instrumental Society gave a concert in aid of the District Nursing Society on April 30, the instrumentalists most ably acquitting themselves in Schubert's 'Unfinished' Symphony in B minor; the 'Valse des Fleurs' from Tchaikovsky's 'Casse Noisette' suite; Rosse's 'Merchant of Venice' suite; grande fantasia 'Samson and Delilah' (Saint-Saëns), and 'William Tell' overture (Rossini). Solos were contributed by Madame Le Mar, Mr. Charles Collier (harp), and Mr. Tom Woodward, a brother of the conductor, Mr. Joseph Woodward.

The second concert of the season, organized by the Stroud Choral Society under their able conductor Mr. S. W. Underwood, was held on May 5. The works performed were Mendelssohn's 'Hymn of Praise' and Dr. Brewer's choral ballad 'Sir Patrick Spens,' the latter conducted by the composer. The band and chorus numbered 150 performers. The soloists were Miss Alice Prowse, Miss Phyllis Maddy, Mr. Albert Watson and Mr. Arthur Wynn. The last-named is a native of Painswick, near Gloucester.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

Sir Charles Santley organized a successful concert in aid of the Roman Catholic Training-Home for girls, which took place in the Philharmonic Hall on May 12. The veteran baritone sang Handel's 'Honour and arms' with rare fluency and fire, also Nevin's 'Rosary' and Hatton's 'To Anthea.' The other vocalists included Miss Ada Forrest, Miss Mary Rankin, Miss Mary Procter and Mr. Webster Millar. Miss Dorothy Bridson, whose musicianly perception and skill as a violinist have brought her locally to the front, played a Romance by Sinding and a Saltellato-caprice by A. Randegger, Jun. Mr. Branscombe accompanied.

An interesting choral contest was held in the Sun Hall on May 8, when the tenth festival of the Clarion Vocal Union took place. This is a function held annually in different towns, and this year seven Clarion Vocal Unions met in Liverpool and formed a combined choir of about 300 voices, who were very effectively heard in Cooke's 'Strike the lyre' Elgar's 'My love dwelt in a northern land' and

'The challenge of Thor,' Pinsuti's 'Parting kiss' and Webbe's 'When winds breathe soft.' The singing of the separate choirs, however, aroused the chief interest of the competitors and audience, and it speaks well for the zeal displayed on this occasion that no other inducement was offered than a prize baton. The competition appeared to be none the less keen on that account. Each choir chose a separate test-piece, and Mr. Harry Evans, the adjudicator, placed the Burnley Clarion (conductor, Mr. F. Brunton) first for their singing of Pinsuti's 'In this hour of softened splendour.' The Manchester Clarion (conductor, Mr. T. Corlett), who were placed second, sang Walmisley's 'Music all powerful.'

A concert was given on April 29 by the Leopold Orchestra, a small combination of ladies and gentlemen who take pleasure in the study and cultivation of high-class orchestral music. The programme included Mendelssohn's 'Melusine' Overture, Beethoven's first Symphony, and Délibes's Ballet Suite from 'Kassya.' Mr. Leopold conducted, and the proceedings were varied by the soprano solos contributed by Miss Amy Taggart.

Among the concerts of the waning season was a creditable performance with orchestra, on April 30, of Mendelssohn's 'Elijah,' given by the Wallasey Philharmonic Society numbering 120 voices and conducted by Mr. R. B. Musgrove. The vocal principals were Madame Verrinder, Miss Frances Andrews, Mr. Ben Calvert and Mr. Coleman.

After an absence of six years from this city, the Carl Rosa Opera Company gave a series of performances, beginning on April 27, under the direction of Mr. Van Noorden and Mr. E. Goossens, before large and appreciative audiences.

The death of Mr. W. I. Argent, which occurred somewhat unexpectedly on May 18, removes a well-known local musician and writer on music. He conducted various local musical societies—the St. Cecilia, the Post Office Choral—and he was musical director of the Liverpool Sunday Society, of which he was one of the originators. As a former organist of St. Anne's Roman Catholic Church, he had written several Masses and other music.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

The month of May brought us the veteran French composer, Dr. Camille Saint-Saëns, who was present at the fourth of the French concerts on May 12, when the programme was constituted entirely of his compositions. Dr. Saint-Saëns not only played all the pianoforte accompaniments, but co-operated with Madame Chailley-Richez in the performance of two of his pieces for two pianofortes—'Rêverie du Soir' and a Scherzo—and of his later and most interesting Pianoforte trio in E minor. The String quartet in E minor, played by Messrs. Chailley, Gravrand, Jurgensen and Schidenhelm, opened the concert. Madame Georges Marty sang a series of songs; M. Marcel Chailley, a really able executant, who appeared at a previous concert, played the Concertstück (Op. 20) dedicated to Sarasate; and M. Schidenhelm contributed two violoncello solos, 'Le Cygne' and an Allegro appassionato.

The last of the concerts of the Beethoven Society was given on April 28, under the honorary conductorship of Mr. E. Gordon Cockrell. The programme included the 'Hebrides,' 'Magic flute' and 'Rienzi' overtures, the first movement of the 'Pastoral' symphony, and Widor's rarely heard ballet suite 'La Korrigane.' Mr. A. Barnes, a local amateur, played Mozart's Violin concerto in A, and a Prelude and Romance from a suite by Reiss, and Miss Gertrude Grant contributed songs.

The last of the Brodsky Quartet Concerts was given on May 7. The programme comprised Boccherini's String quartet No. 2 in E minor, Tchaikovsky's Pianoforte trio in A minor (Op. 50), and the Beethoven Quartet in B flat (Op. 130). Mr. Percy Grainger at the pianoforte helped to secure a specially fine interpretation of the Trio. The Edith Robinson Quartet, consisting of Miss Edith Robinson, Miss Isabel McCullagh, Miss Edith Craven and Miss Mary McCullagh, played surprisingly well at the concert given on May 4, at which Mozart's Quartet in C (Op. 76), Dvorák's Quartet in E flat (Op. 51), and Beethoven's Quartet in E flat (Op. 74) were performed. This quartet combination is an interesting organization which has been added to the number of those that confer upon Manchester its musical reputation. Miss Edith Robinson, a local artist not unknown to the metropolis, is one of the professors of the violin at the Royal Manchester College of Music, of which institution her colleagues are or have been students.

Mr. Rudolf Bauerkeller gave a violin recital on May 13, assisted by Mr. Isidor Cohn, who, in addition to his judiciously spirited accompanying, brilliantly played Brahms's Intermezzi in E flat minor (Op. 118, No. 6) and A flat (Op. 76, No. 3), and the Rhapsodie in E flat (Op. 119, No. 4). Mr. Bauerkeller, who has made a great advance in technique and expression since we last heard him, performed Bach's Prelude in E, Tartini's 'Devil's Trill' Sonata; two movements by J. H. Fiocco; Strauss's Sonata (Op. 18) for violin and pianoforte; Sinding's Ballade (Op. 43, No. 2); an Allegro appassionato, by W. Bauerkeller, father of the soloist; Saint-Säens's Andantino from the Concerto in B minor, and the Perpetuum Mobile from Suite No. 3 (Op. 34) by Franz Ries.

At the annual meeting of the subscribers of the Gentlemen's Concerts on May 6, it was announced that Dr. Richter, in order to restrict his engagements, had been compelled to resign the conductorship, but that the directors had been able to secure the services of Mr. Franz Beidler.

The announcement of the death, on May 13, of Signor Luigi Risegari, will cause more than local regret. Illness compelled the able violinist to relinquish, a few seasons ago, the leadership of the Hallé Orchestra. He was as sympathetic and as guileless in his character as he was unselfishly enthusiastic in his art.

MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Tynemouth Amateur Vocal Society performed 'The death of Minnehaha' and 'The Banner of St. George,' with orchestral accompaniment, on April 29. Mr. W. Fairs conducted, and Miss C. Lanceley and Mr. Francis Harford were the soloists.

The following Wednesday, May 6, the Newcastle and District Catholic Choral Society gave, with orchestral accompaniment, Haydn's 16th Mass, under the baton of Mr. E. J. Rogers. It is greatly to be regretted that this Society is not working on the best lines possible. There is such an immense amount of Catholic church music of sterling value which many people would be glad to hear performed by a choral society of this size, that it is a pity that the purely instrumental portions of their concerts should include such poor items as selections from 'Cavalleria Rusticana.'

On May 13 the Durham Musical Society performed Elgar's 'King Olaf.' Miss Mabel Crow, Mr. S. Masters and Mr. R. Burnett were the soloists, and the Cathedral assistant-organist, Mr. W. Ellis, conducted. Two orchestral numbers completed the programme; both were preceded and Sibelius's 'Finlandia' succeeded the cantata, peculiarly appropriate, Mendelssohn's 'Hebrides' overture the one dealing with a land resembling the scene of the tales, the other with a people akin to the heroes.

The Newcastle Musical Festival Guarantee Fund has now mounted to the sum of £7,000. It is expected that arrangements will be made at an early date for the proposed music-making in the autumn of next year.

MUSIC IN NORWICH AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Norwich Philharmonic Society concluded a very successful season by a concert-performance of Wagner's 'Flying Dutchman,' on May 7, at St. Andrew's Hall, the chorus being furnished by the Norwich Choral Society. Dr. Bates, who conducted, secured an excellent performance. The principals were Miss Perceval Allen, Miss Gertrude Lonsdale, Mr. Alfred Heather, Mr. William Higley and Mr. Frederic Austin. The concert, which was largely attended, was one of the best ever given by the joint Societies, and Dr. Bates is to be sincerely congratulated upon the progress made since he assumed the baton.

The Saturday Evening Popular Concerts, under the management of Dr. Bunnett, have also had a successful season, and at the last concert the artists engaged were Miss Phyllis Lett and Mr. Joseph Reed. During the concert the Sheriff, who, with the members of the Corporation was present, congratulated Dr. Bunnett and the management on the success achieved. Among other artists who have appeared during the season are the following: Miss Winifred Siddons, Miss Gertrude Maxted, Miss May Doubleday, Miss Muriel Webb, Miss Kate Rooney, Miss Evelyn Tyser, Miss Cassie Crang, Miss Winifred Saunders, Miss Edith Nutter, Mr. Alexander Tucker, Mr. David Brazell, Mr. Edgar Coyle, Mr. Robin Overleigh, Mr. John Bardsley, Mr. Harry Stubbs and Mr. Philip Ritte.

The rehearsals for the ensuing Norwich Musical Festival are now in full progress, and several of the works selected for performance have been carefully rehearsed, under the conductorship of Mr. Henry J. Wood. The festival is announced to be held on October 28 and the three following days.

The Great Yarmouth Musical Society gave its second and last concert of the season at the Town Hall on April 28, when Rossini's 'Stabat Mater' formed the chief feature of the evening's music. The singing of the choir in this familiar work and of Leslie's 'Lullaby of life' in the second part of the programme reflected great credit on all concerned, especially on Mr. Haydon Hare, the capable conductor of the Society. Mr. Hare has also conducted a successful performance of Gilbert and Sullivan's 'H.M.S. Pinafore' given by the Great Yarmouth Amateur Operatic Society.

MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Retford Choral Society, under the direction of Mr. John Smith, gave its second concert on St. George's Day (April 23), when Handel's 'Judas Maccabæus' was well rendered by a band and chorus of 120 performers. The solos were sung by Miss Emily Shepherd, Miss Ethel Meggitt, Mr. Fred Fallas and the Rev. R. Spurrell, all of whom materially contributed to the success of the concert.

The Skegness Musical Society gave its sixth annual concert in the King's Hall on St. George's Day, when Barnett's 'The Ancient Mariner' was performed. The solos were ably rendered by Miss Bertha Lewendon, Miss Edith Killer (a Canadian contralto), Mr. Charles Nicholson and Mr. Joseph Lycett. Mr. J. W. Smethurst, of Grimsby, conducted.

On April 28 the South Wilford (Nottingham) Choral Society gave a performance of Dr. Cummings's cantata 'The fairy ring,' under the direction of Mr. Cyril Harris. The solos were admirably sung by Madame Wilson Moulds, Madame Ethel Edgar, Mr. Herbert Smith and Mr. E. S. Edgar, and the accompaniments received careful treatment at the hands of Miss Mabel Goodyer and Miss Lamb.

At the concert given by the students of Nottingham University on April 29, Elgar's 'The Black Knight' was performed in a manner which reflected the greatest credit upon Professor Henderson, who had trained the choir of nearly 200 voices. Solos were delightfully sung by Miss Eva Cook and Mr. Bamford. Miss Winifred Stevenson played Chopin's Nocturne in G and Polonaise in C sharp minor, and Mr. E. Smeeton was responsible for the accompaniments.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The revival of Gounod's 'Redemption,' given at the Spring concert of the Sheffield Amateur Musical Society on May 5, proved completely successful. The Albert Hall was crowded, and the Society gave a memorable and impressive performance of the work. Mr. J. A. Rodgers, the conductor, adopted quicker tempi at several points of the oratorio, notably in the dramatic sections and in the final chorus; once the propriety of such a course is admitted, there is no doubt as to the enhanced effectiveness and vitality of the oratorio. The choir excelled themselves, singing with such point, precision and expressiveness as they have never before surpassed. The playing of the orchestra was no less admirable, the accompaniments being models of restraint. The 'March to Calvary' and the episodes of 'The darkness' and 'The Apostles in prayer' were beautifully played by this excellent body of sixty instrumentalists, nearly all of whom were local musicians. The soloists were Miss Edith Evans (who made a brilliant first appearance in Sheffield), Miss Bessie Unwin, Miss Maud Johnston, Mr. Webster Millar, Mr. Thorpe Bates and Mr. Julien Henry. The artistic organ-playing of Mr. J. W. Phillips added effectiveness to the ensemble. That the oratorio was enjoyed by the audience was obvious from the enthusiastic applause which followed the termination of each division.

MUSIC IN THE SOUTH-WEST COUNTIES.

(FROM OUR OWN CORRESPONDENT.)

Few districts are more at a disadvantage topographically for the culture of concerted music either choral or instrumental than the south-west corner of England. Its distance from the metropolis, its land's-end position, peninsular formation and rural character are all conditions which make the cultivation of music both in town and country not only difficult but expensive. Thus it is particularly gratifying to note the increase in the number of choral societies, chiefly in small country places where members have almost in every case rough roads and long distances to travel for their weekly rehearsals, and where the difficulty of securing even a scratch band is one involving hard work and expense. In many cases the conductors are men of high aim and enthusiasm who spare neither effort nor pocket in their desire to attain a high standard, and this often to their serious personal inconvenience.

THE THREE TOWNS.

Though Plymouth, Devonport and Stonehouse do not suffer from the disadvantages of the rural districts, they do not in the matter of choral music show any advance in quantity. In fact, some of the old societies have ceased to exist, and the ground is left open to the few who have survived the risks of competition and want of support. These exist in Plymouth only. Devonport and Stonehouse participate in the efforts of the premier (by size and name) town, but do not exercise any enterprise on their own account, though it is due to Devonport to say that a suggestion has been made during this season to form a local choral society, but apparently the idea has fallen through. The old-established choral and orchestral societies of Dr. and Mr. Walter Weekes are still progressing, the latter having during the past two seasons adopted the subscription scheme. At the second and last concert, on February 26, Beethoven's Symphony in C minor and two movements from that of Raff in C were played.

The Misses Smith deserve commendation and thanks for their presevering efforts in the cause of chamber music, without which efforts Plymouth would be dependent in this particular almost entirely on visiting virtuosi. On January 2, Brahms's Pianoforte quintet (Op. 34) was successfully played by the Misses Florence and Lily Smith, Messrs. A. E. Serle and H. R. Ball, and Mrs. H. R. Freeman. On February 19 a Sonata by Veracini for pianoforte and violin was introduced, a Sonata for pianoforte and violoncello by César Franck was played, and the F major Pianoforte trio of Schumann, the performers being the trio of sisters, Misses Florence and Lily Smith and Mrs. Freeman.

The orchestral band of the Plymouth R.G.A. gave a fine concert on May 2 under Mr. R. G. Evans. Its pieces included Tchaikovsky's suite 'La belle au bois dormant,' Widor's suite de ballet 'Korrigane,' and Smetana's overture to 'The bartered bride.' Miss Helen Sealy, an accomplished artist, played Ernst's Violin concerto in F sharp minor.

Dr. Weekes' Choral Society, assisted by the Orchestral Society, performed, on January 2, Parry's 'Pied Piper of Hamelin' and Elgar's 'The Banner of St. George,' the principals being Messrs. John Gill and J. S. Gilbert. Mr. Manley Martin's Choral Society which, numbering 100 voices, locates itself chiefly in the northern suburbs of Mutley and Mannamead, on February 12 sang with its usual high degree of culture Barnett's 'Building of the ship,' the soloists being Madame Lillian Langdon, Miss Winifred Carter, Madame Maggie Shute, and Messrs. John Gill and Harry Smith.

The Lenten performance of 'The Redemption' on March 7 was the only concert given by the fine Guildhall Choir in the Spring. The choir, numbering 270 voices, here excelled itself for beauty and volume of vocal tone and sang with good expression. Mr. H. Moreton conducted, and the soloists were Miss Mabel Manson, Messrs. Wilfrid Virgo, Graham Smart and Reginald Gooud. The band, led by Mr. John Pardew, was unusually efficient. The second annual concert given by the Plymouth Male-Voice Choir on April 27 established it as an important and essential feature in the musical life of the town. On this occasion the boys, for unavoidable reasons, were dispensed with. The men, however, sang in excellent time and tune and with rich quality of tone, two descriptive pieces—'The destruction of Gaza' (Laurent de Rillé) and 'Cyrus in Babylon' (Boulanger)—which contrasted well with Abt's 'Holy calm and stillness' and 'Evening's repose.' Mr. W. H. Henley (violin), Mr. de Blois Rowe (pianoforte) and Miss Ethel Lister (vocalist) assisted, and Mr. David Parkes conducted.

A Glee Club established in connection with the Municipal Secondary Schools, gave a concert on May 6 conducted by Mr. J. S. Gilbert. A novel experiment has been tried by a party of artists from the neighbourhood, directed by Mr. L. G. Sydenham, of giving concerts to the convicts in Dartmoor Prison. The three already given, on Christmas Day, January 5 and April 26, have met with much appreciation from the audiences.

'Merrie England' was performed at the theatre during the week beginning February 10 by the Plymouth Amateur Operatic Society, with Miss Alice Prowse as prima-donna and Mr. R. Ball as musical director. Mrs. Herring-Mason's Grand Opera Class performed 'Il Ballo in Maschera' on March 10 and 'Il Trovatore' on Easter Monday.

EXETER.

The St. Anne's Choral Society, which has had a struggle for existence in its infancy, is now well established, and in a performance on February 5 of Barnett's 'The Ancient Mariner' it justifiably attempted something more ambitious than on former occasions. At the same concert was produced a dramatic cantata, composed by Dr. Ferris Tozer, entitled 'Marcus Tertius,' for three male solo voices and chorus. The work made a very good impression, and the singing of the choir in both cantatas, under the direction of Mr. Allan Allen, was excellent. The band was led by Mr. C. E. Bell.

On May 20 the recently amalgamated Western Counties Musical Association and Exeter Oratorio Society held their first festival at Exeter. Dr. D. J. Wood conducted performances of Mendelssohn's 'Athalie' and Coleridge-Taylor's 'Hiawatha's departure,' and Dr. H. J. Edwards conducted a performance of 'The Martyr of Antioch.' The choir numbered nearly 300 voices, and though an increase in volume was noticeable, other results of the amalgamation, good or bad, could not at a first hearing be calculated. There was, perhaps, more attention to expression, but there was lack of attention to the conductor's beat. The soloists throughout the day were the Misses Grace Roberts, Kathleen Wood, Ethel Wakeham, Messrs. Alfred Heather and Charles Knowles. The band, led by Mr. John Pardew, was excellent, and the harp playing of Mr. A. Manning deserves mention. I would like to pay a tribute to Mr. Isaacs, double-bass, who during thirty years' service in the district has become a familiar figure—indeed, almost an indispensable one—in local orchestras. Mr. Isaacs has been appointed professor of his instrument at the Naval School of Music at Eastney, upon which he is to be congratulated.

On May 12 the Exeter Orchestral Society, conducted by Dr. Wood, performed a programme which included Sibelius's 'Finlandia,' Mendelssohn's 'Reformation' symphony and Boëllmann's 'Variations Symphoniques,' for violoncello and orchestra, with Miss May Bartlett in the solo part. Mrs. Marian Penry was the vocalist.

In opera music the local amateur operatic society took a step forward in its week's performance at the theatre of 'The Mikado,' beginning on February 21. The chorus sang well, Mr. Allan Allen being musical director. Miss Louise Sims, a local singer and student at the Royal Academy of Music, gave two concerts on May 1, proving herself a conscientious student and the possessor of a fine voice.

BARNSTAPLE.

On February 19, the Barnstaple Choral Society rendered 'St. Paul' under the direction of Mr. W. M. Jones, with Miss Ethel Lister, Miss Ethel Parkin and Messrs. Ernest Pike and David Hughes as principals. Mr. R. Ball led the band.

The Barnstaple Musical Festival Society has this year attained its jubilee, an event which was utilised by the municipal authorities as an occasion to present the freedom of the borough to the conductor, Dr. H. J. Edwards, as an appreciation of the high position he has attained in the musical world. The Festival Society on April 22—the day of the presentation—gave in the afternoon a first performance in Barnstaple of Dr. Edwards's oratorio 'The risen Lord,' which was as enthusiastically received as it was performed by the conductor's loyal followers. In the evening 'The Golden Legend' was performed, and in both works the bright, spontaneous singing of the choir and its command of expression were a source of artistic pleasure. The principals on each occasion were Miss Esta d'Argo, Miss Alice Lakin, Messrs. Alfred Heather and Charles Knowles, and the band was led by Mr. John Pardew.

OTHER DEVONSHIRE TOWNS.

In point of date, though not of size, the Millbrook Choral and Orchestral Society comes first to mention with a performance, on January 22, of 'The wreck of the Hesperus' (Fisher), conducted by Mr. P. P. Wedlake. A second concert, on May 6, included a cantata, 'The holy Grail,' by H. E. Nichol. Selections from 'St. Paul' and independent choruses were sung on February 21 by the Modbury Choral Society, under Dr. Weekes. 'John Gilpin' was given by the Bovey Tracey Choral Society on February 27, conducted by Mr. W. R. Back. 'The rose maiden' was performed by the Totnes Choral Society on the same date, conducted by Mr. Herbert Worth. On March 2 the Brent Choral Society, under the baton of Mr. David Parkes, sang Parry's 'Ode on St. Cecilia's Day,' with Madame Lillian Langdon and Mr. Percy Taylor as soloists. The high standard of work selected and of performance which is invariably attained by the Torquay Musical Society, under its artistic conductor, Mr. T. H. Webb, was emphasized again on March 24, when the programme included two overtures, the 'Pastoral' Symphony and 'The death of Minnehaha.' Mr. H. E. Crocker was the leader of the band, and Miss Mabel Manson and Mr. Walter Williams were the principal vocalists. Starting the season with a debt of £50, the Exmouth Choral Society, under its energetic conductor Mr. Raymond Wilmot, has, by its own unaided endeavours, closed the season with entire clearance of accounts. The last performance was of 'The Creation,' on April 22, the choir singing finely. 'The Revenge,' was sung by the Plympton Choral Society (conductor, Mr. Walter Weekes) on April 28; 'The Creation' by the Dawlish Choral Society on April 30 (conducted by Mr. J. F. King); 'The May Queen' (Bennett) and 'May Day' (Macfarren) by the Newton Choral Society (conductor, Mr. W. J. Bown) on May 4, are performances worthy of mention.

Cowen's 'The rose maiden' was given on April 29 by the Lynton and Lynmouth Choral Society, Mr. E. B. Erridge conducting, the choir singing vigorously and well.

A new society formed at Ivybridge, with Mr. Arthur Coombe as conductor, wisely confined its efforts to part-songs, very well sung, at its inaugural concert on May 6. On the same date 'The Creation' was given by the Okehampton Choral Society, conducted by Mr. S. J. Janes; and the Ashburton Choral Society sang Gaul's 'The Holy City' on May 7, under the excellent direction of Mr. Harold O. Jones.

Chamber music is more or less at a discount in this district, and therefore all the more praise is due to the Haydn String Quartet at Torquay, which has just closed its fifth year of excellent work. The members are Messrs. H. E. Crocker, F. Crocker, J. Stevens and C. T. Heaviside. On January 9 they played quartets by Schubert and Mendelssohn, and on April 9 the Opus 17 of Mozart and Dvorák's Op. 106. Teignmouth Orchestral Society, conducted by Mr. A. J. James, gave its annual concert on April 23. The Wellington Harmonic Society performed 'St. Paul' on April 3, conducted by Mr. Allan Allen.

CORNISH TOWNS.

Mr. E. A. Russell, conductor of the Lostwithiel Choral Society, deserves encouragement on account of the excellent singing of his choir in Mendelssohn's 'Hymn of Praise' on February 18. Bodmin Philharmonic Society possesses an exceptionally well-balanced choir, which, on February 19, rendered Cowen's 'The rose maiden' remarkably well, under the direction of Mr. A. H. Baker. Miss Caroline Hatchard, Miss Ethel Randall and Messrs. H. Turnpenney and G. S. Meadows were the soloists. The band was unusually good, led by Mr. T. H. W. Read, and with Miss Ethel Randall as the soloist played Mendelssohn's G minor Pianoforte concerto. Mr. Harold Lake has a small but enthusiastic Choral Society at the tiny town of Looe, which stands on the very edge of the sea, and two concerts were given on February 20, when the first part of the 'Hiawatha' trilogy was given an artistic and musicianly rendering, the principals being local artists. On the date (February 20) of the concert announced by the Launceston Choral Society, its hon. conductor, Mr. C. S. Parsonson, was taken ill. The organist, Mr. D. J. Coldwell, pluckily took up the baton, and a successful performance of 'St. Paul' was achieved, with Miss Caroline Hatchard, Miss Gladys Coppin, and Messrs. Henry Turnpenney and Charles Knowles as principals. On the next day, February 21, 'Joan of Arc' (Gaul) was performed by the Liskeard Choral Society, under the baton of Mr. A. C. Faull, with Miss C. Pope, Messrs. A. Hallett and Charles Knowles as soloists. The Spring concert of the Truro Philharmonic Society took place on April 2, the works performed being Mendelssohn's 'Lauda Sion' and Schubert's 'Song of Miriam.' Madame C. Siviter, Miss Laura Smith (a local contralto), Mr. J. G. Truscott, and Mr. J. T. Dowsing (also a local singer) were the principals, and the Rev. Canon Corfe conducted. The St. Germans Choral Society, after having announced itself last season as about to cease operations, has happily resuscitated, and with renewed vigour gave a performance of Stanford's 'The Revenge' and Somervell's 'The forsaken Merman' on April 22. Mr. R. Glendinning conducted.

For charitable purposes, on February 28, the Penzance Amateur Orchestral Society gave an excellent concert, the most important piece being Leutner's Festival overture. Mr. Walter Barnes conducted. We are glad to welcome a newly-formed Orchestral Society at Looe, which gave a successful initial concert on April 21, under the baton of Mr. A. Michell.

Foreign Notes.

BAYREUTH.

The festival performances will be given this year under the direction of Dr. Hans Richter, Dr. Karl Muck, and MM. Michael Balling and Siegfried Wagner. The list of vocalists includes Mesdames Gulbranson, Kraus-Osborne, Reuss-Belce and Edyth Walker; also MM. Briesemeister, Burrian, Kraus and Whitehill.

BERLIN.

At the second public competition, on April 26, the Ibach prize, founded by the Stern Conservatorium, was awarded to Miss Olga Weltmann, of Moscow, a pupil of Mr. Theodor Schönberger.——On May 1, Professor Theodor Krause celebrated the seventy-fifth anniversary of his birth. As a distinguished teacher, he has since 1895 been active in that capacity at the Royal Institute for Sacred Music.——The company of the Imperial Russian Opera has been announced to give performances of Glinka's 'Life for the Czar,' Rubinstein's 'Demon,' Naprawnik's 'Dombrowski,' and Tchaikovsky's 'Pique-Dame,' 'Eugen Onegin,' and 'Mazeppa,' at the Kroll Opera House between May 20 and June 10.——Also the ballet of the Imperial Maria Theatre at St. Petersburg were to give two performances at the Opéra Comique. One hundred performances have been given of Eugen D'Albert's opera 'Tiefland.'

BRUNSWICK.

It is proposed to erect a monument to Ludwig Spohr, who was born here in 1784. Franz Eck gave concerts in this city in 1802, and through the influence of the Duke of Brunswick, Spohr became his pupil; with what results is a matter of history.

EISENACH.

Maestro Lorenzo Perosi, who in his oratorios shows to some extent the influence of Bach, recently visited the birth-house of the great composer, and left the following record in the visitor's book: 'Magno Magistro parvus discipulus Laurentius Perosi.'

FLORENCE.

The recently constituted Choral Union made its first appearance at a concert given in the Circolo Filologico on April 30 with, on the whole, satisfactory results, the ladies' section of the choir promising excellently; the male portion however is at present inadequate numerically, but will, it is expected, be shortly augmented. The programme included Parry's 'Blest pair of Sirens,' and the part-songs 'Awake, sweet love' (Dowland), 'If I had but two little wings' (Parry), and Pinsuti's 'Spring song,' the ladies of the choir being heard separately in Elgar's, 'The snow' and 'Fly, singing bird.' The care and energy displayed by Miss Jessie B. Handley in training the choir deserve due recognition.

FRANKFURT.

The Raff Conservatorium celebrated on May 3 the twenty-fifth anniversary of its foundation. In 1877 Joachim Raff was named director, and after his death, in 1882, Bernhard Schutz succeeded him. Two of the pupils of that institution have become celebrated—Richard Strauss and Friedrich Steinbach.

LEIPZIG.

The new monument to Bach, placed in front of St. Thomas's Church, was unveiled on Sunday, May 17.

MADRID.

After his concerts with the Berlin Philharmonic Orchestra, at Paris, Dr. Richard Strauss came to this city, where he gave two Beethoven-Wagner-Strauss concerts at the Royal Theatre with immense success.

PARIS.

Rameau's opera 'Hippolyte et Aricie' was originally produced at Paris on October 1, 1733, and after a performance of his 'Castor et Pollux' in 1784 the composer's name was no longer seen on an opera bill until the 13th of last month, when the first-named work was revived at the Opéra. 'Hippolyte et Aricie' was Rameau's second attempt at opera. His first was 'Samson,' the poem of which was written for him by Voltaire, but being on a Biblical subject its performance was forbidden. Things have changed since then, and another 'Samson,' the one by Saint-Saëns, although on the same subject, is permitted.——At the express wish of Frau Cosima Wagner, Mlle. Louise Grandjéau will impersonate Brünnhilde at the forthcoming performance of 'Die Götterdämmerung' at the Opéra.

ST. PETERSBURG.

The well-known pianist, Annette Essipoff, has resigned her post of teacher at the Conservatoire of this city, and intends altogether to retire from public life. She was first heard in London in 1874.

WIESBADEN.

At a concert of the Kurorchester, the first symphony of Gustav Mahler, who is on a visit to Europe, was produced under his direction.

The death took place at Paris on May 8 of Ludovic Halévy, the eminent librettist, in his seventy-fourth year. In collaboration with Henri Meilhac, he compiled nine 'books' for Offenbach, including 'La Belle Hélène,' 'Barbe-Bleue,' 'La Grande Duchesse de Gerolstein,' and to this literary 'combination' we owe the libretto of Bizet's 'Carmen' and Lecocq's 'La Petit Duc' and 'Janot.' Halévy, who was a nephew of the composer of that name, also achieved fame as a novelist. He was a member of the French Academy and a Commander of the Legion of Honour.

The death is recorded with regret of Jacques Blumenthal, which took place on May 17 at his residence, Queen's House, Cheyne Walk, Chelsea. Born at Hamburg, the birthplace of Mendelssohn and Brahms, in 1829, he studied under Grund and Bocklet, and at Vienna under the famous Simon Sechter. For two years, 1846-48, he was a pianoforte pupil of Herz at the Paris Conservatoire. The troublous times of '48 on the Continent caused him, as they did Charles Hallé, to seek the shores of England, where he took up his abode and soon became well-known in fashionable circles as a teacher of music. Mr. Blumenthal is best remembered by his songs 'The Message,' 'My Queen' and 'The Requital,' but he also composed a Pianoforte trio and a large number of drawing-room pianoforte pieces. His best work he considered to be two volumes of songs (Op. 101) entitled 'In the shadow' and 'In the sunshine,' which are published by Messrs. Novello. Each book is enriched with a frontispiece drawing, representing respectively shadow and sunshine, graciously and specially designed for the volumes by H.R.H. the Princess Louise (Duchess of Argyll). In the preface Mr. Blumenthal says, 'In these short songs the composer has tried to give expression to some of our deeper feelings or questionings—such songs as one might sing to oneself, when in the mood, or to some intimate friends.'

The thirty-sixth annual festival of the London Sunday School Choir will take place at the Crystal Palace on Wednesday, June 17. Concerts will be given by the Junior Festival Choir of 5,000 voices, conducted by Mr. Wellard Matthews at 1 o'clock, and the Festival Choir, conducted by Mr. William Whiteman. The London Sunday School orchestra, conducted by Mr. Wesley Hammet, will accompany the choir and also render several orchestral pieces. There will be a choir competition: adjudicator, Mr. A. L. Cowley. Full particulars can be had from Mr. J. Barnard, the veteran manager, 340, Green Lanes, Finsbury Park, N.

Mr. Dan Godfrey sends, as in previous years, a list of the works performed by the Municipal Orchestra, Bournemouth, of which he is the enthusiastic conductor. Of the 243 works performed, fifty were given for the first time at these concerts. Of these novelties thirty-two were from the pens of British composers, the total number of native productions, old and new, reaching the satisfactory total of sixty-two. Twenty-three composers personally conducted their own works. The artistic enterprise of Mr. Dan Godfrey and the attention he gives to the music of his fellow countrymen deserve full commendation.

The Hereford Choral Society, at its Spring concert on April 24, gave a most successful performance of Dr. Walford Davies's cantata 'Everyman,' under the direction of Dr. Sinclair. The principal vocalists were Madame Siviter, Miss Jessie King, Mr. James Horncastle and Mr. William Higley. The choir and orchestra numbered 200 performers. The second part of the programme included Schubert's 'Alfonso and Estrella' Overture, and Bishop's glee 'Now tramp o'er moss and fell.' Mr. Bernhard Carrodus led the orchestra and Mr. Percy Hull was an efficient accompanist.

A series of summer concerts will be given at the Royal Military School of Music, Kneller Hall, on Wednesdays during June, July, August and September. The performances will commence at 3.30 and will be free, except on the last Wednesday in each month, when there will be a small charge for admission, and the concert will begin at 7.30. These excellent music-makings deserve every encouragement, and in listening to them a most enjoyable hour may be spent under pleasant conditions.

The following awards have recently been made at the Royal Academy of Music: Thalberg Scholarship (Pianoforte) to Francis Hutchens (New Zealand); Sterndale Bennett Scholarship (any branch of music) to Sydney Rosenbloom (Edinburgh); Threlfall Scholarship (Organ) to Horace G. Perry (London); Parepa-Rosa Scholarship (Singing) to Catherine M. Walker (London).

Mr. Gustav Ernest was the gratified recipient, on May 20, of a testimonial from the past and present pupils and the staff of his Conservatoire and the Sydenham Orchestral Society (of which he is conductor) in acknowledgment of his musical work in England during the past twenty-five years.

At the opening of the Franco-British Exhibition, at Shepherd's Bush, on May 14, by the Prince and Princess of Wales, the musical arrangements included an Ode, entitled 'A welcome song,' written for the occasion by the Duke of Argyll and set to music by Sir Charles V. Stanford, who conducted the performance.

Mr. W. G. Whittaker gave an interesting lecture-recital at Newcastle-on-Tyne, on May 9, before the members of the Incorporated Society of Musicians (Northern section), the subject of his discourse being 'Some notes on Debussy,' with musical illustrations.

Dr. Henry J. Edwards has been elected an honorary member of the Royal Academy of Music. The conferring of the freedom of the city of Barnstaple upon Dr. Edwards, to which we referred in our April number, is recorded on p. 404 of the present issue under 'Barnstaple.'

A new and original comic opera, entitled 'The Sakers'—the book by Mr. J. Lewis Campion, the lyrics by Mr. Claude Selfe—composed by Mr. Percy Bowie, was produced at the Balham Assembly Rooms on May 1.

Miss Janet Dodge read an interesting paper before the Musical Association on May 19, her subject being 'Lute music of the 16th and 17th centuries.' Illustrations were played on the pianoforte by Miss Kathleen Salmon.

At the Grand Festival of English Freemasons held on April 29, Major W. R. J. McLean, Mus.B., was appointed Grand Organist for the ensuing year.

Country and Colonial News.

BRIEFLY SUMMARIZED.

Correspondents are particularly requested to enclose a programme *when forwarding reports of concerts.*

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.

ABERAVON.—At the Grand Hall on May 7 the Port Talbot Temperance Choral Society gave an excellent rendering of Mendelssohn's 'Hymn of Praise' under the conductorship of Mr. G. T. Llewellyn. The orchestra was led by Mr. Whitaker, and the solo vocalists were Madame I. Thomas, Miss Gertrude Murphy and Mr. Richard Thomas.

ABERDARE.—A concert was given by Mr. W. J. Evans and the Cynon United Male Choir in the Market Hall on May 7. The most important features of the programme were Mendelssohn's 'Italian' symphony, Sullivan's Masque music in 'The Merchant of Venice' and Félicien David's symphonic ode 'The Desert.' These works were very creditably performed under the conductorship of Mr. W. J. Evans. The solos in 'The Desert' were sung by Mr. Watkin Phillips, and Mr. D. Clydach Thomas recited the verses.

ALTON.—The Excelsior Musical Society performed successfully Dr. C. A. E. Harriss's choric idyll 'Pan' and a miscellaneous selection at the Assembly Rooms on April 29. The following artists assisted: Miss Lena Nicholson, Mr. Frank Webster, Mr. Keith Seth-Smith, Miss Dorothy de Vin (violinist), and Miss Bessie Wenmoth (reciter). The orchestra was led by Miss K. E. Loveland, and Mr. J. T. Wenmoth conducted.

BANBURY.—Somervell's 'Power of Sound' and Cowen's 'John Gilpin' were performed by the Philharmonic Society in the Theatre Royal on April 28 with much success, under the conductorship of Mr. W. C. Luttman. The pianoforte accompaniment to the 'Power of Sound' was played by the composer, the other accompanists being Miss E. M. Wood and Mr. W. L. Luttman. Madame Shergold was the solo vocalist.

BARNES.—The fifth annual orchestral concert of Barnes Parish Church Choir took place on April 29 at Byfeld Hall, Barnes, when an excellent performance of Gounod's oratorio 'The Redemption' was given by band and chorus of 130 performers. The solo vocalists were Miss Edith Hays, Miss Florence Riden, Miss Winifred Hamilton, Mr. William Irons, Mr. Edgar Coyle and Mr. Ernest Minton. Great praise is due to the conductor, Mr. Vincent Stevens, for the excellent way in which he had trained the choir.

Belper.—Sterndale Bennett's 'May Queen' was performed in the Public Hall on April 30, by a capable choir and orchestra of eighty performers, under the conductorship of Mr. J. B. Gough. The solo vocalists were Madame Edith Hayes, Mrs. Aspley, Mr. Franklin Thomas and Mr. Len Dickinson. In the miscellaneous selection the choir sang Webbe's 'When winds breathe soft' and Jackson's 'Sisters of the sea.' Miss Olive Wolstenholme recited.

Bognor.—A successful performance of Gade's melodious cantata 'The Crusaders' was given by the Musical Society in the Assembly Rooms on May 11, under the conductorship of Mr. F. J. W. Crowe. The solo vocalists were Miss Florence Holderness, Mr. James Horncastle and Mr. Reginald Stewart. The orchestra (led by Mr. Baker) also played the 'Peer Gynt' suite and Schubert's 'Rosamunde' overture.

Bracknell.—The Choral Society gave its last concert of the season on May 14, when the programme consisted of Spohr's 'Last Judgment' and Mendelssohn's 'Hymn of Praise.' Both works were well rendered by the choir and orchestra, the attack by the choir being specially good, reflecting credit on the conductor, Mr. F. C. Faulkner. The solo vocalists were Miss Ruth Freeman, Mrs. Johnson, Miss Metcalfe, Mr. Malcolm Boyle and Mr. Walter Dodds.

Bruton.—The thirteenth annual concert of the Choral Society was held on May 14, when Parry's 'Pied Piper' and Stanford's 'Last Post' were successfully performed. The solo vocalists were Miss Copner, Mr. James Davis and Mr. R. A. Grant. The programme included violin, violoncello and flute solos by Miss Lettice Coombs, Rev. E. Capel-Cure and Mr. Metford Rowe respectively. The Barcarolle from Sterndale Bennett's Pianoforte concerto in F minor was played by Mr. A. Clements, accompanied by the orchestra led by Miss B. Heginbotham.

Buckley.—A performance of Rossini's 'Stabat Mater' and Barnett's 'Ancient Mariner' was given at the Central Hall, Buckley, on April 29, under the conductorship of Mr. Horace Haselden. The principal vocalists were Miss Eva Bailey, Miss L. Fairhurst, Mr. Spencer Thomas and Mr. Charles James.

Burslem.—The Choral Society gave a festival concert in the Town Hall on April 30, when Cowen's 'Rose Maiden' was performed, with the assistance of the North Staffordshire Orchestra, under the conductorship of Mr. N. E. Woodward. The choir, formed about twelve months since, displayed excellent tone and sang with enthusiasm, which reflected much credit on the conductor. The solo vocalists were Miss Lizzie Williams, Miss Maud Gibbons, Mr. Fred Jones and Mr. Samuel Barnes. The young conductor also appeared as a composer, being represented by a Pianoforte trio (Messrs. Robinson and Hulme and Miss Eva Nicklin) and a song, 'An April shower,' sung by Miss Williams.

Bury St. Edmunds.—The Athenæum Oratorio Choir gave a performance of 'Hiawatha's Wedding-feast' and the 'Death of Minnehaha' in the Athenæum Hall on April 23. The choir displayed excellent spirit and enunciation, for which the training of the conductor, Mr. Oliver Lusher, deserves full recognition. The orchestra also did yeoman service, and the solo parts were ably interpreted by Miss Perceval Allen, Mr. Joseph Reed and Mr. David Brazell.

Chesham.—Macfarren's 'May Day' and Bridge's 'Flag of England' were performed satisfactorily by the Choral Society in the Town Hall on May 7, under the conductorship of Mr. W. H. London. The principal vocalist was Miss Agnes Parry, and Miss Alice Reynolds recited successfully.

Chichester.—Two excellent concerts were given by the Chichester Orchestral Society in the Corn Exchange on April 23. The programmes included the overtures to Schubert's 'Rosamunde' and Wagner's 'Flying Dutchman,' Tchaikovsky's 'Casse noisette' suite and Elgar's concert overture 'Cockaigne.' The occasion was distinguished by the appearance of Lady Maud Warrender as vocalist, the Countess of Limerick as pianist, while the Countess of March shared the duties of accompanist with Mr. Theodore Flint. Songs by Mrs. Naper and harp solos by Miss Edith Scruby completed two very successful concerts. The orchestra was ably conducted by Mr. F. J. W. Crowe.

——The Musical Society gave a capital performance of Elgar's 'King Olaf' at its sixtieth concert, on May 4, in the Corn Exchange. The choir sang very intelligently, and the orchestra, led by Mr. A. G. Whitehead, played excellently. The solo vocalists were Miss Christine Bywater, Mr. Frank Webster and Mr. Arthur Wynn, and Dr. F. J. Read conducted.

Chippenham.—Mendelssohn's 'Elijah' was given by the Chippenham Choral Society and Amateur Orchestra in the Parish Church on May 6. The soloists were Miss Winifred Marwood, Miss Ada Bennett, Mr. Abel Starkey and Mr. John Prout. Mrs. Dan Collen led the orchestra, and Mr. W. R. Pullein conducted.

Chipstead.—A concert was given by the Chevening Choral Society on May 5, when the programme included C. H. Lloyd's 'Song of Balder' and the part-songs 'From Oberon in Fairyland' (Stevens) and the 'Shepherd's farewell' (Smart). The two last-named pieces were those sung by the Society when they secured the challenge shield at the recent Tonbridge competition festival. Mr. W. K. Duckett conducted. During the evening Countess Stanhope presented to the members of the Society the medals gained by them at the festival referred to.

Cirencester.—The chief features of the Choral Society's concert on April 23 were Coleridge-Taylor's 'Departure of Hiawatha' and Parry's 'Pied Piper.' These works were sung with much spirit and good expression, under the conductorship of Mr. A. H. Gibbons, excellent support being given by the orchestra, led by Mr. Bernard Carrodus. The solo vocalists were Miss Norah Newport, Mr. G. W. Brierley and Mr. Greeves Johnson. In the miscellaneous part of the programme the orchestra played Boieldieu's 'Dame Blanche' overture and the Entr'acte from Schubert's 'Rosamunde.'

Colchester.—Mendelssohn's 'Elijah' was successfully performed by the Musical Society in the Corn Exchange on April 30. The orchestra and choir numbered about 200, and the performance generally reflected much credit on Mr. Charles Osmond, the conductor. The principal solo parts were sung by Miss Mary Lund, Miss Lucie Johnstone, Mr. John Probert and Mr. Joseph Farrington.

Crewkerne.—The recently formed Crewkerne and District Choral Society gave its first annual concert in the Town Hall on May 7. The Society, numbering one hundred performers, gave an excellent rendering of Bridge's cantata 'The Flag of England.' The programme also included selections from Cowen's 'Rose Maiden,' Suppé's overture 'Poet and Peasant' and part-songs by Alfred Gaul and Ferris Tozer. The soloists were Miss Maud Powne, Mr. Reginald Pine, and Mr. Reginald Stephens (violoncello). Miss Annie Tayler led the orchestra, and Mr. Edwin N. Tayler conducted.

Dover.—A very successful concert was given on April 26 by the Choral Union, under the conductorship of Mr. H. J. Taylor. The programme included Stanford's 'The Revenge' and gems from the operas, &c. The solo vocalists were Miss Euneta Truscott, Miss Marie Stiven and Mr. Arthur Walenn.

Eastbourne.—A successful performance of Elgar's 'Dream of Gerontius' was given by the Devonshire Park Choral Society, in conjunction with the Duke of Devonshire's Private Orchestra, on May 19, numbering altogether over 200 performers. The solo parts were ably interpreted by Miss Marie Stuart, Mr. Gervase Elwes and Mr. William Higley. Mr. James R. Dear conducted.——The first annual benefit concert of the above orchestra, conducted by Mr. P. Tas, took place on May 14, when Tchaikovsky's 'Pathetic' symphony, Grieg's 'Peer Gynt' suite, and other pieces were conducted by Mr. Henry J. Wood, and the solo vocalist was Mrs. Henry J. Wood. During the past season the works of several British musicians have been performed at the fortnightly symphony concerts under the direction of their respective composers.

Epping.—The Choral Society held its annual festival in the Town Hall on May 6. In the afternoon a miscellaneous concert was given, the most important item being Gade's 'Spring's message,' which, with several part-songs, was well rendered by the choir. The orchestra, led by Mr. W. Burnett Carter, played Cherubini's 'Medea' overture and Purcell's

Suite for strings. In the evening Mendelssohn's 'Elijah' was performed, the principal vocalists being Miss Stella Maris, Miss Lucie Johnstone, Mr. Bernard Turner and Mr. Robert Grier. Master Guy Kinnell took the part of the Youth and Mr. Henry Riding presided at the organ. The choir sang with enthusiasm, and since the return of its former conductor, Mr. Donald Penrose, has exhibited a marked improvement.

FAREHAM.—The Philharmonic Society gave a performance of Handel's 'Judas Maccabæus' in the Connaught Drill Hall on May 6. The choir sang with spirit and good expression, and received able support from the orchestra. The solo vocalists were Madame Strathearn, Miss Loxley, Mr. Malcolm Boyle and Mr. Eaton Cooper. Mr. Eugene Spinney conducted.

FARNBOROUGH.—The Frimley and Farnborough Choral Society gave a miscellaneous concert on May 6, the programme including Parry's 'Pied Piper of Hamelin,' with Mr. Frederick Norcup and Mr. C. M. Waterlow as soloists. Miss Ethel Dyer also sang. The unaccompanied singing of the choir was excellent, and the playing of the orchestra (led by Mr. W. A. Easton) in Mendelssohn's 'Cornelius' march, the Minuet and Finale of Beethoven's first Symphony, and three Dances from 'Nell Gwyn' by Edward German was greatly appreciated. Mr. G. A. Stanton conducted, and Miss M. C. Williams was the accompanist.

GRAHAMSTOWN.—An interesting programme was presented by Mrs. Deane at her pianoforte recital in the Assembly Rooms on April 22. It included Bach's Organ toccata and fugue in D minor (arranged), Grieg's Sonata in E minor, César Franck's Variations Symphoniques (the orchestral accompaniment played on a second pianoforte by Miss Cecilia Packman), and pieces by Chopin, Schumann, Brahms and Weber.

GRAVESEND.—Stainer's 'Daughter of Jairus' was sung in the parish church on May 6, under the conductorship of Mr. Howard Moss, whose training of the choir merits special recognition. There was a small orchestra, and Mr. A. W. Moss presided at the organ. The solo parts were sung by Miss Bertha Acworth, Mr. Harold Colyer and Mr. Alec J. Mann. The cantata was preceded by an *Adagio* in F, composed by the conductor.

HITCHIN.—A concert was given by the Musical Society in the Town Hall on April 28, when Bridge's choral work 'The Ballad of the Clampherdown' was performed The programme included two fantasias on 'Faust' and 'Lohengrin,' and Schubert's 'Marche Militaire,' under the conductorship of Mr. H. G. Moulden.

HORSHAM.—The Musical Society performed Haydn's 'Creation' (Parts 1 and 2) and Stanford's 'The Revenge' in the Assembly Rooms on May 5. The soloists in Haydn's work were Miss Nellie Dunford, Mr. Alexander Webster and Mr. Graham Smart, all of whom sang admirably. Mr. W. Jackson Byles was leader of a small but capable orchestra, and the chorus sang with enthusiasm. Mr. A. P. Whitaker conducted.

HOWDEN-LE-WEAR.—Sterndale Bennett's 'May Queen' was performed by the Choral Society on April 29, under the conductorship of Mr. H. M. Dixon. The choir also sang Pinsuti's 'In this hour of softened splendour,' and Bishop's 'Sleep, gentle lady.'

HOYLAKE.—The Choral Society, under the conductorship of Mr. G. A. Jones, gave a concert in the Institute on April 28, when Van Bree's 'St. Cecilia's Day' and a miscellaneous selection were performed. The principal vocalists were Miss May Roberts, Miss Annie Lloyd and Master Leslie Hedge.

KELSO.—Handel's 'Judas Maccabæus' was performed by the Choral Union in the Corn Exchange on April 24. The choir and orchestra numbered one hundred performers, and the solo vocalists were Miss Ada Forrest, Miss Nina Horsburgh, Mr. Henry Beaumont and Mr. John Mackenzie. The Rev. J. W. Clarke conducted.

LEAMINGTON.—The New Choral Society gave its second performance of Elgar's 'King Olaf' in the Winter Hall, Leamington Spa, on April 23. Both choir and orchestra did excellent work, special praise being merited by the former, whose singing reflected great credit on the conductor, Mr. H. M. J. Gibbon. A highly capable trio of soloists was secured in Miss Ethel Lister, Mr. Samuel Masters and Mr. Charles Knowles. The concert concluded with Elgar's 'Pomp and Circumstance' march (No. 4).——The Madrigal Society gave an Irish concert in the Town Hall on May 14, at which Stanford's 'Phaudrig Crohoore' was the prominent feature. Two of the same composer's Irish folk-songs and an Irish choral Fantasia by Dr. Bell were sung by the choir unaccompanied. The solo vocalists were Miss Hilda Carter, Miss Madeleine O'Connor and Mr. John Ridding, and violin solos were played by Miss Alberta Flahey. Mr. E. Roberts West, who conducted, played a pianoforte solo and shared the duties of accompanist with Mr. Wilfrid Bishop and Miss Gertrude Haddon.

LEICESTER.—The Quorn Musical Society gave a performance of Cowen's 'Sleeping Beauty' on May 12. Mr. Vincent Dearden conducted, and the solo vocalists were Miss Zillah Bartlett, Miss Muriel Carryer, Mr. Len Holloway and Mr. Montague Borwell.

LEOMINSTER.—The Choral Society gave a concert on May 13, when 'Hiawatha's Wedding-feast' and Stanford's 'The Revenge' were satisfactorily performed, under the conductorship of Mr. Herbert Crimp, to whom much credit is due for his successful training of the choir. In the miscellaneous selection two part-songs by the conductor, 'Phillis in the new-made hay' and 'Sweet and low,' were sung by the choir and met with a favourable reception. Mr. Harper Kearton was the solo vocalist, and Mr. Percy Dyche contributed some violoncello solos.

LETCHWORTH.—Mendelssohn's 'Hymn of Praise' was performed by the Philharmonic Society in the Free Church Hall on May 20. The principal vocalists were Miss Armgart Allen, Mrs. Leslie King and Mr. Harry Collins. The programme included the march and chorus from 'Tannhäuser,' the Bridal chorus from Cowen's 'Rose maiden,' and Faning's 'Song of the Vikings.' Mr. H. Gomersall conducted.

LITTLEHAMPTON.—The Philharmonic Society gave an excellent performance of Mendelssohn's 'Lauda Sion' and Parry's 'Job' on April 28. The soloists were Miss Alice Hare, Miss Katrine St. Clair, Mr. Charles Child, Mr. Robert Carr and Mr. Bantock Pierpoint. The orchestra numbered thirty-one performers, and Mr. A. G. Whitehead conducted.

LLANELLY.—Parry's oratorio 'Judith' was successfully performed by the Siloh Choral Society in the Market Hall on May 5 before a very large audience. The choir sang throughout with intelligence and enthusiasm and received ample assistance from the orchestra, led by Mr. W. F. Hulley. The principal vocalists were Madame Sambrook-Jones, Miss Ida Kahn, Masters J. H. Williams and D. J. Lewis, Mr. David Hughes and Mr. Spencer Thomas. Mr. D. H. Lewis, who conducted, may be congratulated upon his enterprise in introducing this fine work to the locality.

MALPAS. — The performance of Sterndale Bennett's 'Woman of Samaria' in the Parish Church on April 30 was of special interest, as this was the first occasion that an oratorio had been given in the sacred edifice. The augmented choir of seventy voices, gathered from several places in the locality, was conducted by Mr. E. S. Giles. The organist was Mr. A. H. Robinson, and the solo parts were interpreted by Miss Charlton, Miss Gladys Horsford, Mr. Mordaunt and Mr. Jack.

NANTYGLO (MON.).—The Nonconformist Festival Choral Society gave two successful performances of Sullivan's oratorio 'The Light of the World' recently at the Market Hall, Brynmawr, and the Public Hall, Blaina. The choir numbered 180 singers, and the accompaniments were played by the Blaina Orchestral Society. Mr. W. T. Angell conducted.

NEWPORT (MON.).—Sullivan's 'Golden Legend' was performed at the second concert this season by the Choral Society in the Great Central Hall. The choir and orchestra, numbering 230 performers, gave a highly creditable rendering of the cantata, a special effect being made by the choir in the unaccompanied chorus 'O gladsome light' and in the choral Epilogue, while the orchestra was no less successful. The

names of the solo vocalists, Miss Mabel Manson, Miss Alice Lakin, Mr. John Harrison and Mr. Charles Tree, are sufficient guarantee for the excellence of their interpretations. Mr. Arthur E. Sims was the conductor.

NORTHAMPTON.—The Musical Society gave a performance of Handel's 'Israel in Egypt' on May 8 in the Corn Exchange. The choir, who sang with spirit, were ably assisted by the orchestra. The solo vocalists were Miss Kate Cherry, Miss Bertha Blaxley, Miss Dorothy Webster and Mr. Samuel Masters. The duet 'The Lord is a man of war' was sung by the whole of the basses. Mr. A. C. Tysoe presided at the organ, and Mr. C. J. King conducted.

PAINSWICK.—The Choral Society's annual concert was held on April 23, when Elgar's 'The Banner of St. George' formed a leading feature of the programme. Miss Gladys Honey was the soloist, and a large and capable orchestra supplemented the excellent efforts of the choir. Mr. A. W. Bruton, organist of Painswick Church, was the conductor. In the miscellaneous selection the glees and part-songs were 'My love dwelt in a northern land' (Elgar), 'Breathe so softly' (Donald), 'Waken, lords and ladies gay' (Brewer) and 'It was a lover and his lass' (Morley). Songs were contributed by Miss Honey and Mr. Ernest Dumayne.

READING.—The Free Church Choral Society gave a concert in the large Town Hall on May 13. The programme comprised Brahms's 'Song of Destiny,' Cowen's 'He giveth His beloved sleep,' and the English version of Dvorák's 'Stabat Mater' (At the foot of the cross). The solo vocalists were Miss Annie Baxter, Miss Violet Oppenshaw, Mr. James Davis and Mr. Charles Knowles. Mr. A. W. Moss conducted.

REIGATE.—Mendelssohn's 'St. Paul' was successfully performed by the Choral Society in the Public Hall on April 30, under the conductorship of Mr. Harold Macpherson. The choir sang with spirit, and there was a small orchestra, the solo parts being interpreted by Miss Pitt Soper, Miss Dora May, Mr. Hubert Baker and Mr. Dan Richards.

SEVENOAKS.—The seventeenth concert of the Choral and Orchestral Society took place in the Club Hall on May 6, when Mendelssohn's 'Athalie' was excellently performed under the conductorship of Mr. W. A. Taylor. The choir sang with spirit, and the solos were interpreted by Miss Flora Lambert, Miss Gypsy Andrews and Madame Bessie Grant, the recitations being given, as on so many other occasions, by Mr. Charles Fry. The orchestra (led by Mr. A. G. Whitehead), besides taking part in 'Athalie,' played the accompaniments to Max Bruch's Violin concerto in G minor, the solo part in which was rendered with much ability by Miss Phyllis Knight.

SHAFTESBURY.—The newly-formed Choral Society gave its first concert in the Market Hall on May 6, when Stanford's 'The Revenge' was the principal feature of the programme. In this work the choir, conducted by Mr. A. P. Inkpen, sang with intelligence and good expression. The accompaniments were sympathetically played by Miss Evelyn Inkpen (pianoforte) and the Rev. J. C. Blackett (organ). The Society should be encouraged to further efforts in the future.

SIDCUP.—The Musical Society concluded its twenty-eighth season in the Public Hall on May 4. Elgar's 'Black Knight' was the principal feature of the programme, which included Mozart's Symphony in D, Schumann's 'Genoveva' overture, Wieniawski's first Violin Concerto, and No. 5 of the Hungarian dances, Brahms-Joachim (solo, Mr. C. Carroll). The solo vocalists were Miss Gandy and Mr. Clifford Grout. Elgar's cantata received a highly creditable interpretation under the conductorship of Mr. Alfred E. Butterworth.

SOUTHAMPTON.—A very successful performance of Sullivan's 'Golden Legend' was given by the Philharmonic Society in the Hartley Hall on April 29. The singing of the choir was particularly good, especially in the unaccompanied choruses, while the men's voices in the Pilgrim's choruses were quite satisfactory, and every commendation is due to the conductors—Mr. E. H. Moberly and Mr. G. Leake—for their care in preparation. There was a very capable orchestra, and the solo vocalists were Miss Gertrude Lonsdale, Miss Ada Forrest, Mr. Ernest Pike and Mr. Dan Price. The cantata was preceded by the 'Carnaval Romain' overture of Berlioz.

SOUTHEND.—The Choral Society gave a performance of Elgar's 'Caractacus' in the Kursaal on May 5 with considerable success, mainly due to the skilful training of the choir by Mr. W. Whiteman, the conductor. The orchestra, which was augmented for the occasion by several London instrumentalists, did excellent work, and the solo parts were ably interpreted by Miss Esta d'Argo, Mr. Gwilym Richards, Mr. Thomas Rainger and Mr. Ernest Stanton.

SOUTHWICK.—The Southdown Choral Society gave a spirited performance of Stanford's 'The Revenge' in the Town Hall on April 30, conducted by Mr. G. Street. The miscellaneous selection included Wilbye's 'Flora gave me fairest flowers,' Pearsall's 'When Allen-a-Dale,' Smart's 'My true love hath my heart' by the choir. The overture to 'Figaro,' a Suite for strings and pianoforte by Celia Burleigh (conducted by the composer), and Elgar's 'Pomp and Circumstance' march, were played by the orchestra.

STONY STRATFORD.—Cowen's 'St. John's Eve' was performed by the Musical Society in the Parish Room on April 30, under the conductorship of Mr. T. J. Tibbetts, to whom much credit is due for the excellent training of the choir. The orchestra, led by Mr. Arthur Tibbetts, was also satisfactory, and the solo vocalists were Miss Maude Richens, Miss Dorothy Webster, Mr. F. Dickinson and Mr. H. Stanley.

STOURPORT.—The Church Choral Society gave a concert in the Parish Room on May 6, when Coleridge-Taylor's 'Hiawatha' was performed in its entirety. The well-balanced choir displayed dramatic power and delicacy of expression, their efforts being ably supported by a small orchestra. The solo parts were interpreted by Madame Anna Shergold, Mr. Frank Mullings and Mr. James Pugh. Mr. George Jackson conducted.

STOWMARKET.—Haydn's 'Creation' (Parts 1 and 2), followed by a miscellaneous selection, was performed by the Choral Society at the Institute Hall on April 27. The solo vocalists were the Hon. Mrs. Julian Clifford, Mr. Henry Beaumont and Mr. W. A. Peterkin. Mr. G. W. Bouttell conducted.

SUDBURY.—The Musical Society gave a performance of Mendelssohn's 'Elijah' in the Drill Hall on May 6. The principal vocalists were Madame Ellen Verrinder, Miss Senta Laubach, Miss May Peters, Mr. Henry Beaumont and Mr. Samuel Bishop. The choir and orchestra (led by Mr. George Wilby) numbered 150 performers, and Mr. E. E. Vinnicombe conducted.

TROWBRIDGE.—The third concert of the Philharmonic Society took place at the Town Hall on May 5, when Mendelssohn's 'Hymn of Praise' and Bridge's 'Forging the anchor' were successfully performed, congratulations being due to the new conductor, Mr. C. T. Weigall, for his efforts in training the choir. The solo vocalists were Madame Anna Shergold, Miss Stribling, Mr. A. Starkey and Mr. John Prout. A capable orchestra was led by Signor Bertoncini.

WELLINGBOROUGH.—'Hiawatha's Wedding-feast' and the 'Death of Minnehaha' were performed at the fourth annual concert of the All Saints' Choral Society on April 30, under the conductorship of the Rev. W. E. Terry. These works were capably rendered by the choir and orchestra, the latter also playing the 'Peer Gynt' suite. The concert concluded with the march and chorus from 'Tannhäuser.'

WHETSTONE.—The St. Saviour's Choral and Orchestral Society performed Smart's 'Bride of Dunkerron' at the Church Hall, Alexandra Park on May 11. The singing of the choir was commendable, and there was a capable orchestra. The solo parts were sung by Miss Grace Powell, Mr. James Davis and Mr. Felix Hotchkiss. Mr. George Hooper conducted.

WILTON-LE-WEAR.—A concert was given by the Choral Society on April 27, when Romberg's 'Lay of the Bell' was the chief feature of the programme. This was well performed by the choir and orchestra, with Miss Marie Fair, Mr. W. Brown and Mr. Isaac High as soloists. Mr. W. H. Dixon conducted.

WIMBORNE.—The Choral Society gave its annual concert on May 7, when Elgar's 'Banner of St. George' and Parry's 'Pied Piper' were performed satisfactorily. The solo parts were well sung by Messrs. Bowden and Waitt. Mr. A. E. Wilshire conducted, and secured a very good rendering of his concert overture, which was well received.

WINGHAM (DOVER).—The Wingham and District Choral Society gave its last concert of the season on May 15, when Gade's 'Erl King's Daughter' and the following part-songs 'Pack clouds away' (Lloyd), 'The parting kiss' (Pinsuti) and 'The Heroes' (Cowen) were performed. The orchestra played 'March from Carmen' (Bizet), Mendelssohn's 'Son and Stranger' overture, the Bach-Gounod 'Meditation' and Moszkowski's 'Serenata.' Mrs. Roger Smith, Miss Hawkins and Messrs. Coltham and Noakes were the solo vocalists, and Mr. Alexander Reid conducted.

WOLVERHAMPTON.—A concert performance of Wallace's opera 'Maritana' was given by the Choral Union in the Agricultural Hall on May 2, under the conductorship of Mr. Ernest Darby. The principal vocalists were Miss Marie Titiens, Miss Lizzie Smith, Mr. Charles Till, Mr. Harry Egginton and Mr. Henry Beaumont. The choir and orchestra numbered 180 performers.

WOODFORD.—Sullivan's 'Golden Legend' was performed in the Lecture Hall on May 12 by the Woodford Congregational Church Choir, augmented to seventy voices. The precision and good intonation displayed by the choir, especially in the solo and chorus 'The night is calm and cloudless,' and in the choral epilogue, deserve recognition, indicating the careful training received from the conductor, Mr. Hubert Welton. The principal vocalists were Madame Windsor Locke, Miss Hilda Felstead, Mr. Henry Turnpenney, Mr. George Uttley and Mr. Ernest Davies. The accompaniments were played by Mrs. Julia R. Blazey (pianoforte) and Mr. Henry Riding (organ).

Answers to Correspondents.

R. S.—No left-handed professional player of the violin is known. On several occasions Messrs. Hill have fitted up instruments for left-handed performers, but they have always been for amateurs. One such—a naval officer—played the violin in that way, he having lost two fingers of his left-hand by a gunshot wound. In such instances a violin has to be specially arranged, the bass-bar and the post having to change places so that the strings can be set in reverse order.

R. M.—The only Musical Directory is that published by Messrs. Rudall, Carte & Co. We are quite sure that the publishers will gladly welcome any suggestion in the way of amplification as to Choral Societies, but such information as the names of secretaries of these organizations is not always easy to procure. As the conductor of a Choral Society is a much less changeable officer than the Secretary, applications for engagements could always be made to him.

ORGANIST AND CHANTER.—You ask, 'Is it possible to find a musical College or Society where a good organist and choirmaster could become an honorary member (yearly), and by paying his fee be allowed to wear the recognized gown at services?' To this habiliment-interrogation the only answer is that no good organist should wish to dress himself up, even in a 'recognized gown,' by the mere payment of a fee.

O. W.—You will find valuable information upon the art of pianoforte teaching in Franklin Taylor's 'Technique and expression in pianoforte playing' (Novello). A thorough mastery of this book would form an important asset in your knowledge of the subject, especially in view of the examination for the Licentiateship of the Royal Academy of Music.

MARTE.—We can only suggest that you should advertise in order to obtain work as a copyist of music. You might, as you suggest, make known your desire to copy music by writing to some of 'the large music-warehouses,' but the result of such a proceeding we cannot attempt to prophesy.

DIAPASON.—A list of the organ and choral scholarships and exhibitions at the Universities is given on p. 53 of the 'Roll of the Union of Graduates in Music' (*Musical News* office, 4, Bell's Buildings, E.C.). These appointments are sometimes advertised in the columns of this journal.

C. W. P.—The initial letter of 'Abraham' is often pronounced as a broad vowel after the Italian manner, as is the vowel in the word 'wind,' but it is much more sensible to sing these words as they are pronounced in ordinary speech.

W. J. C.—You cannot do better than procure Mr. R. A. Streatfeild's book 'The Opera,' published by Messrs. George Routledge & Sons, at 6*s*. The third and revised edition contains the plot of Goring Thomas's 'Esmeralda' and of other operas by native composers.

N. E.—*The Harmonicon* was issued from the year 1823 to 1833. The eleven volumes might be worth from twenty-five to thirty shillings according to the condition of the binding, therefore a single volume would not be of any intrinsic value.

A. C.—Schubert's 'Rosamunde' music, in a cheap form, can be obtained from Messrs. Novello. Steady and persevering practice is the best way to improve sight-reading and reading from score having C clefs.

HISTORICUS.—Hullah's two books on the history of music are rather out of date. The 'Oxford History of Music' (6 vols.) takes high rank, and may be consulted with profit to the student.

ORGANIST.—A competent organist has no need to look at the pedals. He can play feelingly without feeling for the keys. Do not get unnerved by the dicta of this or that oracle, but go steadily on.

L. R. A. M.—For pianoforte pieces after the style of Raff's 'La Fileuse,' try Liszt's 'Waldesrauschen' and Raff's 'Im Schilf.'

E. M. T.—The prisoners' chorus, 'Ah! che piacer!' in Beethoven's 'Fidelio' should be sung at about crotchet = 104.

J. S. W.—The titles of the organ pieces you send have a suspicious appearance of being fictitious in order to hoodwink a gullible public.

E. B.—Schubert's 'The Lord is my Shepherd' may be sung at about crotchet = 60.

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JOHN MILTON

(1608—1674).

THE EARLIEST KNOWN PORTRAIT OF THE POET: PAINTED IN 1618 BY THE DUTCH ARTIST, CORNELIUS JANSSEN.

(*From the original picture in the possession of Mr. Passmore Edwards, and reproduced by his kind permission.*)

The Musical Times.

JULY 1, 1908.

THE MILTON TERCENTENARY.

I. JOHN MILTON, FATHER OF THE POET.

Poetry and Music! These twin sisters have most happily joined hands in the immortal verse of Milton and the undying strains of masters of music. The muse of the great poet has been wooed and won by Lawes, Handel, Arne, and, in our own day, Hubert Parry, with results that are known and read of all men. There is yet another and important link which strengthens the tie between the author of 'Blest pair of Sirens' and that 'solemn music' which his genius inspired. Was not the father of John Milton a highly-cultivated amateur musician? The answer to this question will presently be given; in the meantime there is full justification for special attention being called to the connection between Milton and Music in this tercentenary year of the poet's birth.

John Milton, senior, father of the poet, was born in the year 1562 or 1563. The place of his birth is not definitely known, but it was probably at the village of Stanton St. John, about five miles from Oxford, where his father, Richard Milton, was a prosperous yeoman who is stated to have been an under-ranger of Shotover Forest. The circumstances of Richard Milton may have been improved by his marriage with a lady supposed to have been named Haughton, whereby their son, John, was able to take the superior education afforded at Christ Church, Oxford, at which seat of learning (according to John Aubrey, the chief contemporary authority), John Milton, the elder, was a student. As Mr. G. E. P. Arkwright says: * 'Perhaps it was at Oxford that he received a gold medal and chain from a Polish prince in reward for an *In Nomine* of forty parts, as related by his grandson Phillips on the authority of the poet; this prince, it has been conjectured, may have been Albertus Alasco, vaiode or palatine of Siradia, in Poland, who visited Oxford in 1583, and was entertained by the University with "learned recreations."'

It has been suggested that Milton was a chorister at Christ Church, Oxford. Certain it is that he conformed to the doctrines of the Established Church for which he was 'cast out by his father, a bigoted Roman Catholick, for abjuring the Popish tenets.' The disinherited youth then went to London to seek his fortune. Arrived in the great city, he became apprenticed in 1595 to James Colborn, a member of the Worshipful Company of Scriveners. What was the occupation of a scrivener in the days of Good Queen Bess? We will allow Sir John Hawkins to supply the answer. He says: 'The word scrivener anciently signified a mere copyist. Chaucer rebukes his amanuensis by the name of Adam Scrivenere. The writing of deeds and charters, making service-books and copying manuscripts, was one of the employments of the regular clergy. After the dissolution of religious houses, the business of a scrivener became a lay profession; and a company of scriveners was incorporated, about which time

CHRIST'S COLLEGE, CAMBRIDGE: THE FIRST COURT.
(*Photograph by Mr. E. Clennett, Cambridge.*)

* 'Grove's Dictionary of Music and Musicians' new edn. (1907), vol. iii., p. 210, *art.* John Milton.

they betook themselves to the writing of wills, leases, and such other assurances as required but little skill in the law to prepare.' Hawkins, in describing the business premises of a scrivener early in the 17th century, goes on to say: 'The furniture of a scrivener's shop was a sort of pew for the master, desks for the apprentices, and a bench for the clients to sit on till their turn came to be dispatched. The following jest may serve to explain the manner in which this business was carried on: A country fellow passing along Cheapside, stopped to look in at a scrivener's shop, and seeing no wares exposed to sale, asked the apprentice, the only person in it, what they sold there? "Loggerheads," answered the lad. "By my troth," says the countryman, "you must have a roaring trade then, for I see but one left in the shop."' And does not Shakespeare refer to scriveners in his 'Taming of the Shrew'? He says:

> We'll pass the business privately and well:
> Send for your daughter by your servant here:
> My boy shall fetch the scrivener presently.

In due time Milton started in business for himself, having been admitted a member of the Scriveners' Company on February 27, $\frac{1599}{1600}$. As Dr. Garnett has said, 'such a calling of a scrivener offered excellent opportunities for investments'; but Milton combined strict integrity with frugality, living the simple life, whereby he came to possess 'a plentiful estate.' One of his possessions was the house in Bread Street, Cheapside, destroyed by the Great Fire. This habitation, where his genius son was born, being a shop, required a sign, as numbers to houses were then quite unknown. The musical scrivener chose the sign of 'The Spread Eagle,' either from the crest of such among the Miltons as had the right to bear arms, among whom he may have reckoned himself, or as the device of the Scriveners' Company, of which, by-the-way, he became the Master in 1634. By his marriage with Sarah Jeffrey, about the year 1600, he had six children. John, the poet and the third of this sextet, grew up between Anne, several years his senior, and a brother, Christopher, seven years younger than himself, who became a judge: the other three children died in infancy. Anne Milton married Edward Phillips, whose sons were Edward and John Phillips, the authors.

Having by assiduous attention to business made his fortune, John Milton the elder retired and settled at Horton, a village between Colnbrook and Datchet, situated in the south-eastern corner of Buckinghamshire. Here his wife died on April 3, 1637; and here also, under his father's roof, John Milton the younger spent five of the happiest years of his life in serious study, and in writing 'Comus,' 'Lycidas,' 'L'Allegro,' 'Il Penseroso,' and his beautiful 'Sonnet to a nightingale.' In August, 1641, John Milton the elder removed to Reading, where he remained until the taking of that town by the forces of Lord Essex, in April, 1643. For the remaining four years of his life he resided with his poet-son in London, first at Aldersgate Street—a house to which he had removed in 1640, beyond the city wall and then suburban enough to allow the poet a garden—and afterwards at Barbican, in a house demolished by a railway company in 1864. Here the old gentleman, 'being wholly retired to his rest and devotion, with the least trouble imaginable,' died early in March, 1647, at the advanced age of eighty-four. He retained his faculties up to the last, and Aubrey tells us that he could read without spectacles, while his poet son became blind when he was only forty-four years of age. His remains, like those of his illustrious son, are buried in the chancel of St. Giles's Church, Cripplegate, the burial entry reading:

> John Milton. Gentleman. 15.

As a composer, the elder Milton's chief claim to distinction is the fact that he was one of the 'divers several aucthors' who contributed to 'The Triumphs of Oriana,' that wonderful collection of madrigals written in honour of Queen Elizabeth and printed in 1601. Milton set, for six voices, the madrigal 'Fair Orian in the morn' (which forms one of the extra supplements to the present issue of THE MUSICAL TIMES). Its quaint words, by an anonymous author, may be quoted:

> Fair Orian in the morn
> Before the day was born,
> With velvet steps on ground,
> Which made nor print nor sound,
> Would see her Nymphs abed.
> What lives those ladies led!
> The roses blushing said,—
> 'O stay, thou shepherd's maid:'
> And on a sudden all,
> They rose and heard her call.
> Then sang those Shepherds and Nymphs of Diana:
> 'Long live fair Oriana.'

He also contributed to an important collection of music dedicated to 'The High and Mightie Charles, Prince of Great Brittaine' and entitled:

> THE TEARES OR | LAMENTACIONS OF | A SORROWFVLL | SOULE: | Composed with Musicall Ayres and Songs, both | for Voyces and diuers Instruments, | Set foorth by Sir William Leighton Knight, one of his | Majesties Honourable Band of Gentleman Pensioners. | And all Psalmes that consist of so many feete as the fiftieth Psalme, will goe to | the foure partes for Consort.
> London | Printed by William Stansby. 1614.

The four pieces composed by Milton and contained in this folio volume are:

'Thou God of might hast chastened me.' A Consort Song. (Voice parts only printed by Burney in his 'History of Music,' iii., 139. In so doing he ignored the instrumental accompaniments, 'which,' as Mr. Arkwright says, 'are the most important part of the composition.')

Songs of 5 parts for Voyces.

'O Lord, behold my Miseries.'

'O had I wings like to a dove.' (Printed by Hawkins in his 'History of Music,' Novello edition, p. 502.)

'If that a sinner's sighes.'

THE CHAPEL, CHRIST'S COLLEGE, CAMBRIDGE.

(*Photograph by J. Palmer Clarke, Cambridge*).

Milton harmonized two tunes for Ravenscroft's 'Psalter' (1621), one named 'Norwich' and the other the well-known common-metre tune 'York,' so first designated by Ravenscroft. As John Milton's name is placed against 'York' in Ravenscroft's Psalter, it has been too readily assumed that he *composed* the tune, whereas he only harmonized it. As a matter of fact, 'York' first appeared (melody only) in the Scottish Psalter of 1615. There it is named 'The Stilt,' and forms No. 7 of 'The xii. Common Tunes, to the which all Psalmes of eight syllables in the first line, and sixe in the next may be sung.' Why the tune was originally called 'The Stilt' does not appear to be known. Sir John Hawkins (writing *circa* 1760) says 'York' was so well known that 'within

memory half the nurses in England were used to sing it by way of lullaby; and the chimes of many country churches have played it six or eight times in four and twenty hours from time immemorial.'

The British Museum possesses six other compositions (*Add. MSS.* 29,372—29,377), by John Milton, the titles of which are subjoined:

*'When David heard that Absolon was slaine' (*à* 5).
'O woe is me for thee, my brother Jonathan' (*à* 5).
*'I am the resurrection and the Life' (*à* 5).
'How doth the holy City remaine solitary' (*à* 6).
'She weepeth continually' (*à* 6).
'Precamur sancte Domine' (*à* 6).

* These have been printed by Mr. G. E. P. Arkwright in his 'The Old English Edition,' No. xxii. (Joseph Williams, 1900.) This volume also contains reprints of 'Thou God of might,' 'O Lord, behold my miseries,' 'O had I wings,' and 'If that a sinner's sighs,' from Leighton's 'The Teares' (1614), referred to above.

At Christ Church, Oxford, there are an anthem for four voices, entitled 'If ye love me,' and five Fancies, three in five and two in six parts. The Dean of Christ Church, who has kindly examined these Milton MSS. for the purposes of this article, writes concerning them: 'The anthem "If ye love me" is a short composition in four parts, and is in full score. There are no other words but those which stand at the beginning, "If ye love me." We have the parts of the "Fancies" perfect. In the book they are ascribed to "Mr. Melton." In the case of four of them there is nothing to show that they are not instrumental. But the tenor part has the following very curious words written out in full in connection with the first of the six-part compositions, and this is not called in the MS. a "Fancy," but an "In te nomine":

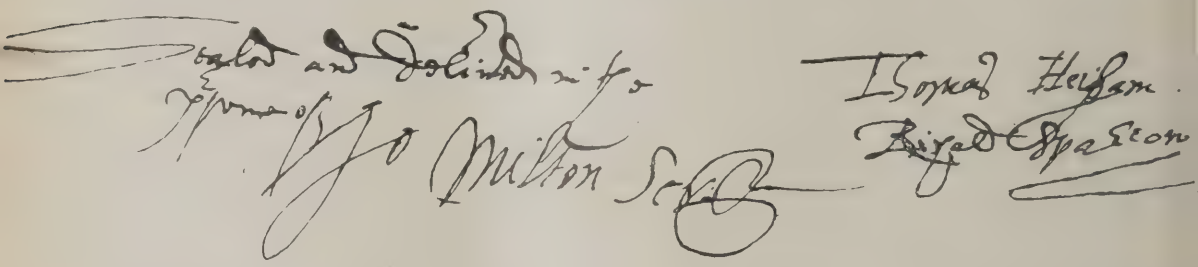
"If that a siner siges, sent from a soule oprest
Maye pearce the firmement and mount the Throane
Wheare greate Jehovah sittes, the God of rest
Then heare O Lord the sad tune of my mone.
O gratious God whose goodness gives mee light,
Receave my teares and prayeres in Thy sight."'

To the Dean's communication may be added that, while the above words *begin* the same as Milton's setting of 'If that a sinner's sigh' in Leighton's 'Teares,' they differ after the first line; moreover, they do not agree with the text of 'If that a sinner's sighs,' given in Byrd's 'Psalmes' (1588) and Dowland's 'A Pilgrimes Solace' (1612).

With filial affection John Milton, the poet, pays a high tribute to his father's gifts in his 'Ad Patrem,' a Latin poem of 120 lines. The portion (lines 56-66) which specially refers to the musicianship of the elder Milton, is thus given, in an English translation, by Burney ('History of Music,' iii., 135):

Nor blame, Oh much lov'd fire! the sacred Nine,
Who thee have honour'd with such gifts divine;
Who taught thee how to charm the list'ning throng,
With all the sweetness of a siren's song;
Blending such tones as ev'ry breast inflame,
And made thee heir to great Arion's fame.
By blood united, and by kindred arts,
On each Apollo his refulgence darts:
To thee points out the magic pow'r of sound;
To me, the mazes of poetic ground;
And foster'd thus, by his parental care,
We equal seem Divinity to share.

The subjoined facsimile of a signature of John Milton, the scrivener, is from a legal document, dated March 4, $160\frac{2}{3}$, and preserved in the British Museum (*Lansdowne MS.* 241, *f.* 58 *b*).



II. The Milton Exhibition at Christ's College, Cambridge.

Re-founded in 1505 by Lady Margaret Beaufort, Countess of Richmond, mother of King Henry the Seventh, Christ's College, Cambridge, can claim many distinguished *alumni*—such as Henry More, Francis Quarles, John Cleveland, Leland (the antiquary), William Paley, Charles Darwin, Charles Stuart Calverley, John Robert Seeley, William Robertson Smith, and the hero of the hour, John Milton. On the north side of the first court is the Chapel (see the illustration on p. 439). An oriel in the south wall opens into a room in the Master's Lodge, called the Prayer Room, which enabled the Foundress to hear the chapel service without leaving her house.

As far back as the year 1530 the College accounts contain references to the repairs of an organ in the Chapel. Nearly two hundred years later, in 1706, Father Smith erected a two-manual organ of ten stops, according to the following specification:

Great Organ (8 stops).	
Open diapason.	Fifteenth.
Stopped diapason.	Sesquialtera.
Principal.	Cornet.
Twelfth.	Trumpet.
Choir Organ (2 stops).	
Stopped diapason.	Principal.

Compass: GG, short octaves, to C^3 = 50 notes.
Two diagonal bellows.

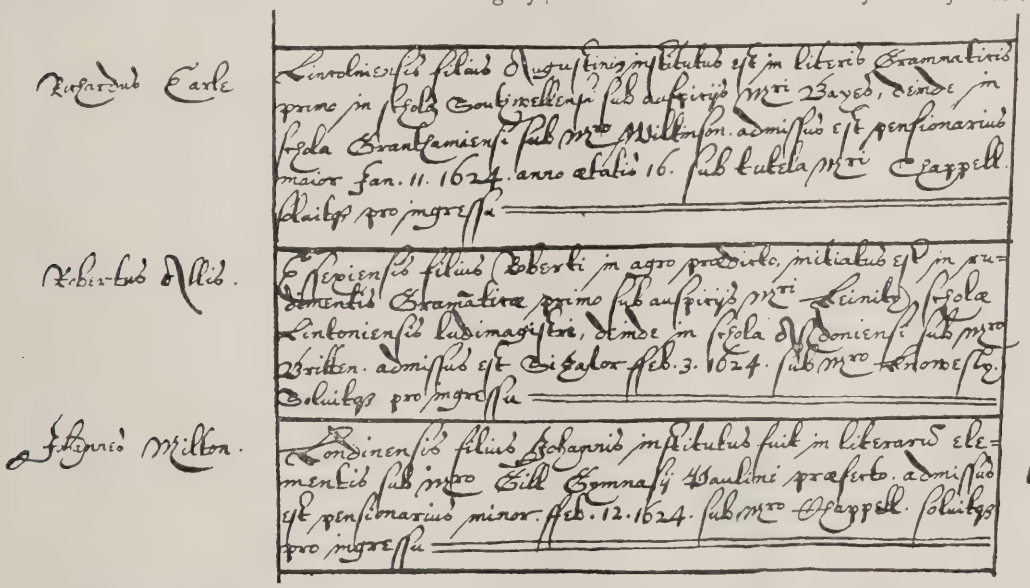
The above specification is from the MS. organ-book in the handwriting of the late

Dr. E. J. Hopkins (now in the possession of the present writer), and contains the following note by him :

The organ in this Chapel stands in an organ chamber built on the north side, near to the altar, and elevated considerably above the floor of the Chapel. The chamber is designed with much judgment. It is not made to fit the organ like a great coat, but allows some space between the wall and the case down both sides ; and the ceiling slopes up slightly from back to front. The front is parallel with the side of the Chapel.

In 'The Organ: its history and construction,' Rimbault, writing in 1855, says, *sub voce* Father Smith: 'The last three organs remain in nearly their original state; they have been disused for more than half a century,' the reference being to the instruments in the Chapels of Pembroke, Emmanuel, and Christ's Colleges, Cambridge. Professor Darwin, in his biography of his distinguished father (Chapter v., 'Cambridge life': 1828-1831) says: 'I have heard my father tell how at evening chapel the Dean used to read alternate verses of the Psalms, without making even a pretence of waiting for the congregation to take their share. And when the Lesson was a lengthy one, he would rise and go on with the Canticles after the scholar had read fifteen or twenty verses.' A writer in *The Parish Choir*, under date of March 14, 1848, gives a hardly less deplorable account of the services at Christ's College. He says: 'There is some talk of reviving the choral service in this chapel, but I do not think any steps have been taken at present. Of the organ, very little more than the case remains. There is an endowment for a choir, but it is at present perverted to other uses, which is the case also at Emmanuel.' Now all this is changed, and the services are models of what they should be. Among former organists of the College, who have helped to improve the services musically, have been Dr. Hugh Blair and Dr. H. P. Allen, while the present holder of the office, Mr. J. F. Chubb, worthily carries on the traditions of recent years.

To return to John Milton, the poet. Born on December 9, 1608, at the sign of 'The Spread Eagle,' Bread Street, London, where his father carried on the business of a scrivener, he was admitted a pensioner of Christ's College, February 12, 162⅘, according to the Admission Book, of which a facsimile of the entry is subjoined :



Reproduced, by permission, from the Catalogue of the Milton Tercentenary Exhibition at Christ's College, Cambridge, 1908.

He resided in the College apparently without a break until he was admitted to the M.A. degree, on July 3, 1632. The Master (Dr. John Peile, author of the 'History of Christ's College'), in his Preface to the Milton Exhibition Catalogue, says: 'Tradition assigns to him rooms on the first floor of the staircase N on the left side of the First Court as you enter by the great gateway.' (See the illustration on p. 437.) To quote further from the Master's foreword: 'Each year we hold our domestic commemoration of all our benefactors and worthies. This year [1908] gives us an opportunity, which we welcome, not only of dwelling upon our connexion with John Milton—"for we were nursed upon the self same hill"—but of asking others to join us in a commemoration of one whose pre-eminence among those reared in this College can be questioned in favour of none save perhaps of Charles Darwin. We ask all to enjoy with us the sight of portraits, of books, of other objects which have interest by their relation to Milton.' The Master's invitation is one that should be accepted by those who would enjoy a quiet hour among the rich store of Miltoniana gathered together within the College walls.

The Exhibition—which will remain open till the 11th of this month—is admirably displayed in the College Library. It consists of a large collection of books, some manuscripts, and many portraits of the poet, including the boy-portrait by Cornelius Janssen, the Dutch painter, a photograph of which forms one of our extra supplements. Even relics

find a place—Milton's pen-case and snuff-box! With regard to the books exhibited, the *Cambridge Review* of June 10 (the 'May Week' number) may be quoted:

First the 'Comus' of last year, in the new Cambridge type, with the two sorts of 'h' used indiscriminately; the productions of the Astolat, Essex House, Doves and Ashendene presses; the Cambridge reproduction of the MS. of the Minor Poems; the large 'Paradise Lost,' with Strang's illustrations; the six Turner illustrations in Sir E. Brydges's edition of 1835; the Blake illustrations of 1827, and those of Bartolozzi in 1792; the adaptation of 'Comus' in 1791, and its performance in 1787 and 1774; and the bibliographically interesting Baskerville editions of 1758-60.

A most interesting case contains Bentley's edition of 'Paradise Lost,' together with the answers and criticisms it aroused in 1732 and 1733; and then the long series from the 14th back to the first edition of the poem, of this latter six states of the title-page are shown. There is the first edition of 'Paradise Regained' (1671); the collected poems of 1645, the 'Lycidas,' in the Cambridge collection of memorial verses on the death of Edward King in 1638, together with the little piece of corrected proof found by Mr. Burrell in a binding in the University Library—'Comus,' printed in 1637, though it was written and acted three years earlier; and finally the anonymous lines in the second folio of Shakespeare. As to the prose works, the collection is equally complete, containing the *editiones principes* of all the famous tracts; the 'Pro populo Anglicano Defensio,' with Salmasius's original book; the 'Iconoclastes,' the 'Areopagitica,' and the 'Doctrine and Discipline of Divorce.'

The same article thus refers to the splendid collection of portraits exhibited:

Mention has already been made of the Janssen portrait of the poet at the age of ten. Of the Onslow portrait, representing Milton at the age of an undergraduate, there are many prints, and particular mention must be made of a miniature exhibited by Mr. Shipley, which probably served as Houbraken's model, for the engraver was not able to come to England, and there is no record that the Onslow portrait ever went to Amsterdam. Then there is Marshall's portrait, confessedly a bad likeness, in the 1645 edition of the poems, Milton was naturally dissatisfied with it, as his Greek epigram beneath it shows; and then the Faithorne engraving of 1670, representing the poet in mature age; the Bayfordbury portrait, formerly in the hands of Tonson, the printer. Of particular interest is Dr. Williamson's collection of pretended portraits, mostly without the vaguest resemblance to the true type. Among them there is a new portrait, now in Dr. Williamson's possession, which may, perhaps, lay greater claim than the rest to authenticity, for the mother of its late owner was a Miss Woodcock, of the family from which Milton took his second wife. If its genuineness could be proved it would be of great value as representing the poet at a time of life (about 48) wholly unrepresented by any other portrait.

Of supreme musical importance in this interesting Exhibition is a MS. volume, lent by the Rev. Dr. H. R. Cooper Smith, rector of Tilehurst, near Reading. It contains 200 songs composed by Henry Lawes, including those of 'Comus,' all of them, on the authority of Mr. Barclay Squire, being in the handwriting of the composer. The 'Comus' songs are headed: 'The 5 songs following were sett for A Maske presented at Ludlo Castle before ye Earle of Bridgwater, Lorde President of ye Marches. October, 1634.'

To a song 'Come from the dungeon to the throne' is appended the following note:

This songe was sung in A play cald ye Royall Slave, written by Mr. William Cartwright, presented by the Scollers of Christ Church in Oxford before their Majestyes. 1636.

The next song, 'Dispaires Banquet—Com heavye soules,' has a note which reads:

this Songe was sunge in A play cald ye pasions written by Mr. William Strowd, presented by ye Schollers of Christchurch before their Majestyes, 1636.

A pencil note to the song 'Will you know my mistris face?' states:

Mr. Gretorex (*sic*) has added 5 parts to this and the same was done at the Ancient Concert as a Madrigal for 6 voices on the 6th night under the Direction of Lord Chesterfield Wednesday March 11th, 1801.

Mr. Barclay Squire is of opinion that these songs of Henry Lawes are copies made by him for his own use, and that he had them bound up together: some of them are printed in 17th century collections of songs, such as Lawes's 'Ayres and Dialogues,' &c. In regard to the history of this Lawes MS. volume, its present owner, the Rev. Dr. H. R. Cooper Smith, informs us that it once belonged to William Gostling, the antiquary, whose book-plate is in the book. 'From him,' he says, 'I believe it passed either to Dr. William or Dr. Philip Hayes, and was sold at Dr. Hayes's death in 1797. (You will find an allusion to it in Todd's edition of "Comus," 1808.) I believe it was purchased at Dr. P. Hayes's sale by my great-grandfather, Robert Smith, of St. Paul's Churchyard. At any rate, he has made a note in the volume to the effect that Dr. Hayes valued it at £50. It was in Robert Smith's possession in 1802: his book-plate is in it, and that of his friend Stephen Groombridge. Robert Smith died in 1810, and through various members of my family the volume came into my possession in 1882.' The book was exhibited at the Loan Collection, Inventions Exhibition, Royal Albert Hall, in 1885, but received too late to be catalogued: it was also shown at the Musicians' Company's Exhibition, held at Fishmongers' Hall in 1904.

In close proximity to the above mentioned volume is 'The Bridgewater Manuscript of Comus,' lent by the Earl of Ellesmere and *said* to be in the handwriting of Henry Lawes. Other MSS. are the autograph full score of Sir Hubert Parry's 'Blest pair of Sirens,' lent by Trinity College, and bearing the superscription: 'Finished, Jan. 7, 1887. Written at Wilton and in London. C. Hubert H. Parry'—a masterpiece that has lost none of its popularity since its production by the Bach Choir, for which organization it was written, on May 17, 1887. In the same case is the autograph score of Sir Charles Stanford's Symphony No. 5, in D major (Op. 56), 'L' Allegro ed il Penseroso,' completed in

June, 1894, and dedicated 'to the Philharmonic Society and its conductor Sir A. C. Mackenzie,' the work being first performed at the Philharmonic Society's concert of March 20, 1895.

The printed music includes Dr. Arne's 'Musick in the Masque of 'Comus,' brought out at Drury Lane Theatre in 1738, lent by Mr. Edward J. Dent, and entitled :

> The | Musick | in the | Masque | of | Comus. | Written by Milton. | As it was Perform'd at the Theatre-Royal in Drury-Lane. | Composed by | THOMAS AUGUSTINE ARNE. | *Opera prima.*
>
> London; | Printed by William Smith, at Corelli's Head, near St. Clement's Church in the Strand; and sold | by the Author, at his Lodgings, at Mr. West's, a Frame-Maker, in Duke-street, by Lincoln's- | Inn-Fields; and at the Musick-Shops in London and Westminster.

There is also a pasticcio 'Comus,' consisting of music by Arne and Handel with additions by Bishop. Dr. Mann lends an original word-book of 'Samson' (London: 1743), 'set to music by Geŏrge Frederick Handel,' and there is a Cambridge printed libretto of the same oratorio dated 1782. Another feature of musical interest is the copy of Dr. Johnson's 'Lives of the poets,' which the great lexicographer presented to the gifted daughter of Dr. Charles Burney, and bearing the inscription: 'To Miss Frances Burney from the author.'

It only remains to be said that the catalogue of this excellent Milton Exhibition at Christ's College, Cambridge, has been most attractively got up. Its chief contributors are Dr. G. C. Williamson, who treats of the portraits and the early editions of the poems, and Mr. Charles Sayle, who has furnished an appendix on the various editions of the poet's works and on books about Milton to be found at Cambridge. Various well-produced portraits and facsimiles add to the value of a publication which is worthy of the event which has called it forth, an Exhibition upon the success of which all concerned in its promotion are to be warmly congratulated.

To Mr. Passmore Edwards, the thanks of the writer are specially due for his kindness in permitting his boy-portrait of John Milton, the poet, to be photographed expressly for this article and, in all probability, for the first time.

Milton and the musical settings of his poems will form the next instalment of these papers during this tercentenary year of the poet's birth.

F. G. E.

Why is it that people with imperfect acquirements are often so much more enthusiastic than those who know more?—SIR GEORGE GROVE.

(Written, in pencil, on the back of his copy of the word-book of the Crystal Palace Saturday Concert, December 12, 1868.)

THE EVOLUTION OF CLEF SIGNATURES.

The growth of the stave and the evolution of clef signatures are matters which do not appear to have greatly attracted the attention of the average musician. In regard to the evolution of those eccentric signs which indicate clefs, I know of nothing that either adequately, or even inadequately, deals with the subject. Dictionaries of music and text-books tell us, all too briefly, that the wild convolution which marks the G clef is merely a corruption of a Gothic letter 𝔊; and that probably the other signs are similarly derived from the letters F and C. But, so far as I am aware, no attempt has hitherto been made scientifically to trace the stages of their evolution.

In the first place, let me totally deny that the sign 𝄞 is derived from a Gothic 𝔊; moreover, it is absolutely certain that the present forms of the bass and tenor clef signatures do not readily suggest their real origin.

An examination of old music reveals the fact that the G clef was not greatly in use before the 15th and 16th centuries. The C clef is that most frequently found, this being followed by the F clef, both singly and in conjunction with it. The reason for the general use of the C clef in early music is naturally due to the fact that at the birth of the stave the C line was the original single line drawn above the words to be vocalised, and used as a point from whence, in regard to interval, the other notes were calculated. Other stave lines followed in due course. Now that the bass and treble clefs are mainly used, strangely enough the C clef line is the one that is so often absent. Early vocal music—especially that of the Church, where the range was limited—frequently extended to no more than four lines: 'Summer is i cumen in,' exceptional in many ways, is noted on a six-line stave. In this class of early music the C clef was placed on any line in order to avoid leger-lines, then almost unknown.

When instrumental music, other than that written in viol or lute tablature, began to be in written evidence, two separate staves were employed. Virginal music was noted on two staves of six lines each, the G clef being placed on the third line counting upwards, and the F clef on the third line counting downwards. Thus the tenor C line was repeated. Down to the end of the 17th century this pair of six-line staves was in use for all harpsichord and spinet music, including the little book of Henry Purcell's 'Lessons' issued in 1696. These details, and some others, regarding the Gamut cannot well be avoided in any explanation of the evolution of clef signatures.

The Gamut assigned to every note a particular name, or rather a combined designation, viz.: (1) the alphabetical name; (2) the vocal sound for it; and (3) its relative pitch. Thus are derived such nomenclature as 'F, fa, ut'; 'A, la, mi, re'; 'G, sol, re, ut.' These somewhat weird names were

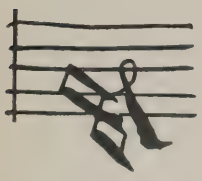


FIG. 1.

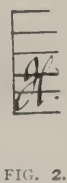


FIG. 2.

FIG. 3.

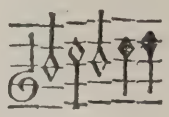


FIG. 4.

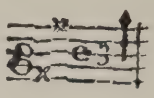


FIG. 5.

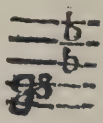


FIG. 6.

[289]

A Trip to the *Jubilee*, as 'tis Danc'd at the Play-House.

Longways for as many as will.

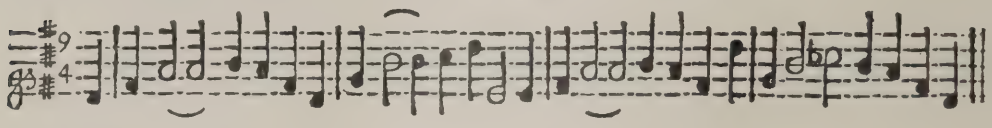


FIG. 7.

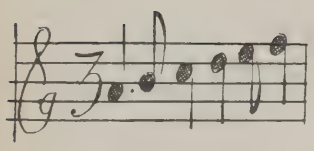


FIG. 8.

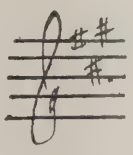


FIG. 9.

FIG. 10.

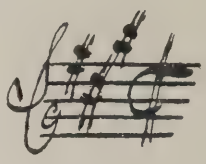


FIG. 11.

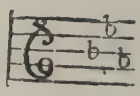


FIG. 12.

sufficient to identify any particular note and its pitch, so far as pitch was a settled matter, and therefore it was natural that as only a section of the great stave was used, one particular note of the Gamut should be so placed as to identify note and pitch, from which other notes could be reckoned. By common usage 'G, sol, re, ut' was employed on the treble stave, and this by abbreviation became G. s, and was placed on its particular line. From the combination of these two letters, gradually corrupted by careless transcription, the present sign 𝄞 was evolved.

As the Gamut nomenclature fell into disuse the added 'Sol, re, ut' appended to the G became unknown, with the result that the *s* sign became more or less a wild scribble. It must be remembered, however, that in a few early instances the G alone was used, and also that where the letter *s* was employed it was generally in its long-shaped form, which even in comparatively recent times was used by ladies who retained the old-fashioned style of handwriting.

The following facsimiles will show how the present sign has been evolved:

Figure 1. From a MS., *circa* 1570, formerly in the present writer's possession, and afterwards in that of the late Mr. T. W. Taphouse, of Oxford, and sold at the sale of his library. This sign and its variations appear throughout the MS.

Figure 2. From 'Parthenia.' 1611. Engraved.

Figure 3. From a facsimile of an undated manuscript given in William Shield's 'Thorough Bass.

Figure 4. From Thomas Morley's 'Plaine and Easie Introduction to the Skill of Musick.' 1597 and 1608.

Figure 5. From 'The Dancing Master.' 1690.

Figure 6. The ordinary sign used in typography during the 17th century.

Figure 7. From 'The Dancing Master.' 1716.

Figure 8. From Bowman's 'Songs for one, two, and three voices,' Oxford, 1678. Engraved.

Figure 9. From a manuscript, dated 1723, in the possession of the writer. The sign is very carelessly written throughout.

Figure 10. From a manuscript, dated 1764, in the possession of the writer.

Figure 11. From another manuscript dated 1738, also in the possession of the writer.

Figure 12. From 'The German Erato or a collection of favourite songs.' Berlin, 1800. Printed from movable type.

In figures 8, 9, and 10 the small head of the letter G is on the line, while the long *s*, indicating 'sol,' is carried with the tail of the *g* upwards. In figure 10 the head is filled in throughout. The MS. shows that the significance of the sign was gradually passing away. In figure 11 the *s* is used in the ordinary form, and not, as in the other examples, in the long-shaped form. Figure 12 is a curious German survival found in several works at the beginning of the 19th century.

Consideration of the evolution of the C and F clef signs must be deferred to a future article.

Frank Kidson.

Occasional Notes.

To interest his singers at rehearsals should be the aim of every choral conductor. Time devoted to deepening the impressions of the inner meaning of the music studied is well spent. The history and poetic import of a work and the idiom of its composer are among the features that should be pointed out and emphasised. This can be done during intervals which, while resting the voices, will result in a more intelligent grasp of the music and at the same time afford a pleasant relief from the more technical aspect of the practice. Moreover, such 'little talks,' if brightly and unpedantically expressed, will act as a loadstone to the rehearsals, so much so as to cause each singer to say: 'I would not miss the practice for anything, if I could possibly help it.' What better investment could be offered to a conductor?

The above remarks—the practical outcome of long experience—are prompted by the receipt of a Cambridge booklet, daintily bound in the light blue colour of the University and published by Messrs. Bowes & Bowes. Its title is 'John Sebastian Bach's Mass in B minor, in Cambridge, 1908,' while its fifty-six pages consist of the three following papers:

i., by Mr. Sedley Taylor,
'On the circumstances under which Bach composed his B minor Mass.'
ii., by Dr. Alan Gray,
'On the structure of that work.'
iii., by Mr. Sedley Taylor,
'On the revival of Bach's choral works after nearly a century of apparent extinction.'

These three papers—'little talks'—were read at a meeting of the Cambridge University Musical Society (of which Dr. Alan Gray is the conductor) on the day previous to the first complete performance of Bach's masterpiece by the Society (March 10, 1908). All of them are commendably short and are brightly written; even the second, which is of an analytical nature, is free from ponderous periods of technical terminology. Here we have just the kind of thing which a choir should know in order to get at the inner meaning of a work, and infuse it with that life which the dry bones of mere technicalities can never give.

In the third paper, Mr. Sedley Taylor—one of the oldest and most highly esteemed amateurs of the University—in referring to the progress of Bach's music in England, omits to mention, doubtless unintentionally, the name of Samuel Wesley, one of the earliest pioneers of the great Cantor's works in this country. As was pointed out in the articles on Bach's 'Music in England' (THE MUSICAL TIMES, September-December, 1896), Wesley publicly performed one of the motets nearly a hundred years ago. The reference may be repeated, as reprinted in this journal from the newspapers of the day:

1809. 'New Rooms, Hanover Square. Mr. Samuel Wesley's *Musical Morning Party* on Saturday next, June 3, when will be performed several compositions of Sebastian Bach, among which a grand sacred Motetto for five voices.' This Motetto would be 'Jesu, meine Freude' ('Jesu, Priceless Treasure,' in Messrs. Novello's Octavo Edition). The work was thus sung in England not so very long after it had been published (in 1803) by Messrs. Breitkopf and Härtel, at Leipzig. This was probably the earliest performance of Bach's vocal music in England, although Dr. Gauntlett claimed that honour at one of his musical lectures given at the London Institution nearly thirty years later.

Mr. Taylor refers to an 'unfortunately short-lived, little Bach Society' at Cambridge which had a brief existence in his undergraduate days more than fifty years ago. He says that the Society

Executed one probably unprecedented feat—the performance at a single concert of *four* of his [Bach's] concertos for two, or for three, pianofortes. Among the playing members of this Society of enthusiasts were, besides those already named [Rev. J. R. Lunn, Rev. H. T. Armfield, and Mr. Taylor himself], Mr. Pendlebury, Fellow of St. John's, to whom we owe the admirable library of full-scores at the Fitzwilliam Museum, Mr. Percy Bunting, now Editor of the *Contemporary Review*, and Mr. C. J. E. Smith, of St. John's, colloquially known as 'Pianoforte Smith,' who was afterwards a clerical Fellow of his College and promoted the cause of good music as an assistant-master at Eton and Rugby.

In amplification of Mr. Taylor's autobiographical note, we are able to say that the concert above referred to was noticed in THE MUSICAL TIMES of October, 1857, in the following words:

CAMBRIDGE. On Thursday, September 8, a private performance of some of the finest works of the great John Sebastian Bach was given by the Amateur Bach Society in this University.

The *Musical World* of September 26, 1857, gives the programme in an account of the concert:

CAMBRIDGE. On Thursday evening the Amateur Bach Society, in this University, gave a private performance of some of the works of the great master, which seemed to afford great pleasure to a somewhat numerous audience. The following was the programme:

PART I.—Concerto in C major for three pianofortes and orchestra; Toccata, with fugue in C minor, pianoforte; Tenor solo and chorus from the 'Passionsmusik'; Concerto in C minor for two pianofortes and orchestra.

PART II.—Concerto in D minor for three pianofortes and orchestra; Solo (tenor) from the 'Kirchen Cantata'; Concerto in C major for two pianofortes and orchestra.

What a splendid programme! But why is there not more information available concerning this Cambridge Bach Society of half-a-century ago? In the forthcoming volume of the new edition of 'Grove' the subject may, perhaps, be referred to under 'University Musical Societies.' In the meantime we hope that Mr. Sedley Taylor and any other surviving members of that Bachist fraternity at the University will not fail to give the fullest particulars of this early and praiseworthy effort to propagate the music of John Sebastian Bach at Cambridge.

Dr. W. H. Cummings has been presented with an illuminated album and an address, together with a cheque for 500 guineas, which has been subscribed to in order to defray in part the heavy costs incurred by him in defending a recent action in the law courts. The ceremony took place at the Mansion House on June 23, under the presidency of the Lord Mayor, who spoke in highly appreciative terms of the splendid work that Dr. Cummings had done at the Guildhall School of Music. Owing to the regretted absence, through illness, of Sir Frederick Bridge, the presentation of the album and address—which contained the signatures of the subscribers to the testimonial—was made by Professor Prout, and the cheque was handed to Dr. Cummings by Sir Walter Parratt. In the evening of the same day a banquet in honour of the esteemed Principal of the Guildhall School of Music was held at De Keyser's Royal Hotel, Professor Prout in the chair, and passed off most successfully.

In our May issue we referred to the strange *impasse* connected with the Lower Rhenish Musical Festival, due to be held at Düsseldorf at Whitsuntide last; how the Municipal conductor, Prof. Julius Buths, resigned because the Town Council insisted upon arranging the programme and selecting the artists without allowing him, the festival conductor, to have any voice in these vital matters; and how Prof. Buths's choir, in supporting him, refused, under these circumstances, to take part in any festival. What is the result? No festival was held this year. Thus the first break since 1859 was made in the sequence of these famous music-makings. Started in 1818, under Burgmüller, at Düsseldorf, and brought by Mendelssohn to their most brilliant period in the thirties and forties of last century, these festivals had, on more than one occasion, to be discontinued *pro tem.*, the longest break commencing with the troublous revolutionary year of 1848, after which they were not resumed until 1851 at Aachen (Aix la Chapelle) under Lindpaintner.

It is doubtful if, after this year's fiasco, these festivals will ever again be revived, for there can be little doubt that in the Regierungsbezirk of Düsseldorf, the most densely populated district of the Continent, they have lost their *raison d'être*. Towns such as Elberfeld, Barmen, Duisburg, Dortmund, Essen, Crefeld, Gladbach, and others, which used to look up to neighbouring Düsseldorf as an important Art centre and to its festivals as musical events of the first rank, have all grown into big and prosperous hives of industry, and moreover they are well able to hold their own in musical matters against the pleasant garden city. 'Festival' concerts and 'Festival' operatic performances are taking place in bewildering profusion all over Germany, wherever town councils are awake to the importance of such entertainments, as magnets wherewith to draw strangers to their cities and money into the pockets of the citizens. How can Düsseldorf fail to suffer when so many counter-attractions are offered elsewhere? Besides, the subscription concerts given annually by the local Musikverein are, or were, under the direction of Prof. Buths, on a sufficiently elaborate scale, the performances of adequate excellence, and the soloists of the requisite distinction to lift them to the level and to give them the dignity of 'festival' performances. Little wonder that under these conditions the thrifty burghers declined to pay greatly increased prices for the pleasure of hearing a somewhat larger orchestra. If the Lower Rhenish Festivals are doomed, another link with the great musical past of Germany will be severed. The last pleasant incident in connection with their long and glorious history may prove to be embodied in the news that the Düsseldorf Town Council have unanimously decided to grant their late conductor, Prof. Buths, the pension which it was feared he had forfeited by his resignation at a crucial moment. This is only a just recognition of services so unsparingly rendered to the cause of music in Düsseldorf by Prof. Buths.

The custom of London music publishers collecting music for their customers from different firms often produces amusing results in the matter of titles. The following from a type-written list of pieces has been brought under our notice:

Lonely up here over the mountains. Anthem.

A pleasant perversion of 'Lovely appear over the mountain.'

Mr. William Cowan, of Edinburgh, writes as follows on the article 'Psalter' in the new edition of 'Grove's Dictionary of Music and Musicians,' vol. iii.: 'The fourth volume of the new edition of "Grove's Dictionary" contains at the end a number of "Addenda et Corrigenda for vol. iii." It is satisfactory to find that these include a large proportion of the corrections noted by me in The Musical Times for July last. There are several minor inaccuracies and inadequate statements to which I called attention, and of which no notice has been taken, but apart from these the following errors still remain uncorrected:

P. 834, col. 2.—The date of the 1556 book is on the first or principal title-page.

P. 835, col. 2.—Tunes from the French psalter added in 1560. The 130th should be omitted, having appeard in 1556. The six tunes from the French are the 50th, 121st, 124th, 127th and 129th set to the same psalms in both books, and the French 107th set to the English 120th.

P. 837, col. 1.—In the comparison of the contents of the 1562 book with previous editions, the 1558 edition is still ignored. The nine tunes which are stated to have appeared in 1560 and 1561, and the four in 1560 only, are all contained in the 1558 edition.

P. 841, col. 1.—The enumeration of the settings by the various composers in Este's 1592 edition not fully corrected. Sixteen only are by Farmer, and six are by Dowland.

P. 843, col. 2.—Enumeration of contributions by new composers not fully corrected. The correct numbers by Milton, J. Tomkins and Ravenscroft are as already given by me.

P. 845, col. 2.—The statement that Playford's 1677 book "contains the whole of the Church Tunes" remains uncorrected. The correction made in the sentence following the title leaves it both ungrammatical and inconsequent.'

Generous, indeed, are the benefactions which, by his will, the late Jacques Blumenthal made to the cause of music. These amount to the munificent sum of £10,000, in addition to the copyrights of and interests in his compositions, which include such popular songs as 'The Message,' 'The Requital,' 'My Queen,' and 'Sunshine and Rain.' The following are the bequests to music:

£2,000 to the Royal Academy of Music, to institute and found two open scholarships for instruction of two pupils of the said Academy whose principal study is musical composition, to be competed for as the Council of the said Academy shall decide.

£3,000 to the Royal College of Music upon trust, to found an open full maintenance scholarship (*i.e.*, a scholarship which, in addition to providing instruction, contributes to the maintenance of the holder) for the instruction of a pupil whose principal study is musical composition.

£2,000 to the Royal Society of Musicians for charitable purposes in connection therewith.

£500 to the Royal Normal College and Academy of Music, Norwood.

£500 to the Society of British and Foreign Musicians for the Widows' and Orphans' Fund.

£2,000 further to the Royal Society of Musicians of Great Britain for the Widows' and Orphans' Fund, these last two legacies being payable only if the residue of his estate exceeds £6,000.

To the Royal Society of Musicians the testator left all his copyrights and interests in published compositions.

The net personality of Mr. Blumenthal's estate has been valued at a trifle over £62,000.

The records in our present and recent issues bear witness to the fact that the Competition Festival movement continues to grow and prosper. It attracts into its fold many persons of high social position who see in it a happy means of bridging chasms and binding together all classes of the community, and of providing dwellers in the countryside with a pleasant recreation spiced with a sporting flavour. Musicians too are drawn to the movement because they realise that it makes for the educational progress both of executants and audiences. In order to maintain and deserve this interest and support, the promoters of the movement have to keep constantly in mind that it is strictly an educational propaganda. It is not merely a means of discovering prize-winners, but has its greatest concern with those who unfortunately are not successful.

The desire to have a share in the movement is spreading even to the far north of Scotland. Aberdeen, among its other valuable musical assets, has the advantage of the influence of Prof. Sandford Terry, an old St. Paul's Cathedral chorister, who has crowned a successful career in the educational world by securing the Chair of History at Aberdeen University. Prof. Terry has deeply interested himself in the musical doings of his adopted city, and after studying the aims, methods and results of the competition movement in England, he has been filled with a desire to establish a centre in Aberdeen to serve the needs of that corner of Scotland. At his instigation, and backed by Mr. Collingwood and others, a meeting was held at the Marischal College on June 13 in order to discuss his proposition and ways and means of carrying it out. After acutely analysing the situation as to choral music in and about the granite city, Prof. Terry strongly advocated a trial of a competitive festival, and although, naturally, in such an environment there were some criticisms of a cautious and dubious nature, the influential audience he addressed was disposed to consent to adopt the proposed scheme. May all success attend its initiation and fulfilment.

An important series of South African Musical Festivals, under the sole direction of Mr. Albert Archdeacon, will be given during the next two months, the places, dates, and conductors being as follows:

Cape Town. Five Concerts, July 6 to 14. Orchestra and chorus—the latter consisting of the combined choral societies of the city, numbering 430 voices—under the conductorship of Dr. T. Barrow Dowling.

Durban. Two concerts, July 20 and 21. Conductor, Mr. J. F. Proudman.

Maritzburg. July 22.

East London. Two concerts, July 24 and 25. Conductor, Mr. W. J. Chapman.

Port Elizabeth. Two concerts, July 28 and 29. Conductor, Mr. Horace Barton.

Grahamstown. July 30. Conductor, Mr. W. Deane.

Bloemfontein. Two concerts, August 3 and 4. Conductor, Mr. George Deale.

Kimberley. Two concerts, August 10 and 11. Conductor, Mr. A. H. Ashworth.

The works to be performed are 'The Creation,' 'St. Paul,' 'Walpurgis Night,' 'King Olaf,' 'Hiawatha,' and 'Stabat Mater' (Rossini). Miss Perceval Allen, Mr. William Green, and Mr. Albert Archdeacon himself are the solo vocalists. They sailed on June 20, and expect to return home on September 5. May all success attend these musical festivals in a country which a few years ago was ravaged by war, but is now enjoying the blessings of peace.

The enormous price, £4,777, recently realised at Christie's for a portrait painted by Gainsborough has been one of the sensations of the present season. A London newspaper, in describing the picture, said:

It was a portrait of the artist's youngest daughter, Mary, who married Johann Christian Fischer, the celebrated hautboy.

Now, it has frequently happened that a bride has been led to the altar by a boy, but it evidently fell to the lot of Miss Mary Gainsborough to meet her matrimonial fate (and mate) at the hands of a hautboy. But then, are not young ladies often wedded to their musical instruments?

Typographical humours are indeed prolific this month, newspapers in town and country contributing curious cuttings carrying conviction that compositors are not always the offenders. The first is from a programme of a London concert, placed above the name of a pianist:

"Sonate E"	*Mina*
"Allegro moderato"	*Andante*
"Rondo"	*Haydn*

One question naturally suggests itself in trying to elucidate the above, especially in these days of the ascendancy of women: Can the 'Allegro moderato' be assigned to a descendant of the great Italian poet? In that case should not the name read 'Ann Dante'?

This from a provincial journal:

Brahms's trio for female voices was accompanied by two hours and a half.

The above accompaniment curiosity recalls a certain concert incident:

She (vocalist): I shall sing my song in German; I hope you won't mind.

He (accompanist): Not in the least; so long as you don't object to my playing the accompaniment in English.

The reporter of a competition festival held in the north of England made some original remarks in recording the performances of the solo vocalists. His *bête noire* seems to have been the 'libretto,' judging by the following extracts from his critical observations:

Miss ——. Good voice, some artistic feeling and expression. The libretto appeared to be where the mistakes were made.

Miss ——. Very good voice, libretto again. Fine voice, and any amount of quality, but libretto swallowed everything.

In addition to the lady competitors handicapped by the 'libretto,' a mere man was likewise afflicted, perchance through swallowing it. The dire results are thus recorded:

Mr. ——. Nice quality of tone. In the first piece suffered from libretto, and the intonation soon got all wrong. He sang against the piano.

No wonder, poor fellow!

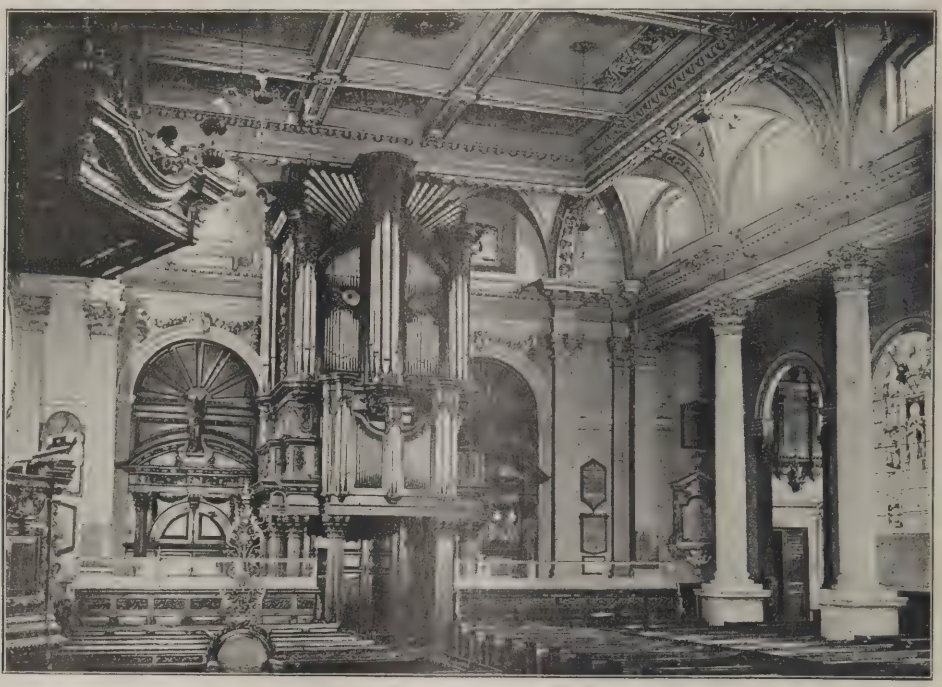
Messrs. William E. Hill & Sons have recently been granted Royal Warrants of Appointment as Violin and Bow Makers to H.M. The King of Italy, and H.M. The King of Portugal. The honour conferred thereby on English violin-making is great, and in the case of Italy, it comes from the land which gave birth to the immortal Stradivari.

Mr. J. F. Proudman has been appointed conductor of the Durban Musical Association, Natal.

Church and Organ Music.

'LONDON CHURCHES ANCIENT AND MODERN.'

The fascination of London! Who can resist or limit the charm of its magic spell? Not the least attractive features of the great and ever-growing metropolis are its churches, whether regarded from the point of view of history, architecture, or music. A hearty welcome is therefore accorded to the two attractive volumes bearing the above title and published by Mr. T. Werner Laurie. Their author, Mr. T. Francis Bumpus, is favourably known in connection with similar books on 'The Cathedrals of England and Wales,' 'The glories of Northern France,' 'The Cathedrals and Churches of Northern Italy,' and 'The Cathedrals and Churches of North Germany.' In these interesting contributions to ecclesiological literature and in the volumes under notice, Mr. Bumpus's main thesis is architecture, but his pages are from time to time pleasantly seasoned with musical references to the churches of London, and, it may be added, to those of London beyond the border.



THE CHURCH OF ST. LAWRENCE JEWRY. INTERIOR, LOOKING WEST.
(*From 'London Churches ancient and modern.' By kind permission of the publisher.*)

The first of these (in vol. i.) is to the Temple Church, with an account of the famous contest between Father Smith and Renatus Harris for the building of the organ in that ancient and legal sanctuary. It is doubtful, however, if the present organ 'retains all the original pipes in the great and choir organs'; and the reference to the quarter-tones in this instrument should be in the past, not the present tense, as the extra notes were removed many years ago. St. Helen's Church, Bishopsgate, near where Shakespeare lived, contains fine monuments to Sir John Crosbie and Sir Thomas Gresham, two well-known city worthies of olden times, and here the Gresham Prize compositions were annually sung in the thirties and forties of the last century. The church of St. Andrew Undershaft is noted as being that at which Dr. John Worgan, the contemporary of Handel, was organist, and the instrument formerly therein gave rise to two of the 'Queries about St. Paul's organ' asked in the Broadside (*c.* 1696) preserved in the British Museum. Here they are:

viii.—Whether there been't organs in the City, lowder, sweeter, and of more variety than St. Paul's (which cost not more than one-third of the Price) and particularly, whether Smith at the Temple has not outdone Smith of St. Paul's. And whether St. Andrew Undershaft has not outdone them both?

ix.—Whether the Open Diapason of metal that speaks on the lower set of keys at St. Andrew Undershaft be not a Stop of extraordinary Use and Variety, and such as neither St. Paul's has, or can have?

There were formerly—perchance there are now—several lady organists of city churches. One of these, Miss Letitia Rist, of All Hallows', Barking, in the middle of the last century, was a benevolent lady who gave practical proof of her kindness to animals.

She used in frosty weather to collect ashes from the neighbouring houses and scatter them on Tower Hill, which, from its steepness, at all times tested the strength of the horses drawing up heavy loads from the wharves, and especially so during the winter months when the stones were slippery, and many a good horse was thus saved from falling. From many a sturdy carter might have been heard the words: 'Thank you, ma'am,' as he and his horse passed in safety over the frosty ground.

Mr. Bumpus makes more than one reference to those beautiful and magnificent old organ cases, many of which have been ruthlessly demolished. The organ

at St. James's, Piccadilly—of which Raphael Courteville, composer of the tune 'St. James,' was once organist—'is in two oaken cases standing one before the other, the organist's place being between them. The great case is in the florid style of the period of its original construction (Louis Quatorze). The carving of fames, angels, cherubs' heads, &c., with which it is adorned, strikingly mark by their great beauty the master hand of Gibbons.' At St. Lawrence Jewry (in Gresham Street)—of which John Robinson was at one time organist—Renatus Harris's organ, built in 1685, the birth-year of Bach and Handel, 'happily retains its place upon a screen richly carved in dark oak at the west end of the church.' Important additions were made to the instrument in 1710 and 1725, and about thirty years ago it was completely restored. The handsome case, designed by Wren and carved by Grinling Gibbons, has of necessity been added to by the side cases with 'towers' and 'flats' but in perfect keeping with the original work. (See the illustration opposite.) Another fine old organ case in St. Stephen's Church, Walbrook, of the instrument built in 1765 by England—not Byfield, as stated by Mr. Bumpus—has also happily been retained. (See the illustration above.) Mr. Bumpus regards this building as 'internally the most original and beautiful of the fifty parochial churches rebuilt by Wren,' and pronounces it a masterpiece. He adds: 'the ensemble, as the visitor enters by the western doorway after ascending the flight of steps within the vestibule, bursts upon him like some wondrous vision.' Were this church in some French or Italian city, how English people would rave about it, and yet many Londoners even have never crossed its threshold.

Space will only permit us to make a passing reference to the second volume, which includes musical references to St. Luke's, Old Street (of which Henry Smart was organist), and the modern churches of St. Andrew's, Wells Street, All Saints', Margaret Street, St. Paul's, Knightsbridge, and St. Matthias, Stoke Newington (of which Dr. W. H. Monk was organist from 1852 till his death in 1889), all five of these being noted for their musical services, Anglican or Gregorian. Mention is made of the burial places, in the old churches, of departed worthies. In this connection, to the list of celebrities buried in St. Paul's, Covent Garden—which includes Sir Peter Lely, Grinling Gibbons, and John Weldon, the composer—should be added that of Dr. Arne; it is also worthy of mention that in the year 1453, John Dunstable, master of astronomy and music, was buried in the crypt of St. Stephen's, Walbrook, and that a tablet to his memory is now placed in the church.

ST. STEPHEN'S CHURCH, WALBROOK. INTERIOR, LOOKING WEST.
(*From 'London Churches ancient and modern.' By kind permission of the publisher.*)

The subject is of absorbing interest, but sufficient has been said to induce many readers to turn to Mr. Bumpus's informing pages, which are made additionally attractive by the excellent photographs which illustrate this pair of readable volumes.

PROPOSED MEMORIAL TO DR. F. J. SAWYER.

At an influential meeting held at the Town Hall, Hove, on May 30, and presided over by the Rev. Walter Marshall, it was unanimously resolved to raise a memorial to the late Dr. Sawyer, as a mark of personal love and in recognition of his devoted services as organist of St. Patrick's Church, Hove, and also in appreciation of his high abilities as a musician, and of his efforts for the spread of all that is best in the Art. The form of the memorial will depend to a large extent upon the amount subscribed, but it is hoped to found an annual prize at the Royal College of Organists, with which Dr. Sawyer was so closely associated, and to place some suitable memorial in St. Patrick's, Hove, the church in which, as organist, he served with marked distinction for more than thirty years.

Subscriptions will be gratefully received and acknowledged by the honorary secretaries of the 'Dr. F. J. Sawyer Memorial Fund,' 13, Cambridge Road, Hove, Sussex.

THE PAN-ANGLICAN CONGRESS.

This important Congress was opened by a special intercessory service at Westminster Abbey on June 15, at which the vocal music included Stainer's arrangement of the *Miserere, mei Deus*, sung in procession, and S. S. Wesley's anthem 'O Lord, my God' (Solomon's Prayer). Sir Frederick Bridge played as opening voluntary the *Largo* from Dvorák's Symphony 'From the New World,' and at the conclusion of the service S. S. Wesley's Choral Song.

The concluding service at St. Paul's Cathedral, on St. John the Baptist's Day (June 24), was of a most imposing, impressive, and inspiring nature. Thanksgiving was its dominant note, and the music fully reflected the spirit which pervaded the densely crowded cathedral. The Choir, where some 300 bishops were seated, furnished a *coup d'œil* unique in the history of the Anglican Communion.

Above the stalls on the north side and in the arch next to the organ, a temporary platform had been erected to accommodate a full orchestra, which previous to the service played the symphony to Mendelssohn's 'Hymn of Praise.' The Litany was sung in procession to the five-part setting by Tallis (unaccompanied). The opening and closing choruses of the 'Hymn of Praise' furnished the music for the anthem, sung while a large number of the Bishops placed on the Altar thankofferings entrusted to them. Sir George Martin's fine *Te Deum*, composed for Queen Victoria's Diamond Jubilee (1897), was also sung; and the hymns were 'Great Lord of wisdom, life and light' (written specially for the Congress by Mr. A. L. Francis and sung to Sullivan's tune 'Bishopgarth'), 'Now thank we all our God,' and 'Praise, my soul, the King of heaven.' All these thrilling outbursts of praise were accompanied by the orchestra, who played at the end of the service Elgar's 'Imperial March.' Sir George Martin conducted, and Mr. Charles Macpherson presided at the organ.

Criticism of such a service would be quite out of place; suffice it to say that on this memorable occasion the rendering of the music was most thrilling and devotional in its glorious outpouring of perfect praise, and that it fully maintained the splendid traditions that are so worthily associated with the great cathedral in the greatest city of the world.

SIR FREDERICK BRIDGE'S CANADIAN VISIT.

Sir Frederick Bridge has returned home from his successful tour in Canada, skilfully organized by Dr. Charles Harriss, having been everywhere most cordially received. He lectured upon and conducted performances of English Church Music, beginning at Montreal on April 27, and subsequently at Ottawa, Toronto, Belleville, St. Catherine's, Woodstock, Hamilton, London, Brantford, Winnipeg, Regina, Moosejaw, Calgary and Vancouver.

Thus he covered the Dominion from east to west, or, as he has said, 'I journeyed, and lectured, and conducted, and played the organ all the way to Vancouver and back, and at Toronto I delivered my lecture from the pulpit of the cathedral'! Moreover, he held several conferences in the interests of the examinations of the Royal College of Organists; received the degree, *honoris causâ*, of Doctor of Music from the University of Toronto; visited Conservatoires; heard his 'Flag of England' well sung by the inmates of an Asylum for the Blind; made the acquaintance of the Indians; saw some of the wonderful sights of nature; was most hospitably entertained; and altogether he had 'a real good time.' In Mr. Albert Archdeacon the Westminster Abbey organist had a most genial companion and valuable colleague, who efficiently discharged the dual duties of manager and solo vocalist.

For the purpose of illustrating his lectures, Sir Frederick had made a selection of anthems and services typifying five centuries of English church music. This selection, published by Messrs. Novello in two volumes, was made to suit the capacities of large or small choirs. In regard to its performance, by fifty different choirs, he says: 'It is a remarkable fact that of all the music I sent out for the choirs to rehearse for these illustrations, everything was sung with one exception. Even this had been rehearsed, but there was not time for its performance. The choirs sang beautifully, especially in the cathedral at Toronto under Dr. Ham, where the performance was quite equal to any cathedral performance in England.' Again: 'Canadian church choirs have a high standard of ability, and I was surprised to find how very good they are all round. As regards their singing, the people in the western part of Canada remind me of those in the North of England. They have a great deal of "go," more, I think, than I found in the Eastern Provinces. Musically, as well as commercially, there is a great future for Canada.'

Apart from the value of a record of something attempted, something done by these well-equipped singers of the daughter country across the Atlantic, it may not be without interest to give a complete list of the contents of the two volumes of English church music sung during Sir Frederick Bridge's memorable visit to the Dominion:

BOOK A.—For large choirs.

O come, ye servants of the Lord	*Tye*
If ye love Me	*Tallis*
Hide not Thou Thy face	*Farrant*
Jesu, the very thought of Thee	*Dering*
Hosanna to the Son of David	*Gibbons*
Concluding *Amen* (Sung at the Gibbons Festival, 1907)	*Gibbons*
O all you creatures (Hymn)	*Gibbons*
Let my prayer come up	*Purcell*
O sing unto the Lord	*Purcell*
Cry aloud and shout	*Croft*
O clap your hands	*Greene*
Turn Thy face from my sins	*Attwood*
If we believe that Jesus died	*Goss*
From all that dwell below the skies	*T. A. Walmisley*
Blessed be the God and Father	*S. S. Wesley*
The Wilderness	*S. S. Wesley*
Magnificat in B flat	*Smart*
O that I knew where I might find Him	*Sterndale Bennett*
Unto Thee have I cried	*G. J. Elvey*
Awake, awake, put on thy strength	*Stainer*
Who is like unto Thee?	*Sullivan*
Lord of Life	*Mackenzie*
I was glad when they said unto me (Coronation Anthem sung at the Coronation of King Edward VII.)	*Hubert Parry*
Kings shall see and arise (Homage Anthem sung at the Coronation of King Edward VII.)	*Bridge*
He giveth His beloved sleep	*Bridge*
Crossing the bar	*Bridge*

BOOK B.—For smaller choirs.

O come, ye servants of the Lord	*Tye*
If ye love Me	*Tallis*
Lord, for Thy tender mercies' sake	*Farrant*
Blessed be the Lord God of Israel	*Farrant*
Threefold *Amen* (Sung at the Coronation of King Edward VII.)	*Gibbons*
O all you creatures (Hymn)	*Gibbons*
Let my prayer come up	*Purcell*
Remember not, Lord, our offences	*Purcell*
Cry aloud and shout	*Croft*
Turn Thy face from my sins	*Attwood*
O Saviour of the world	*Goss*
From all that dwell below the skies	*T. A. Walmisley*
Blessed be the God and Father	*S. S. Wesley*
Lord of all power and might	*S. S. Wesley*
How goodly are Thy tents	*Ouseley*
Awake, awake, put on thy strength	*Stainer*
O love the Lord	*Sullivan*
Holiest, breathe an evening blessing	*Martin*
Te Deum in B flat	*Stanford*
Kings shall see and arise (Homage Anthem sung at the Coronation of King Edward VII.)	*Bridge*
Crossing the bar	*Bridge*

Dr. H. A. Harding, of Bedford, has been appointed honorary secretary of the Royal College of Organists, in succession to the late Dr. F. J. Sawyer. We hope to give a portrait and an account of Dr. Harding's career in an early issue of this journal in connection with an illustrated article on 'A visit to Bedford'; in the meantime the College is to be congratulated upon having secured so able and so suitable a musician to fill an important office.

The value of choir schools as educational centres has again been demonstrated at St. Michael's College, Tenbury, that splendid foundation due to the munificence of Sir Frederick Ouseley. We are glad to hear of the recent success of two of the choristers—one has obtained a scholarship of £50 per annum at Malvern College, and the other has secured a scholarship of a similar amount at Durham, thereby showing that in spite of time devoted to the excellent musical education the Tenbury boys receive, they need not suffer in their classical and mathematical work. The genial Warden (the Rev. John Hampton) of the College is to be warmly congratulated, as are also the two choristers, on results which are gratifying to all concerned.

Mr. T. Tertius Noble is giving the second half of an interesting series of ten organ recitals at York Minster during the present month. In a preface to the booklet containing the complete programmes, the Dean of York says: 'Mr. Noble's object in giving this very attractive series of Organ Recitals, in addition to his many duties, is not merely to gratify the lovers of good music, but also to assist in raising additional support for the Church Services Fund.' It is pleasant to find that more than one fourth of the fifty-eight pieces played by Mr. Noble are by English composers; indeed, one whole programme, that of June 18, was entirely devoted to native works. Here it is:

Toccata and Fugue in F minor	*Noble.*
Evening Song	*Bairstow.*
Concert fantasia on the tune 'Hanover' ..	*Lemare.*
Prelude and Angels' farewell ('The Dream of Gerontius')	*Elgar.*
Overture in C minor	*Hollins.*
Requiem Æternam	*Harwood.*

Selections from Gounod's oratorio 'The Redemption' were performed at Winchester Cathedral on May 21. The choruses were sustained by the Cathedral Oratorio Choir, formed in 1902, and the orchestra consisted of members of the Church Orchestral Society and local players, both professional and amateur. Members of the cathedral choir—Messrs. Hone, Tyack and Whitwam, and the choristers—sang the solos, and Dr. E. T. Sweeting, organist and music-master of Winchester College, presided at the organ. The oratorio was conducted by the cathedral organist, Dr. William Prendergast, whose *Magnificat* in C, with orchestral accompaniment, opened the service.

At the church of St. Andrew-the-Great, Cambridge, on Sunday evening, May 31, Dr. A. Herbert Brewer's sacred cantata 'Emmaus' was sung, with orchestral accompaniment, by an augmented choir of fifty voices. The orchestra was led by Mr. R. L. Eber, of Christ's College, and Mr. J. F. Chubb, organist of Christ's College, presided at the organ. The soloists were Mrs. G. E. Green and Mr. Joseph Reed, and Mr. Joseph Hill, organist of the church, conducted an impressive performance of the Gloucester organist's devotional music.

At a 'Choir Festival' held at the Church of the Good Shepherd, Lee, on June 18, S. S. Wesley's anthem 'Ascribe unto the Lord' and a selection from Mendelssohn's 'Elijah' were sung, and the instrumental pieces included an 'Adagio religioso' for violoncello and organ, by Borch, and Elgar's 'Sursum Corda' for string quartet and organ. Mr. R. W. Browne is the organist and choirmaster of the church.

ORGAN RECITALS.

Dr. M. J. Monk, Truro Cathedral—Sonata in C minor, *James Lyon.*

Dr. William Prendergast, Winchester Cathedral—Larghetto, allegretto, and fugue in D, *Dupuis.*

Dr. W. Phillips, St. Barnabas, Pimlico.—Chanson d'été, *Lemare.*

Mr. G. J. Burnett, St. John's, Victoria, B.C.—Spring song, *Hollins.*

Mr. Henry Riding, Chigwell Church—Romance, *Wetton.*

Mr. Percy W. Taylor, St. Andrew-the-Great, Cambridge—Chorale, with variations, in A, *Smart.*

Mr. T. Westlake-Morgan, Christ Church, Lee Park—Fantasia in C minor (Op. 36), *Hesse.*

Mr. Arthur G. Charles, St. Katharine Cree Church—Fanfare, *Lemmens.*

Mr. H. Newboult, Wesley Church, Pretoria—Sonata in A minor, *Gladstone.*

Mr. C. T. Crouch, All Saints', Hatcham Park—Adagio in D, *E. J. Hopkins.*

Mr. Matthew Kingston, St. Lawrence Jewry—Allegro vivace in A, *Morandi.*

Mr. W. Silkstone Dobson, Christ Church, Southport—Sonata in the style of Handel, *Wolstenholme.*

Mr. H. G. Ley, Parish Church, Bushey—Phantasie and fugue on 'Wachet auf,' *Max Reger.*

Mr. Caradog Roberts, Bethlehem Congregational Church, Rhos (opening of new organ built by Messrs. Norman & Beard)—Fantasia on the tune 'O Sanctissima,' *Lux.*

Mr. Hubert W. Hunt, St. Michael's, Basingstoke—Moderato con moto, in A minor, *Smart.*

Mr. E. Cuthbert Nunn, St. Peter-upon-Cornhill—Prelude and Fugue in C minor, *Samuel Wesley.*

ORGANIST AND CHOIRMASTER, AND CHOIR APPOINTMENTS.

Mr. Arthur C. Baynham, St. Saviour's Parish Church, Arklow, and private organist to the Earl of Carysfort.

Mr. James Black, Canal Street United Free Church, Paisley.

Mr. Edward A. Coombs, Christ Church, Beckenham.

Mr. Thomas H. Hill, St. Barnabas' Church, Dover.

Mr. W. A. Soyer, Sevenoaks Parish Church.

Mr. Robert Tinniswood, St. Stephen's Church, Canonbury.

Mr. A. W. Wilford, King Street Wesleyan Church, Derby.

Mr. J. C. Flinn (alto), St. Anne's Church, Soho.

THE NATIONAL EISTEDDFOD OF WALES.

A QUAINT AND PICTURESQUE CEREMONY.

As an important and indispensable preliminary to the Royal National Eisteddfod to be held in London during the month of June, 1909, the Gorsedd met in the gardens of the Inner Temple on June 10, when the necessary Proclamation of the Eisteddfod was made with all due significance and solemnity amidst appropriate surroundings.

From some interesting particulars supplied to the Press on that picturesque occasion, we learn that the Welsh word 'Eisteddfod' means a Session, implying a Session of 'Bards.' The word 'Bardd' in Welsh, however, means, in the first place, a poet, because in ancient times almost all knowledge was imparted in metrical form: but a 'Bard' is not necessarily a poet; the term includes also persons who are religious and moral teachers, and others who are interested in sciences and arts. At an Eisteddfod prizes are offered for compositions in poetry, literature, arts and crafts, and the list of subjects in which prizes are given is, according to an old custom, proclaimed publicly at least 'one year and a day' before the Eisteddfod is held. This Proclamation (called in Welsh 'Cyhoeddiad') must be made in a meeting of the Bards, which is called the 'Gorsedd of Bards of the Isle of Britain' (Gorsedd Beirdd Ynys Prydain).

It is known historically that the Eisteddfod was held in Wales before the Norman Conquest, and it

has been held from time to time ever since. The 'Gorsedd,' *i.e.*, the 'overseat' or throne, is the term used to describe the association or community which fixes the place of the National Eisteddfod, and, through its committees, many of the details of its meetings. The Ceremony of the Gorsedd is described in writings of the 16th century, and appears to be referred to in writings by bards of two or three centuries earlier. Tradition, however, ascribes to it a far earlier origin. It is customary to hold the Gorsedd meetings in some open and conspicuous spot covered by green turf. A circle of stones, twelve or nineteen in number, is made. Outside this circle three other stones are placed in position, over which, from the centre of the circle, the rising sun could be seen on the solstices and the equinox. The meetings must be held in the open air and by day, 'in the Face of the Sun the Eye of Light' ('Yn Ngwyneb Haul, Llygad Goleuni'), as the motto expresses it. Only under rare circumstances can a meeting of Gorsedd be held under a roof, and then in a Church or within a Court of Justice.

In the centre of the circle a large stone, supported by three others, is placed. This is called the 'Maen Llôg or Logan Stone.' From it the Proclamation and other speeches are made. The Bards, accompanied by the chief persons of the district in which they meet, form a procession to the circle. They are divided into three orders: Bards, Druid bards and the Ovate bards. These are poets, teachers of religion and morals, and persons interested in literature, science and art. According to their Order, Bards are robed in different colours: the Poet-bards in light blue, the colour of the sky, as an emblem of the celestial origin of poetry; the Druid-bards, in white, the colour of light, denoting the purity of religion and morals; and the Ovate-bards in green, as of living vegetation, an emblem of growth and progress. The three Orders are equal in degree, though differing in function; the officials being only chief among their peers. When necessary their functions are interchangeable: a provision against the extinction of the Institution.

Upon the large stone in the centre of the circle the President or 'Arch-druid' stands surrounded by the chief officers of the Gorsedd. At each of the stones of the circle stand one or more of the Bards, each in the colour of his Order. The Arch-druid wears with his white robe a crown of oak-leaves and acorns, and a great necklet or 'torque' of gold. The proceedings are opened by the sound of the trumpet (Corn Gwlad). The Gorsedd prayer is then recited, a composition thought to be, in its present form, of the 15th century. It is attributed to the bard Talhaiarn, and runs as follows in the variant now used:

GWEDDI'R ORSEDD (The Gorsedd Prayer).

Dyro Dduw dy Nawdd;
Ag yn Nawdd, Nerth;
Ag yn Nerth, Deall;
Ag yn Neall, Gwybod;
Ac yngwybod, Gwybod y Cyfiawn;
Ag yngwybod y Cyfiawn, ei Garu;
Ag o garu, Caru pob Hanfod;
Ag ymhob Hanfod, Caru Duw.
Duw a phob Daioni.

Translation.

Grant, O God, Thy Protection;
And in Protection, Strength;
And in Strength, Understanding;
And in Understanding, Knowledge;
And in Knowledge, the Knowledge of Justice;
And in the knowledge of Justice, the Love of it;
And in that Love, the Love of all Existences;
And in the Love of all Existences, the Love of God.
God and all Goodness.

In ancient times the Bards were received with gifts, which are described as from 'tilth, fold, and wood covert' ('o âr ac o fuarth, ac o goedwal'); or, otherwise expressed, 'corn, milk and honey' ('yd, a blith a mel'). These are now symbolized by the presentation to the Arch-druid of the Horn of Welcome (*Corn Hirlas*), a great horn fitted upon a dragon-stand of silver-gilt decorated with gems and enamels, designed and executed by Mr. W. Goscombe John, A.R.A. The *Corn Hirlas* is offered ceremonially to the Arch-druid by ladies representing the district. Another offering is made by ladies, a bouquet of plants, trefoil, vervain, corn and mistletoe, symbolical of the Gorseddic seasons. Near the central stone is the Gorsedd Banner, and there are exhibited models of a form of inscribed roll and a wooden book ('Llyfr pren') inscribed with a kind of rune (*Coelbren y Beirdd*) said to have been used by bards of old.

In ancient times the Bardic circle was sacred against armed force, and a ceremony symbolizing a truce is carried out. The Arch-druid holds a sword half-sheathed; the attendant Bards touch it on the hilt and scabbard. The Arch-druid cries aloud three times 'A oes Heddwch' (Is it Peace?), and is three times answered by all 'Heddwch' (It is Peace). The sword is then completely sheathed. The sword now used is of great size and elaborate workmanship, designed, partly executed and presented by Sir Hubert von Herkomer, R.A. A harper is always present at the Gorsedd, and accompanies the singer of 'Penillion.' These are stanzas, partly impromptu, adapted to difficult strains of music, of which the singer, Eos Dar, is master. The harp should be of the old Welsh triple-row construction (*Telyn deires*).

Many opinions are held as to the age and origin of the Gorsedd and its ceremonies, some considering its institution to be extremely ancient, while others consider its present form to have been fixed in the Tudor period. The Gorsedd may be looked upon as a survival of the traditional Round Table of King Arthur, which in its turn embodied some similar institution previously existing among Britons of earlier times. Whatever its age or origin, it is an institution around which the natives of Wales, irrespective of class, rally, and which plays a most important part in the encouragement of learning and culture in that country. Their Gracious Majesties King Edward VII. and Queen Alexandra are members of the Gorsedd Circle, as indeed are representatives of every class of the commonwealth, even to the delver in the mines and the shepherd of the mountains.

As an ancient institution promoting the culture of literature, science and art, especially music—one that is open to all, and as a rallying point for the patriotism of all classes—the Eisteddfod is worthy of support by the sons and daughters of the Cymru and by all well-wishers of the Principality.

An interesting concert was given by the Windsor and Walkerville Choral Society in Currey Hall, Windsor, Ontario, on May 15. The programme, which was of a very varied character, consisted in the first part of sacred music, selections from Handel's 'Samson,' Haydn's 'Creation,' Sullivan's 'Prodigal Son,' the choral epilogue from the 'Golden Legend' and Gounod's 'By Babylon's wave'; the second part was secular, and included music by Sullivan, Roland Rogers and others, and the march and chorus from 'Tannhäuser.' The choir, conducted by Mr. H. Whorlow Bull, sang with much spirit, a part-song by Coombs, 'A June day,' for ladies' voices being given with great delicacy of expression. A small string orchestra assisted, and the solo vocalists were Miss Elizabeth Emery, Miss Winifred Parker, Mr. W. Kitching, Dr. L. D. Hogan and Mr. H. Whorlow Bull. The concert was a fitting pendant to the performance of the 'Hymn of Praise' given by the Society earlier in the year.

ELGAR'S NEW CHORAL WORKS.

There is sweet music (Op. 53, No. 1). Words by Tennyson. Dedicated to Canon Gorton.

Deep in my soul (Op. 53, No. 2). Words by Byron. Dedicated to Julia A. Worthington.

O wild west wind (Op. 53, No. 3). Words by Shelley. Dedicated to W. G. McNaught, Mus. Doc.

Owls (an epitaph) (Op. 53, No. 4). Words anonymous. Dedicated to Pietro D'Alba.

The Reveille (for men's voices, T.T.B.B.) Words by Bret Harte. Dedicated to Henry C. Embleton.

Sir Edward Elgar has already produced many beautiful part-songs, but he has never been so happily inspired as in the case of the first number of his recently published Opus 53, composed during the past winter in Rome. It is indeed a wonderful piece of music, the like of which, for dreamy aloofness, gossamer lightness and delicacy, and poetry of the highest type it would be difficult to find. The words

> There is sweet music here that softer falls
> Than petals from blown roses on the grass,

will be readily recognized as the first stanza of the choric song in Tennyson's 'Lotos eaters.' The composer seems to have assimilated the poet's ideas absolutely, and become so fully imbued with their spirit that his strains give the impression of a perfect translation into the language of music. Though laid out for eight voices, the piece contains very little genuine eight-part writing. At the outset the two sections, male and female, of the choir are employed in antiphonal style, the one answering the other as the first six lines of the poem are unfolded. Soon the music becomes more complicated, though the composer's art is so hidden in the spontaneousness of conception that his means to an end may easily be overlooked while effects both rich and rare follow one another. Of these not the least striking are due to a circumstance which will attract some attention and may at first sight startle the majority of choral singers, viz., two key-signatures! The keys of A flat for the female and G for the male voices are used simultaneously throughout the piece. That this odd-looking device is adopted for the sake of convenience and not with the set purpose of 'doing something out of the common,' or throwing extra difficulties in the singers' path, need scarcely be insisted upon. The juxtaposition of the two keys causes delightful surprises. For instance, when, after the first eight-bar phrase sung by tenors and basses in the key of G, the sopranos and altos float in, almost imperceptibly, with gently ascending A flat chords, while the tenors and basses softly sustain a low G in octaves, the effect is magical. This device is repeated near the end, and leads into the final cadence consisting of the two key-chords sung to the word 'sleep' by the two sections of the choir alternately. To the male voices is assigned the last word, a merest whisper, *pppp*, the piece thus ending in the key (G) in which it began.

A tragic note is struck in the second number of the set, 'Deep in my soul.' The gloom of despair overclouding Byron's poem has strongly appealed to the composer, and a deeply affecting musical setting is the result. The piece—set in the key of E flat—is partly of the nature of a solo for the basses of the choir, accompanied by short detached phrases for the other voices sung *ppp* or *pp*. To the basses is given a broad, melancholy but dignified *cantabile* melody that suggests the moaning of an anguished mind. After rising to a short climax in seven parts at the words 'Save when to thine my heart responsive swells,' the first section, in E flat, ends with the *cantabile* strain, again, though differently, accompanied. The second verse or contrasted section (in E) opens *solenne* with a monotone unison passage for sopranos and basses, above which the contraltos give forth *pp* short quaver-triplet phrases, the cold, dismal effect being heightened by the resultant harmony. A short passage in canonic imitation—sad in expression, but of affecting melodic beauty—concludes the section, but not before the contraltos have once more uttered *pp* their vague, weird quaver-phrase referred to above. For the sake of form as well as greater effect the composer repeats the poet's first verse with its setting. Yet the repetition is more than that. The expression is greatly intensified by partly assigning the 'solo' melody to the basses in octaves (thus reaching the low B natural—*ad lib.*—below the staves!), by raising the seven-part climax in pitch, and increasing the melodic and harmonic interest. A powerful emotional appeal is thus made by this broad, though short culmination. While the basses sustain the low D sharp (enharmonic E flat) in octaves, the other voices, with short phrases, *pp* and *estinto*, conclude a piece remarkable for unconventionality and nobility of pathos.

Of a vastly different type is the third number. For his text Elgar has gone to the last stanza of Shelley's 'Ode to the west wind,' except that he has used the opening lines of the poem, 'O wild west wind,' for an introductory invocation. The piece—like its predecessor in the key of E flat—answers more nearly to the definition of a part-song, as generally understood, than any other of the set. Harmony and counterpoint are of equal importance throughout, and productive of many fine effects. The broad Invocation, *nobilmente*, is in seven and eight parts, and leads to a long-sustained discord of rugged grandeur. The expression marks appertaining to it may be quoted as a sample of what the composer exacts from his singers. Here they are: *sf* > *p* < *f*. This sort of thing is not perfectly acquired all at once. It is doubtful if a piece of similar size and scope exists which is so abundantly—if not superabundantly—provided with words of expression. The speed is fast: 'With the greatest animation, but without hurry,' and the music palpitates with life and freedom. The breathless energy of its onward-rushing melodies is largely due to a copious use of triplets, very frequently combined with even notes 'three against two.' The first broad climax occurs at the words 'Be thou, spirit fierce, my spirit,' where the voices, *molto allargando*, rise to *fff*, after which the music presses forward, *sempre con ardore*, with exhilarating impetuosity. With degrees of animation and expression it reaches a tender lyrical passage of comparative simplicity and insinuating melodic warmth at the words 'O wind, if winter comes, can spring be far behind?'—a fine outburst of deep feeling. After an unexpected transition to D major and an abrupt return to E flat for the cadence passage, the close is reached with a few weighty, stirring chords in seven- and eight-part harmony.

The last piece in this set (Opus. 53), entitled 'Owls, an epitaph,' almost baffles description. The words (anonymous) are as strange as the music. Why 'Owls'? and why 'An epitaph'? There are no references to Minerva's sacred birds anywhere in the poem. But the scene is evidently laid in a forest, at night. The poet muses on the vanity of things mundane: they are as 'nothing.' He hears the dead leaves fall, and a wounded 'wild thing' mourning in the night, and how it 'Cries in its dread, till it lies dead, at the foot of the tree.' Finally, a 'bier, spread with a pall, is now at the foot of the tree.' And, as an answer to his reiterated 'What is that?' comes ever

the 'owlish' cry of 'nothing.' Little need be said in the way of analysis. Each of the three verses opens with the question 'What is that?' assigned to tenors and basses. The answer, 'Nothing,' is given by sopranos and contraltos, a pause on the first syllable of the word giving the effect of a prolonged sigh. A few solemn bars in funeral march rhythm follow, and include a strange, chromatically descending and weirdly harmonized passage for the upper voices in close harmony, above a sustained note for the basses which may suggest half-stifled sobs or even soft sardonic laughter. A sad, two-bar phrase in unison for the four voices is assigned to the same words, 'All that can be is said,' in each of the three verses. In fact, the music is virtually identical in them, except for a subtle change of key from E flat to E natural for the second verse, the substitution of a long, wailing 'Ah!' for 'Nothing,' and the broadening out of the Funeral March phrase, its effect being intensified by means of longer notes, additional *rallentandos*, &c., in the last verse. The piece ends with tenors and basses asking 'Is it—*what?*' sung *pp*, and sopranos and contraltos insisting for the last time on the inexorable, terrible answer, 'Nothing,' uttered *pppp*, a merest breath on the air.

'The Reveille,' a lengthy piece for male voices, is issued, like many of Elgar's smaller compositions, without any *Opus* number. It is a rugged, virile setting of Bret Harte's poem dealing with the call to arms of the American North in the cause of anti-slavery. To suggest 'the tramp of thousands, and of armèd men the hum,' as well as 'the quick alarming drum,' great and masterly use is made of a rhythmical *staccato* quaver figure, occasionally for the basses alone, in monotoned bare fourths, while to the tenors (*ff*) is given the reiterated 'Come, come.' In setting the appeal, 'Come, Freemen, come! ere your heritage be wasted,' the composer, in a melodious strain, boldly harmonized, works up to the first broad climax. In a martial piece of this description, dissonances to suggest strife and death are naturally expected, wherefore no surprise is experienced at the words 'Better there in death united than in life a recreant,' where against the *ff* quaver 'drum tapping' of the basses on A flat, D flat, A flat, the tenors, with their utmost force and in sustained notes, ejaculate 'Come' on a chord written for the singers' convenience as that of A major. The music, full of light and shade, of dramatic intensity and emotional fervour, waxes to intense excitement as in the final lines we hear how

> A trumpet voice, proclaiming,
> Said, 'My chosen people, come!'
> Then the drum, Lo! was dumb,
> For the great heart of the nation,
> Throbbing, answered, 'Lord, we come!'

These lines are treated with great breadth. The first 'come' is assigned to the upper F and D flat of the voices, the simple major third, vociferated *fff*, ringing out like a veritable trumpet call. A climax of rare dignity is reached at the words 'For the great heart of the nation,' &c. The passage, forcefully harmonized, is to be sung *con tutta forza*, *Lento; molto espress. e sostenuto*, the first tenors having to a tack *fff*, their high B natural, while the second basses *ad lib.* descend to the B flat below the stave. The syncopation of the inner parts beating against the second basses' regular downward steps will prove a notable point in an outburst of real grandeur. The final words 'Lord, we come' are treated with the requisite devotional calm, the piece ending *pianissimo*, impressive to the last.

A. J. J.

THE COLOGNE MÄNNERGESANGVEREIN.

This famous male-voice Choir, reputed to be one of the best in Germany, gave two concerts at Queen's Hall on June 1 and 5. They arrived in England about a week before the date of their first London concert, but they had previously sung with much success at Manchester. The Choir was founded in 1842, and by means of over five hundred concerts they have been able to hand over to charities the large sum of £25,000. They came to this country in 1853, 1854, 1857 and 1883, and their visit on the present occasion was prompted by the tour in Germany made in 1906 by a Yorkshire Choir, under the direction of Dr. Coward.

The Cologne Choir consists of about 150 gentlemen of the educated classes. The balance of tone is excellent: the best voices are by no means monopolised by the outside parts, as is often the case with choirs of this constitution. The first tenors, although they use 'falsetto' for the very high pitches, are not altos such as are often found in English male-voice choirs, but they have the power to produce a light, fluent quality of tone in the high B flat region, and their voices, although not particularly sweet, are fairly blendful. The basses display some richness and some deep resonant low notes, but with vivid recollections of recent performances by some of the finest male-voice choirs in the north of England, loyalty impels us to record that we are not outclassed in this department. Although the tone generally of the Cologne singers is round, to an English ear there is just a suspicion of a ring which we define by the word 'metallic.' But when all is said, it is abundantly clear that the Choir is splendidly equipped and musically capable of performing with dramatic and thrilling expression, and with the most subtle rhythmic and tonal refinement.

The following were the choral pieces in the two London programmes:

FIRST CONCERT.

'Vom Rhein' .. .. *Max Bruch.*
'Der träumende See' } Ritornell .. .. } .. .. *Schumann.*
Minnesänger .. .. }
Totenvolk (the Phantom Host) .. .. *Hegar.*
Serenade (with Soprano Solo) .. ..*Gounod.*
Glockentürmers Töchterlein (with Soprano Solo) *Reinthaler.*
Wiegenlied .. .. *Brahms-Zander.*
Im Winter .. .. *Kremser.*
Liebchen im Grabe } Der Leiermann } .. .. .. *von Othegraven.*

SECOND CONCERT.

Pilgrims' Chorus ('Tannhäuser') .. .. .. *Wagner.*
Frühlingsnahen .. .. *Kreutzer.*
Rudolf von Werdenberg .. .. *Hegar.*
Morgenlied .. .. *Rietz.*
Der Heini von Steier (with Soprano, Baritone, & Violin) *Zöllner.*
Robin Adair.. .. } Home, sweet home } .. .. *arranged by Schwartz.*
'Nun leb' wohl, du kleine Gasse' .. .. .. *Silcher.*
Weihnachtsglocken .. .. *Schwartz.*
Zwiegesang .. .. *Kremser.*

The technique displayed was conclusive proof not only of the ability and sensitiveness of the choralists, but of the masterful skill of their exceedingly able conductor, Prof. Joseph Schwartz. Special and attractive features of the execution were the oneness of the vowel production, and the compact unity of the rhythmic attack. The tonal attack was exact, and therefore we were at once presented with a complete resonant chord, and had not to await the clearing off of a preliminary haze. This unstinted praise can be awarded to the performance of nearly every choral piece presented at the two concerts.

Miss Angèle Vidron, of the Opera at Cologne, sang solos with much grace and charm, and Mr. Willy Hess contributed some violin solos.

W. G. McN.

Reviews.

Life of Richard Wagner. Vol. vi. By Wm. Ashton Ellis. [Kegan Paul, Trench, Trübner & Co., Ltd.]

In a note prefixed to vol. v. of this remarkable biography, Mr. Ellis says: 'In all probability volume vi. will cover the next six to nine years of Wagner's life.' As a matter of fact, vol. vi. covers only *four* years of that period! Assuming that these proportions will be continued, six more volumes may be expected, making twelve in all; and at the present rate of progress the work will not be completed until the year 1917, four years after the centenary of the composer's birth.

No one can charge the author of this voluminous life-story of Wagner with lack of enthusiasm in his subject. Painstaking to a degree and microscopical in his methods of setting forth facts, he is prone to be discursive. And is it the best trait in the character of an out-and-out hero-worshipper—if ever there was one, Mr. Ellis certainly deserves that designation—to depreciate other folk in order to super-glorify his idol? First poor Minna Wagner—for whom much sympathy must be felt—and then Franz Liszt, Wagner's true friend and generous benefactor, come under the depreciatory displeasure of our author. For the rest the reader is referred to these 450 pages of a book which treat of an interesting and important period of Wagner's career. Their perusal will convince him that Mr. Ellis is a master of research and that he means well, even if his style has a peculiar idiom of its own.

In his 'Supplemental Notes' to the present volume Mr. Ellis gives amusing accounts of how he went to work in order to verify or disprove two errors in vol. v., which we ventured to point out in our review of it (THE MUSICAL TIMES, August, 1906, p. 551). One of these was the wrong number of the house in Balcombe Street (formerly Milton Street), in which Ferdinand Praeger received Wagner as his guest in 1855. In visiting the spot, Mr. Ellis says: 'What landmark could I fly to? There was a Wesleyan Chapel in the street, but English chapels mostly stand superior to numbering, and this particular one formed no exception. Deserted by spiritual aid, I turned to the spirituous; and sure enough—a licensed house, *The Portland Arms*, had survived all cataclysmic changes . . . to which I can swear—please don't be shocked—for I slaked my thirst there.' We can afford to smile at these personal pleasantries, more especially as, in both instances, Mr. Ellis confirms the accuracy of our corrective statements. May he long be spared to slake our thirst for a full, if overflowing, account of Wagner's wonderful career.

Organ music. By various composers. [Novello & Co., Ltd.]

The series entitled 'Original Compositions for the Organ' is rapidly approaching its 400th number, a remarkable testimony to the productivity of composers for 'the king of instruments.' A recent instalment (Nos. 375-380) begins with a 'Grand Chœur' (No. 2) by Mr. Alfred Hollins, a brightly written piece in Minuet form and in the Key of C, with a contrasting Trio in the subdominant key. The strenuous chromatic passage towards the end of the composition will not escape notice. A 'Cavatina in G,' which fully justifies its title, is an unpretentious but melodious contribution from the pen of Mr. Ernest Newton. Dr. Herbert Wareing's ripe musicianship and inventive powers are displayed in an extensive 'Concert Fantasia,' which needs a deft performer, of which there are nowadays many, to do it justice. Two fantasias of an ecclesiastical nature have been composed by Mr. William Faulkes—(1) on 'Old Christmas Carols,' 'What Child is this?' 'The moon shines bright,' and 'The great God of heaven has come down to earth'—and (2) on the fine old melody 'Urbs beata.' The latter appeals to us more than the former, doubtless by reason of its more attractive subject-matter. To the growing number of Variations must be added those on the chorale 'Jesus ist mein Aufenthalt,' which Mr. Luard-Selby has treated in his usual skilful manner. As the source of the tune is not given on the piece, we venture to supply the omission: it is from the 'Lüneburgisches Gesangbuch' (Lüneburg, 1686), and is to be found in English hymnals under the name 'Meinhold.'

Two volumes (iii. and iv.) of 'Popular Marches for the organ,' each containing twelve pieces, will be found useful for both recital and church purposes. Fourteen of these twenty-four marches are by native composers, including such well-known names as Hollins, Macfarren, Mackenzie, Parry, and Smart, while the foreign contributors are represented by Guilmant (Marche Triomphale), Mendelssohn (Pilgrims' March, so-called), Tchaikovsky (Marche Funèbre) and Wagner. The practical convenience of having a number of clearly-printed marches bound in two volumes only needs to be mentioned in connection with these useful publications.

Of even greater utility to church organists are the two recently issued books (Nos. 46 and 47) of the Village Organist, as they have been compiled to suit various seasons of the Church's year, or for special occasions. The first book contains suitable voluntaries for Advent, Epiphany, Ascensiontide, Whitsuntide, Feasts of Apostles, Martyrs, or Evangelists, and All Saints' Day; while the second embraces the services of a Dedication Festival, Holy Baptism, Confirmation, Holy Communion, and General Thanksgiving. Original compositions and arrangements furnish the twelve pieces constituting these two books, the last voluntary being S. S. Wesley's 'Choral Song,' a perfect thanksgiving in itself.

Moussorgsky. By M. D. Calvocoressi. 'Les maîtres de la musique.' [Paris: F. Alcan.]

The production of Moussorgsky's *chef d'œuvre* 'Boris Godounow,' at the Paris Opera, has prompted M. Calvocoressi—to whom the readers of this journal were lately indebted for an appreciation of Debussy—to publish the work under notice. Moussorgsky adds another name to the list of Russian composers who were educated for other callings. Belonging to a family of the lesser nobility, he was born in 1839 and educated for the Army. In due course he received a commission in a 'crack' regiment, and as in addition to his musical gifts he was the possessor of an agreeable person and cultivated manners, his social success was assured. His love for music declared itself early in life, and he studied the pianoforte as an amateur with more than average success. At that time the popular Italian operas of the day served to satisfy his tastes. Gradually, however, he drifted into the society of the leading musical spirits of St. Petersburg—Borodin, Balakirew, Cui, Rimsky Korsakow and Dargomyjski—and was thus led on to higher aims. After some success in composition he determined to adopt music as his profession, and we find him at the age of twenty years embarking on a new career, actuated by the highest aims, but greatly deficient in technical training. Of his musical associates he appears to have been most strongly influenced by Dargomyjski, who adopted as his principle that 'beauty of phrase was second to truth,' a maxim akin to that of our pre-Raphaelite brethren, 'truth first and beauty afterwards.' For 'absolute' music neither master nor disciple professed much appreciation. The precise meaning of this principle as applied to music is a little difficult of comprehension. Its logical development in dramatic music would seem to be an eternal recitative, which would soon become intolerable.

In addition to a catalogue of Moussorgsky's compositions, M. Calvocoressi has supplied a careful analysis of the more important works. The great success of the composer's life was undoubtedly the opera 'Boris Godounow.' The lurid episode in legendary Russian history on which it is based is taken from a well-known dramatic poem of Poushkin, but greatly modified and rewritten by the composer himself. Produced at the St. Petersburg Opera House in January, 1874, it was a popular success, having been performed for twenty successive nights to crowded houses; but its popularity does not seem to have been maintained, as it was withdrawn from the répertoire in 1876, and from that time the composer seems to have lost heart. He had never been able to make a living by his Art, and after having accepted some inferior position under the government he ended his days in a public hospital at the early age of forty-two.

BOOKS RECEIVED.

Grove's Dictionary of Music and Musicians. Edited by J. A. Fuller Maitland, M.A., F.S.A. Vol. iv. Q to S. Pp. 808; 21*s.* net. (Macmillan & Co., Ltd.)

The art of singing and vocal declamation. By Sir Charles Santley. Pp. xvi. + 144; 3*s.* 6*d.* net. (Macmillan & Co., Ltd.)

The Rise of Music. By Joseph Goddard. Illustrated. Pp. xv. + 398; 7*s.* 6*d.* (William Reeves.)

L'Inglese Imparto da Sè con la pronuncia fonetica. Redatta da G. Dalla Vecchia. Pp. 128; 1*s.* (E. Marlborough & Co.)

The Flying Dutchman. Tristan and Isolde. The Great Opera series. By J. Cuthbert Hadden. Illustrated by Byam Shaw. Each 1*s.* net. (T. C. & E. C. Jack.)

The Organists' Directory. By Charles William Pearce, Mus.D. Pp. vii. + 163; 3*s.* (The Vincent Music Company, Ltd.)

The adult male alto, or counter-tenor voice. By C. Edward Stubbs, M.A., Mus. Doc. Pp. 70; 75 cents. (New York: The H. W. Gray Co.)

THE EVOLUTION OF THE FLUTE.

At the last meeting of the Musical Association for the season, held on June 16, Dr. T. L. Southgate read a paper on 'The evolution of the flute.' After tracing the legendary history of the instrument in mythological times, the lecturer went on to say that the actual invention of the flute was lost in antiquity; indeed, there seemed to be no period known to us when the flute was non-existent. The earliest authentic examples had been found in Egyptian tombs, for which the earliest date claimed was 4,000 years ago, though Prof. Flinders Petrie would place it much earlier. Dr. Southgate had had the opportunity of examining several of these instruments, a model of one of which the audience had the felicity of listening to. They were open tubes, generally reeds, open at each end, blown at the top, a form which exists in the present day among many Oriental nations. An example received from the Soudan was formed of wood neatly hooped with metal. Tracing some letters on these hoops, on examination Dr. Southgate was able to make out the word 'Paraffin,' leaving no doubt of their origin! These instruments are widely distributed, and made of various materials, sometimes even of stone, and it was an interesting fact that a member of the Society, Col. Shaw-Hellier, had lately discovered such an instance in excavating for the foundations of a house at Taormina, in Sicily. Among modern nations the whistle head (the flûte-à-bec) for a long time held the field, notably in the forms of the Recorder and the Flageolet, for both of which Mr. Pepys expressed such deep admiration. The actual introduction of the 'German' or 'Traversière' flute appeared uncertain; its early imperfections and the improvements culminating in those of Boehm were traced.

The lecture—followed by a discussion in which the chairman (Mr. F. Gilbert Webb), Dr. Maclean, Messrs. Welch and Cobbett took part—was illustrated with great skill by Mr. J. Finn, accompanied by Mrs. Prior. In addition to trying several of the early instruments, Mr. Finn played some interesting solos on modern flutes, including an air with variations from a recently discovered sonata by Beethoven.

THE OPERA.

The first event to mention, owing to its historic, if not altogether musical importance, is the gala performance which took place at Covent Garden on May 27, in honour of the visit of the President of the French Republic, M. Fallières. As usual on such occasions the house had been decorated florally to an extent that converted it into a huge conservatory, and when the Royal party and their guests entered, the auditorium presented a most brilliant spectacle. The programme consisted of the first act of Bizet's 'The pearl fishers' and the garden scene from Gounod's 'Faust.' Concerning the performance it is only necessary to say that the cast of the first-named excerpt consisted of Madame Tetrazzini (Leila), Mr. John McCormack (Nadir), Mr. Sammarco (Zurga), and Mr. Marcoux (Nurabad); and that the characters in Gounod's work were sustained by Madame Melba, Caroline Hatchard, Edna Thornton, and Messrs. Zanatello and Marcoux. Both excerpts were sung in Italian, and conducted by Mr. Campanini.

The most memorable performance in connection with the works conducted by Dr. Richter was the revival on June 6 of Gluck's 'Armida.' This work, originally produced on September 23, 1777, at the Académie Royale, Paris, when its composer was in his sixty-fourth year, was first mounted at Covent Garden in July, 1906, when the name-part was played by Madame Brèval. On the present occasion the character was impersonated for the first time by Miss Destinn, who brought out the tragic element of the rôle, and also sang the music most beautifully. Equally striking was the embodiment of Hate by Madame Kirkby Lunn, and the music of the four minor female characters was charmingly rendered by Miss Caroline Hatchard and Madame Edna Thornton, each lady playing two parts. Mr. Cornelius was duly heroic as Rinaldo, with whom Armida elopes on a rose bank, the aërial flight across the stage being admirably and cleverly managed. Mr. Walter Hyde and Mr. Delmoth were the detective knights who rescue Rinaldo; Mr. Robert Radford was duly impressive as Armida's priestly adviser. The mounting and scenic effects were most picturesque and sumptuous, and Dr. Richter secured a splendid ensemble.

A repeat performance of the work, on June 10, concluded the series of operas sung in German, but previous to this Dr. Richter conducted a second performance of 'Die Meistersinger' on June 2, and 'Die Walküre' on the following evening, special interest pertaining to the latter owing to the part of Brünnhilde being played for the first time here by Miss Edith Walker, who in May made so great an impression by her splendid impersonation of Isolde. Miss Walker was not, however, so successful in Brünnhilde, her reading being deficient in dignity, but it was always sympathetic, particularly in the final scene, and the music was beautifully sung. Madame Agnes Nicholls made her first appearance this season as Sieglinde, and sang very finely, the freshness and purity of her voice increasing the pathos of the part. Madame Kirkby Lunn was magnificent as Fricka. Mr. C. Whitehill repeated his impersonation of Wotan, and Mr. Karl Mang presented a truculent Hunding. With one exception it is worthy of note that the Valküries were all personated by British artists, and, be it added, with most satisfactory results. Two performances of 'The Flying Dutchman' were given, under Dr. Richter's direction, on June 3 and 8, the name part being respectively played by Messrs. C. Whitehill and Van Rooy. Miss Destinn repeated her thoughtful and highly expressive personation of Senta, Miss Florence Wickham appeared as Mary, and the parts of Erik and Daland were admirably sustained by Messrs. Jörn and Putman Griswold.

The remainder of the season has been and is to be entirely devoted to Italian opera. An imposing representation of 'Aïda' took place on May 23, the cast consisting of Mesdames Destinn and Kirkby Lunn, with Messrs. Robert Radford, Zenatello, Marcoux, Scotti and Zucchi. 'Madama Butterfly' was mounted for the first time this season on May 29, Miss Destinn repeating her beautiful embodiment of the unfortunate Butterfly, and Mr. Walter Hyde making his début in Italian Opera as the forgetful Pinkerton. Madame Lejeune was once more the most sympathetic of Suzukis, Miss Hatchard imparted more individuality into the part of Kate Pinkerton than commonly is accomplished, and Mr. Scotti was as finished as usual as the American Consul.

Madame Melba, who made her first appearance this season in 'La Bohême' on May 19, sang in 'Rigoletto' on June 1, and in 'Traviata' on June 17. The part of the Duke in the second-named opera was taken by Mr. Bonci, an intelligent artist with a fine tenor voice. A most successful revival of Rossini's 'Barber of Seville' took place on June 15, Madame Tetrazzini being heard for the first time in England as Rosina. So brilliant was her singing in her first song, the familiar 'Una voce,' that the audience interrupted its continuance after the first verse, and from this point the evening was for her a series of triumphs. Madame Patti, who was present and was most generous in her applause, must have felt that her successor could not give the music in the medium part of the voice with the same beauty of tone as she had done, but the higher florid passages were delivered with exquisite finish and a volume of tone and

vocal agility that frequently approached the phenomenal. Signor Bonci entered with great spirit into the part of the amorously persistent Count, the humours of Basilio and Bartolo were divertingly portrayed by Mr. Marcoux and Mr. Gilibert, and Mr. Sammarco was delightfully vivacious as Figaro. The spirit of merriment prevading the work was thoroughly realized by the entire company, and Mr. Panizza, who on this occasion conducted for the first time this season, is to be congratulated on a performance of bright memory.

After an interval of three years Puccini's 'Manon Lescaut' was mounted on June 18, presumably at the desire of Miss Lina Cavalieri, a new prima-donna of Continental and American fame, who made her début here on that date. Miss Cavalieri is endowed with great personal beauty and a graceful carriage, a voice of sympathetic quality and dramatic intuition, and an earnest unaffected style, the last-named attribute greatly contributing to her favourable reception. Mr. Zenatello sang very finely as the love-sick Des Grieux, Mr. Scotti gave an admirable embodiment of the rascally Lescaut, and Mr. Gianoli made good use of his few opportunities as Geronte. Mr. Panizza conducted, and the ensemble was excellent. On the following evening, June 19, Bizet's early opera 'The pearl fishers'—originally produced at the Theatre Lyrique, Paris, in 1863—was revived in its entirety, and mounted with remarkably beautiful scenery and a general lavishness which suggested that the Syndicate intended to add the work to the permanent répertoire. Provided they can secure an artist to sing as brilliantly as Madame Tetrazzini, who personated the amorous priestess, the work may acquire a new lease of life. Mr. Bonci was duly ardent as the somewhat reckless lover, Mr. Sammarco gave an admirable personation of the fisherman who sacrifices his life for the lovers, and Mr. Marcoux's powerful bass voice delivered the utterances of the High Priest with impressive effect. Mr. Campanini conducted.

'THE WRECKERS.'

The present hopeless condition of English operatic composers was forcibly illustrated on May 30 at Queen's Hall. On that occasion Miss Ethel M. Smyth, in order to attract the notice of her countrymen to her latest opera, had to give it in concert form, and this in spite of the fact that her previous works include a Solemn Mass, produced at the Albert Hall in 1893, and a one-act opera entitled 'Der Wald,' mounted at Covent Garden in July, 1902.

'The Wreckers,' an opera in three acts, was originally produced under the name of 'Strandrecht,' in November, 1906, at Leipzig, and it has since been performed at Prague. The libretto, by 'H. B.,' unfolds a Cornish story admirably designed for musical treatment. The principal character is Thirza, the young wife of Pascoe, the headman of a Cornish village, whose subsistence largely depends upon the wreckage from unfortunate vessels, the doom of which is assisted by the fisherfolk extinguishing the lighthouse lantern on stormy nights. This procedure is abhorrent to Thirza, who persuades her lover, Mark, to kindle a warning beacon whenever the lantern is extinguished, and with such success that the suspicions of the villagers are aroused and a watch is instituted. This constitutes the opening portion.

In the second act Thirza goes to warn Mark not to light the beacon that night. This leads to an impassioned scene between the couple, ending in Thirza consenting to forsake her husband, and her lighting of the beacon. Pascoe, entering after the lovers have left, discovers his wife's shawl by the beacon, falls insensible, and being found by the watch party is accused of being the traitor. The last act begins with the trial of Pascoe, who is condemned to death, but on hearing the sentence Mark and Thirza confess and are condemned to die imprisoned in a cave which is filled by the sea at high tide.

In setting this libretto Miss Smyth has made most effective use of several Cornish folk-tunes, and has written several charming melodies imitating their characteristics. Of the former may be mentioned Mark's song, 'Cold blows the wind of night' and a charming ditty sung by Avis, who is in love with Mark, 'I know a very pretty girl.' Of the original numbers 'The sun in the sky shines clear' is most beautiful, and contains the love theme. It is in the second act, however, that Miss Smyth has written her strongest music. The love duet is sketched with a bold hand, and climax rises upon climax until the music becomes stirring and convincing in its emotional fervour. The last act was not given, and of the choruses it is impossible to speak, since they were only suggested by eight ladies supported by the great organ; but the instrumental part, being played by the London Symphony Orchestra, under the direction of Mr. Arthur Nikisch, made a most favourable impression by reason of its variety, balance of tone, and picturesque character. Thirza's songs were dramatically rendered by Madame Blanche Marchesi, and full justice was done by Mr. John Coates to the strains assigned to Mark. Mr. Hamilton Earle realized the opportunities of Pascoe, and Miss Anna El-Tour sang intelligently as Avis. The audience was large and fully appreciative, and the opera, even under the conditions under which it was represented, made a most favourable impression.

ROYAL COMPOSITIONS.

A vocal recital of a novel character was given on June 10 at Bechstein Hall by Miss Alys Lorraine, in that she had selected her programme entirely from compositions by Royal writers. Although it has been said cynically that it is dangerous to criticise the music of Royalty because it is impossible to tell who may have written it, no one will deny the powerful impetus given to musical art by royal patronage, and that a considerable number of those 'born in the purple' have been musically gifted. Miss Lorraine began her recital with three songs by Henry VIII.—'Pastime with good company,' 'What shall I do for love?' and 'O my heart'—which she sang with clever perception of the requirements of the period. They were succeeded by a dainty ditty, 'Mark how the blushful morn,' by Charles I., a Cavatina by Anthony, King of Saxony (1755-1836), and a captivating old-world lyric, entitled 'Charmante Gabrielle,' by Henry IV. of France. Marie Antoinette's charming setting of Florian's poem 'C'est mon ami,' and the Emperor of Germany's robust 'Sang an Aegir' were also included in the selection, and proved a striking contrast in styles.

In June, 1877, an opera entitled 'Santa Chiara,' composed by Duke Ernest II. of Saxe-Coburg-Gotha, was mounted at Covent Garden, and an excerpt from this, entitled 'Jedwede Hoffnung,' proved a curious imitation of the old Italian operatic mode. Three songs by the late Prince Consort impressed by their unpretentiousness. Miss Lorraine's music-making ended with four songs—severally named 'The green cavalier's song,' 'The sunny month of May,' 'The blue-eyed maiden's song, and 'Retrospection'—composed by Princess Henry of Battenberg, which possess real artistic worth. The first of these four songs is particularly pretty and dainty, and in the second are some extremely clever and effective harmonic changes that increase the significance of the text.

DR. CAMILLE SAINT-SAËNS.

The season of the Queen's Hall Orchestra was brought to a brilliant conclusion on June 15. On that occasion the entire programme was devoted to the compositions of Dr. Camille Saint-Saëns, the famous French composer himself playing the pianoforte solos and accompaniments. A very large audience gave the hero of the day a great ovation. The programme was as follows:

Suite Algérienne, Op. 60 (1880).
Concerto No. 5, in F, for pianoforte and orchestra, Op. 103 (1896).
Dr. Camille Saint-Saëns.
Recit. and Aria, 'Printemps qui commence' (*Samson et Dalila*)
Miss Julia Culp. (1892).
Rhapsodie d'Auvergne for pianoforte and orchestra, Op. 73 (1884).
Dr. Camille Saint-Saëns.
Symphonic Poem - 'Le Rouet d'Omphale,' Op. 31 - (1871).
Songs - - - - - - (*a*) 'La Cloche.'
(*b*) 'Rêverie.'
(*c*) 'Aimons-nous.'
Miss Julia Culp.
(Accompanied on the pianoforte by the Composer.)
Wedding Cake (for pianoforte and string orchestra), Op. 76 (1885).
Dr. Camille Saint-Saëns.
Symphonic Poem - 'Danse Macabre,' Op. 40 - - - - - (1874).

The Suite Algérienne, which displays the composer at his best, was superbly played under Mr. Henry J. Wood, who conducted throughout. The three concerted pieces for the pianoforte were performed with extraordinary vim, delicacy,

and masterful ease by Dr. Saint-Saëns. When it is remembered that he is seventy-three years of age, this maintenance of technique and verve is most remarkable. As for the music itself, it served to exhibit the great versatility of the composer. There are occasional superficialities, but piquant rhythm, graceful melody, and natural harmony are always present to attract the ear. The vocal music presented had every possible chance, inasmuch as it was sung by Miss Julia Culp, a singer who has completely captured metropolitan audiences. The beautiful song from 'Samson et Dalila' has perhaps never been more thrillingly rendered, and the three songs sung to pianoforte accompaniment were performed with that charm of correct temperament which we have learned to associate with this great singer. The two symphonic poems, formerly regarded as advanced music, seemed lucid and sane compared with much that we have recently been called upon to follow and, if possible, understand. But here again the subject-matter was not always so interesting as the treatment.

LONDON SUNDAY SCHOOL CHOIR FESTIVAL.

The Handel Orchestra at the Crystal Palace was twice occupied on June 17 by the massed choralists, junior and senior, of the London Sunday School Choir, a well managed organization which continues to do a large amount of good. In the afternoon some four or five thousand children sang effectively a selection of unison and two-part songs successfully, conducted by Mr. J. Wellard Matthews, and in the evening the adult choir, numbering about 4,000 voices, gave a programme of sacred and secular music under the able direction of Mr. William Whiteman. The chief numbers in the adult programme were 'I praise Thee' from 'St. Paul' (Mendelssohn) and 'The trumpet's loud clangour' from Handel's 'St. Cecilia's Day,' in which the solo portions were undertaken by a select choir.

Festa's madrigal 'Down in a flow'ry vale' was also in the programme, which concluded with Mr. J. H. Maunder's stirring 'Song of Thor.' A large amateur orchestra, assisted by the Crystal Palace Military Band, took part. Among the purely instrumental pieces, which were given under Mr. Wesley Hammet, were the overture to 'Les Huguenots' (Meyerbeer), and Sibelius' 'Finlandia,' a choice that at least showed confidence in the capacity of the band. The redoubtable Willesden District Choir, conducted by Mr. J. S. Waddell—who retain the Founders' Challenge Shield in the regrettable absence of other entries for the announced competition—sang Mr. Theodore Wendt's 'Ballade of Spring,' which had been chosen as test-piece for the competition.

WEST KIRBY, HOYLAKE, AND DISTRICT MUSICAL FESTITAL.

This recent addition to the list of provincial festivals took the form of a series of four concerts held in the Public Hall, West Kirby, on May 21, 22 and 23, under the direction of Dr. W. B. Brierley, organist of West Kirkby Parish Church, to whom it is understood the initiation of the scheme was due. Financial stability was assured before the festival was held, and the inhabitants of this salubrious locality on the estuary of the Dee have found the experiment such a pleasant experience that it is hoped the festival will become a permanent fixture.

The public hall in West Kirby is a building which, if not acoustically good, is capable of seating some 650 people, with a stage upon which room was found for a chorus of 160 voices and a band of forty-five instrumentalists, led by Mr. Alfred Ross. The principal vocalists were Mrs. Henry J. Wood, Miss Esta D'Argo, Madame Ada Crossley, Madame Alice Lakin, Miss Florence Larkworthy, Mr. Webster Millar, Mr. Frederic Austin and Mr. Dalton Baker. The choir, recruited locally, sang with zeal and animation in such popular works as Coleridge-Taylor's 'Hiawatha's Wedding-feast,' Parry's 'Blest Pair of Sirens,' Cliffe's 'Ode to the North-East Wind,' Sullivan's 'Golden Legend,' Brahms's Rhapsody for contralto solo with male-voice choir, and the Pilgrims' choruses in Act III. of 'Tannhäuser.' The purely orchestral selection included the Leonora No. 3, 'Tannhäuser' and 'Oberon' Overtures, Dvorák's Symphony 'From the New World,' Elgar's 'Variations,' and Bach's Suite in D. The scheme also included Tchaïkovsky's Violin concerto, in which the solo part was finely played by Mr. Arthur Catterall.

At the fourth concert, in place of the new Orchestral Suite which Dr. J. C. Bridge had intended writing for the festival, was heard the *Intermezzo* from his 'Chester' Symphony, and the clever *Allegro* from the ballet music to his cantata 'Rudel,' founded on 'Sumer is icumen in.' The new Durham Professor also conducted with appreciation his Scena for male-voice choir and orchestra, founded on the Welsh air 'The rising of the lark.' During the interval Dr. Bridge, in a breezy speech, presented on behalf of the choir a music cabinet to Dr. Brierley, who was formerly a chorister in Chester Cathedral and later had studied under its able organist, with what advantage was shown in more than one direction during the course of this interesting and successful festival.

SULLIVAN'S 'GOLDEN LEGEND' AT THE CRYSTAL PALACE.

It is doubtful if any modern cantata could be found so suitable for performance under Handel Festival conditions as Sir Arthur Sullivan's 'Golden Legend,' and it is no wonder that its interpretation on June 19 at the Crystal Palace attracted an enormous audience. As in previous years, the baton was in the hands of Dr. Frederic H. Cowen, whose command of the huge choir of some three thousand voices, supported by the London Symphony Orchestra, was so complete that many thrilling effects were obtained. The results of careful and painstaking rehearsal were specially noticeable in the dramatically conceived Introduction, and in the delivery of the 'Evening Hymn,' but throughout the performance a high level of excellence was maintained. Concerning the soloists, it is sufficient to mention that they were Mesdames Agnes Nicholls and Ada Crossley, Messrs. Ben Davies, Watkin Mills and Charles Bennett. The programme concluded with a Wagner selection in which Madame Nicholls contributed a beautiful rendering of 'Elizabeth's greeting' and the choir sang the march from 'Tannhäuser' with imposing massiveness.

FESTIVAL OF THE TONKÜNSTLERVEREIN AT MUNICH.

(BY OUR SPECIAL CORRESPONDENT.)

The annual festival of the Tonkünstlerverein was held this year at Munich, and lasted from May 30 to June 6. The attendance was good, and several interesting works were performed, some of them for the first time. The most important was Max Schillings's opera 'Moloch,' produced at Dresden in the winter of 1906-7. While recognizing that there are many weak points in the libretto, it must also be admitted that, at least through the second and third acts, the dramatic interest is well sustained. The composer has made the most of his subject, and the work, splendidly performed under the direction of Felix Mottl in the Prinz Regenten Theatre, secured an ovation for him. Mention should be made of the fine singing of the part of Hiram, priest of Moloch, by Herr Feinhals, and of the charming impersonation of the part of Theoda, by Fräulein Ulbrich. Frederick Delius was represented by the second part of his 'Eine Messe des Lebens,' for soli, choir and orchestra. Herr Kammersänger Ludwig Hess, in conducting the Konzertgesellschaft für Chorgesang and the Münchener Hofkapelle, secured a success in the difficult task of realising a good performance of this exacting work. At a first hearing it was somewhat difficult to appreciate or even understand some of the music, but on the whole the audience were favourably impressed, and the composer was frequently recalled. It would be impossible to refer in detail to all the works deserving of notice, but mention may be made of a 'Suite fantastique' for pianoforte and orchestra by Ernest Schelling, a charming work, in which American tunes are skilfully used, which were beautifully played by the composer, and Max Schillings's four songs with orchestra ('Glockenlieder'), which, under the composer's direction, were admirably sung by Herr Kammersänger Hess.

At the general meeting of the Society, Herr Max Schillings, on behalf of Mr. Frederick Delius, read an announcement of the formation of the English Musical League, which was received with much enthusiasm.

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BRITISH AND FOREIGN.

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20.	ROUND ABOUT HER CHARIOT	(6 ,,)	... ...	ELLIS GIBBONS	3d.
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22.—28.	(*In the Press.*)				
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34.	SWEET LOVE, IF THOU WILT GAIN	(6 ,,)	... ...	JOHN WILBYE	3d.
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38.	ADIEU, SWEET AMARILLIS	(4 ,,)	... ...	JOHN WILBYE	2d.
39.	LOVE NOT ME FOR COMELY GRACE	(4 ,,)	... ...	JOHN WILBYE	3d.
40.	YE THAT DO LIVE IN PLEASURES PLENTY	(5 ,,)	... ...	JOHN WILBYE	3d.
41.	THOSE SWEET, DELIGHTFUL LILLIES ...	(5 ,,)	... ...	THOMAS BATESON	3d.
42.	SISTER, AWAKE!	(5 ,,)	... ...	THOMAS BATESON	3d.
43.	WHY DOST THOU SHOOT	(6 ,,)	... ...	JOHN WILBYE	3d.
44.	I VAGHI FIORI (WHEN FLOW'RY MEADOWS) ...	(4 ,,)	... ...	PALESTRINA	3d.
45.	QUANDO DAL TERZO CIELO (WHEN FROM THE REALM SUPERNAL)	(6 ,,)	... ...	PALESTRINA	3d.
46.	WEEP, O MINE EYES	(5 ,,)	... ...	JOHN WILBYE	3d.
47.	HARK! HARK, THE ECHO FALLING (O LA, O CHE BUON ÊCO)	(8 ,,)	... ...	ORLANDO DI LASSO	3d.
48.	ALAS! WHAT HOPE OF SPEEDING	(4 ,,)	... ...	JOHN WILBYE	2d.
49.	GOOD-DAY, SWEETHEART (BONJOUR, MON CŒUR)	(4 ,,)	... ...	ORLANDO DI LASSO	2d.
50.	FAIR IS THE ROSE	(5 ,,)	... ...	ORLANDO GIBBONS	3d.
51.	IF IN LOVERS' LAMENTING (SE DI PIANTI E DI STRIDI)	(5 ,,)	... ...	PALESTRINA	3d.

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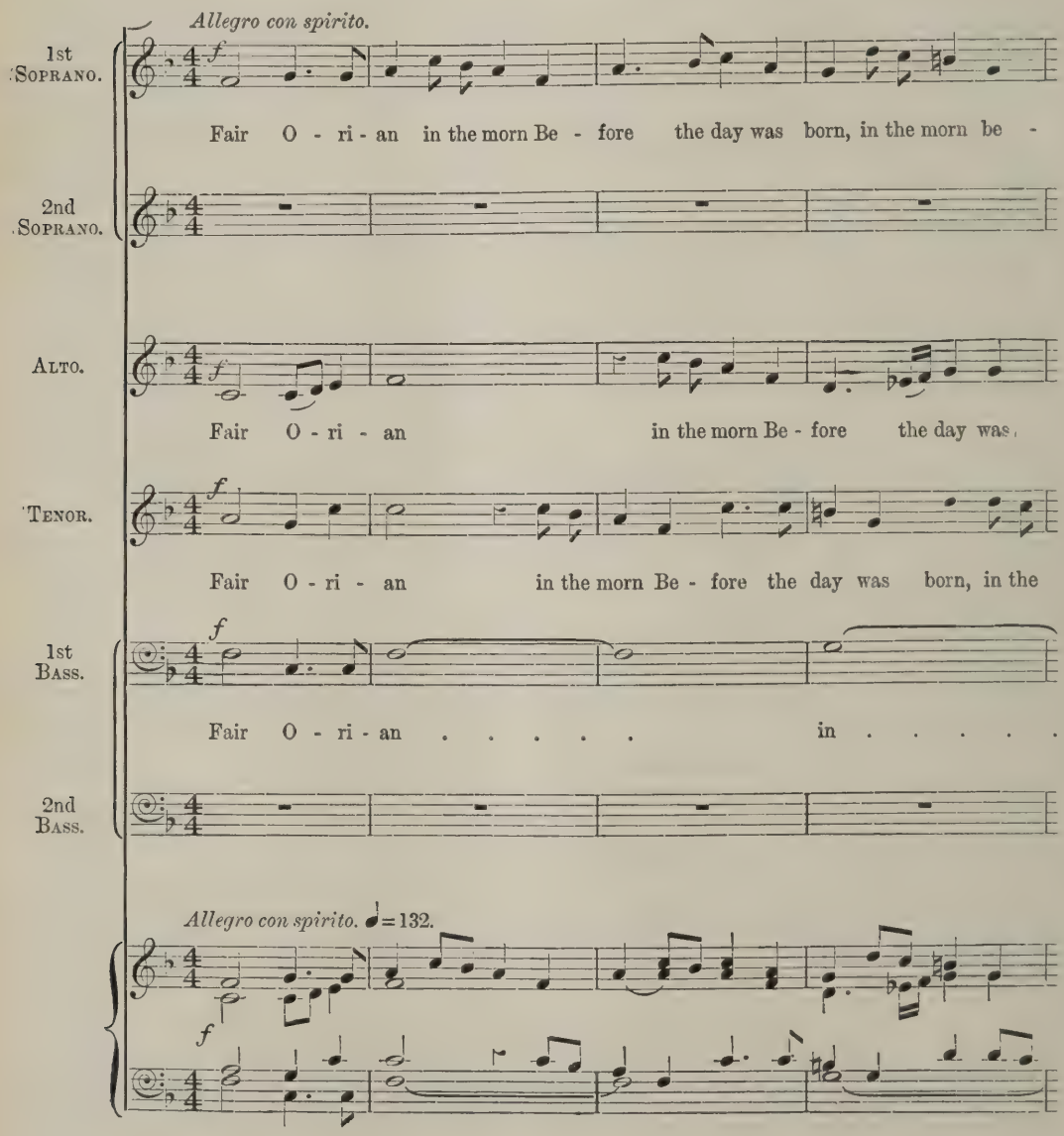
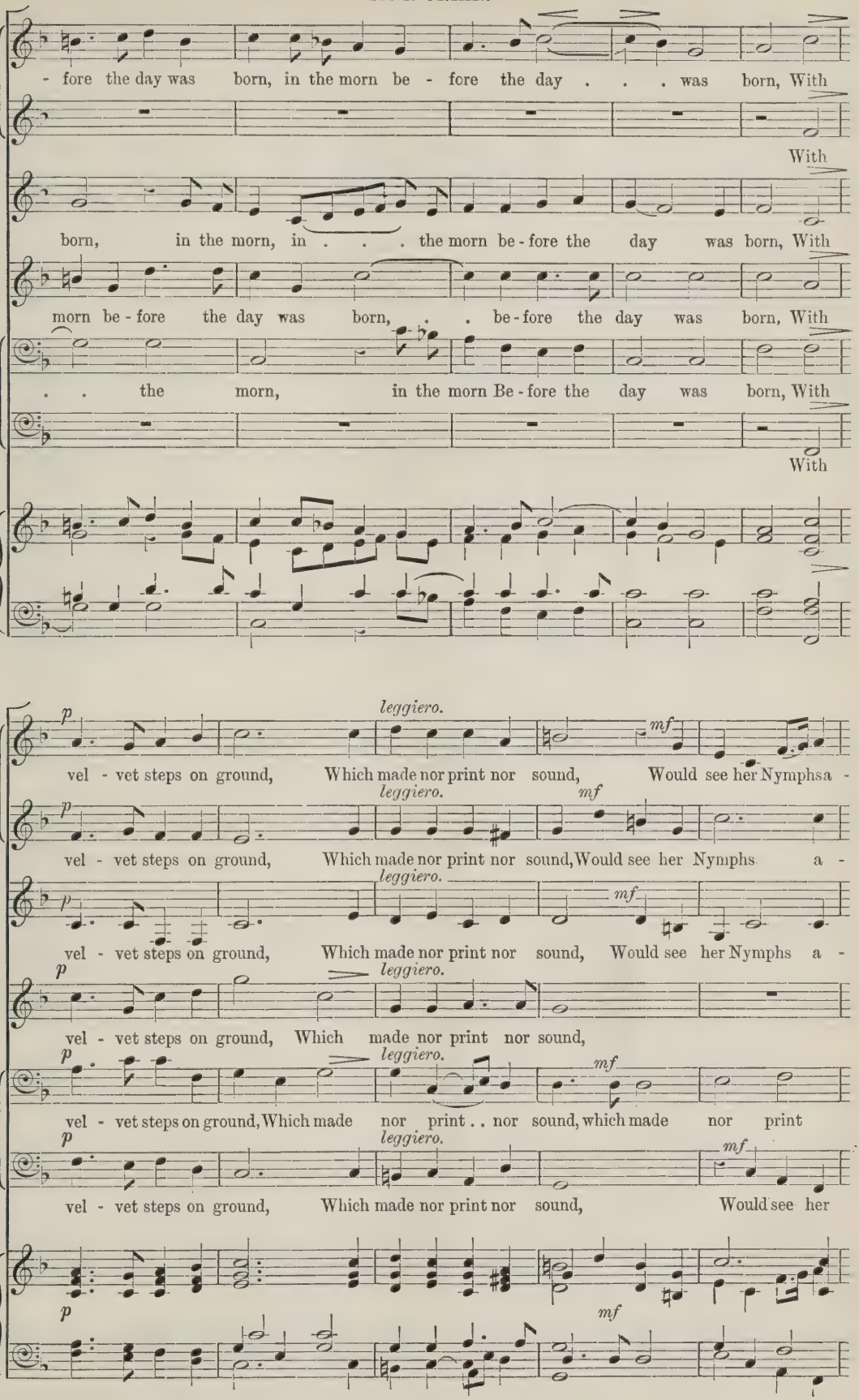
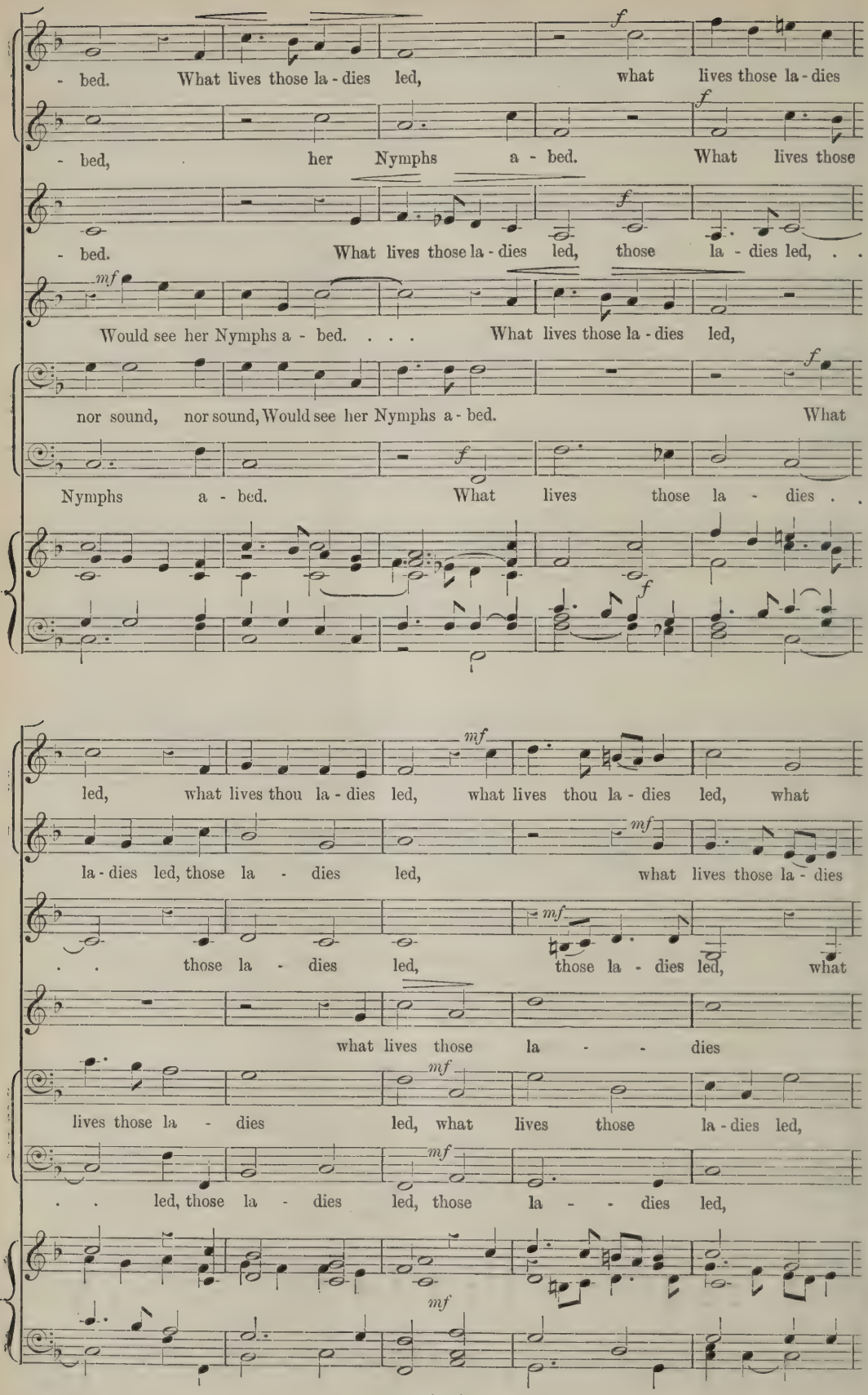
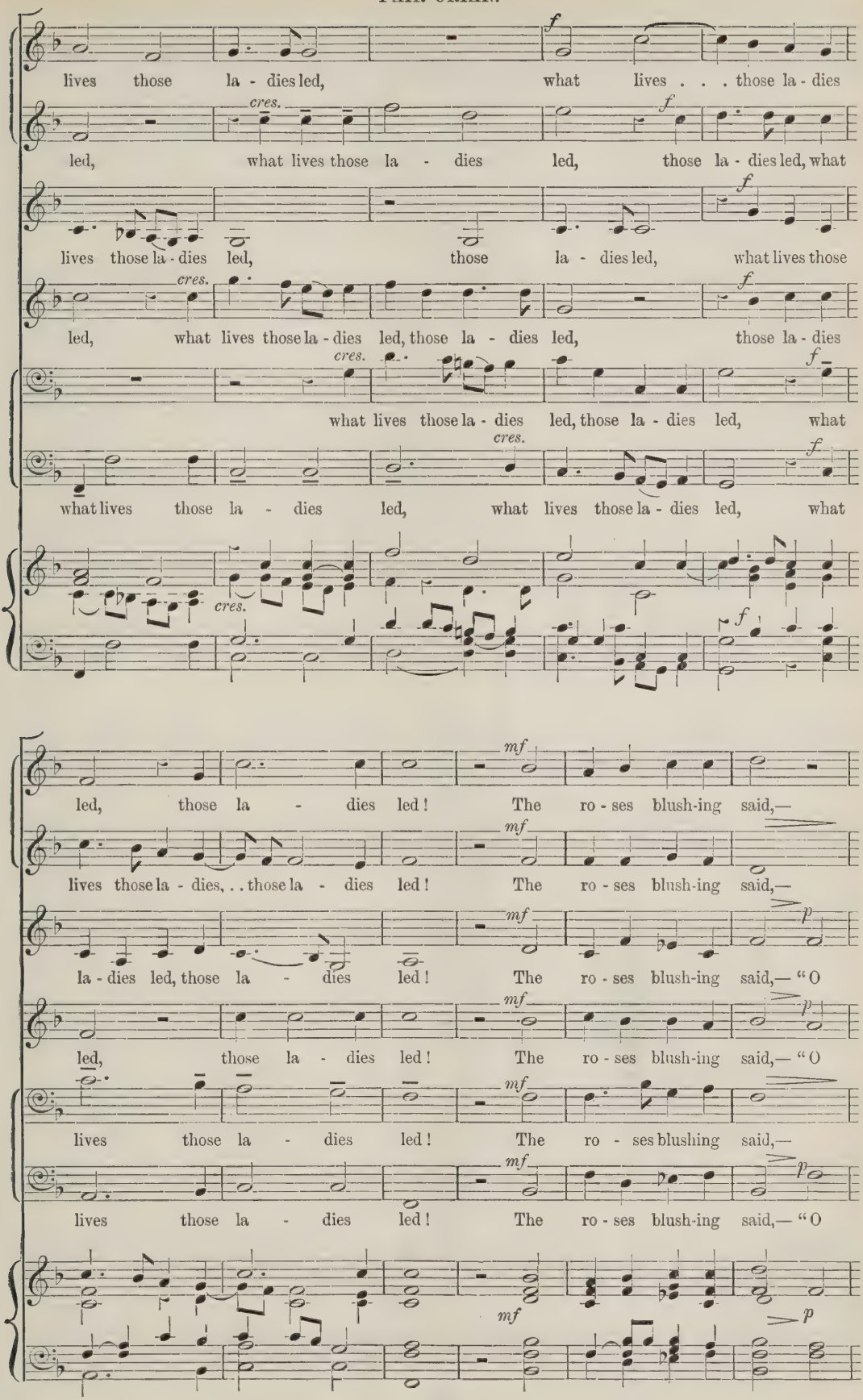
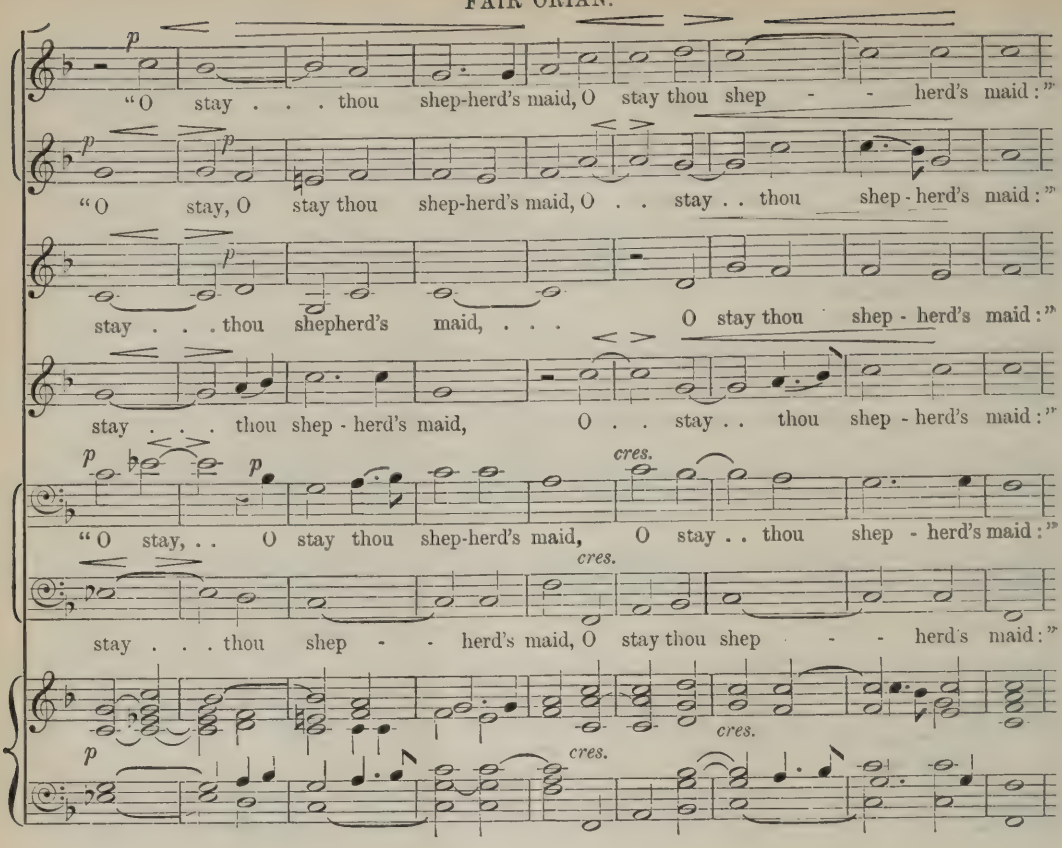
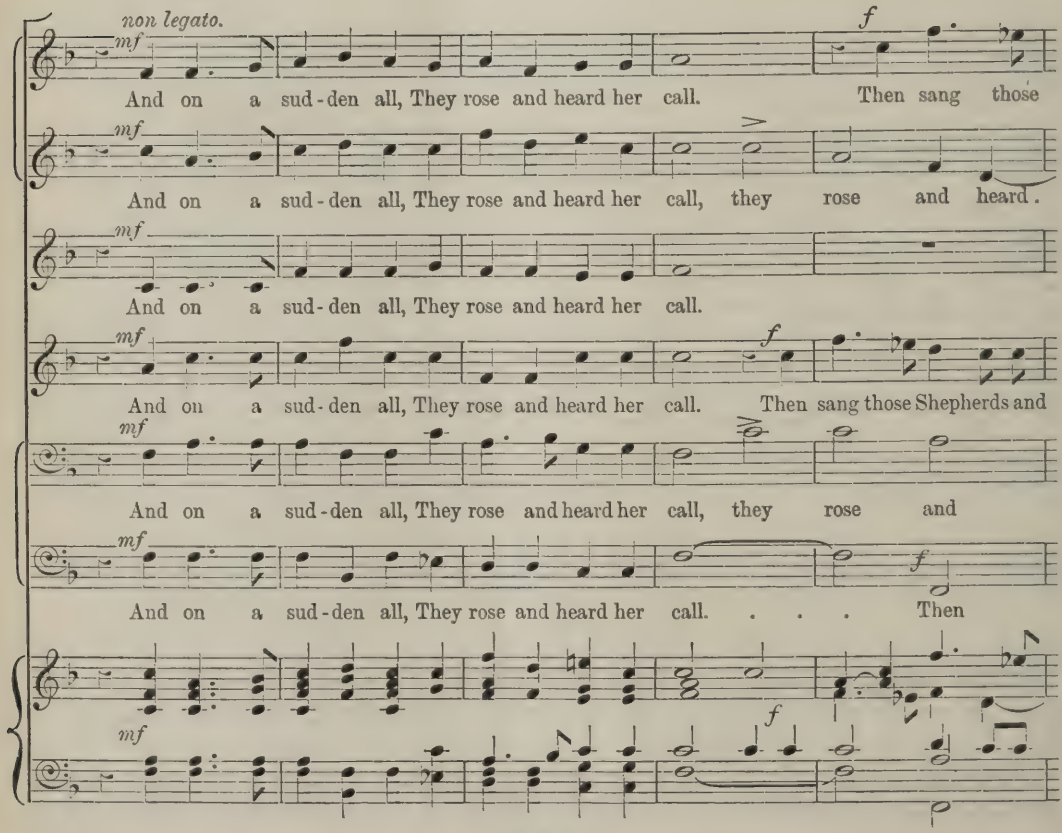
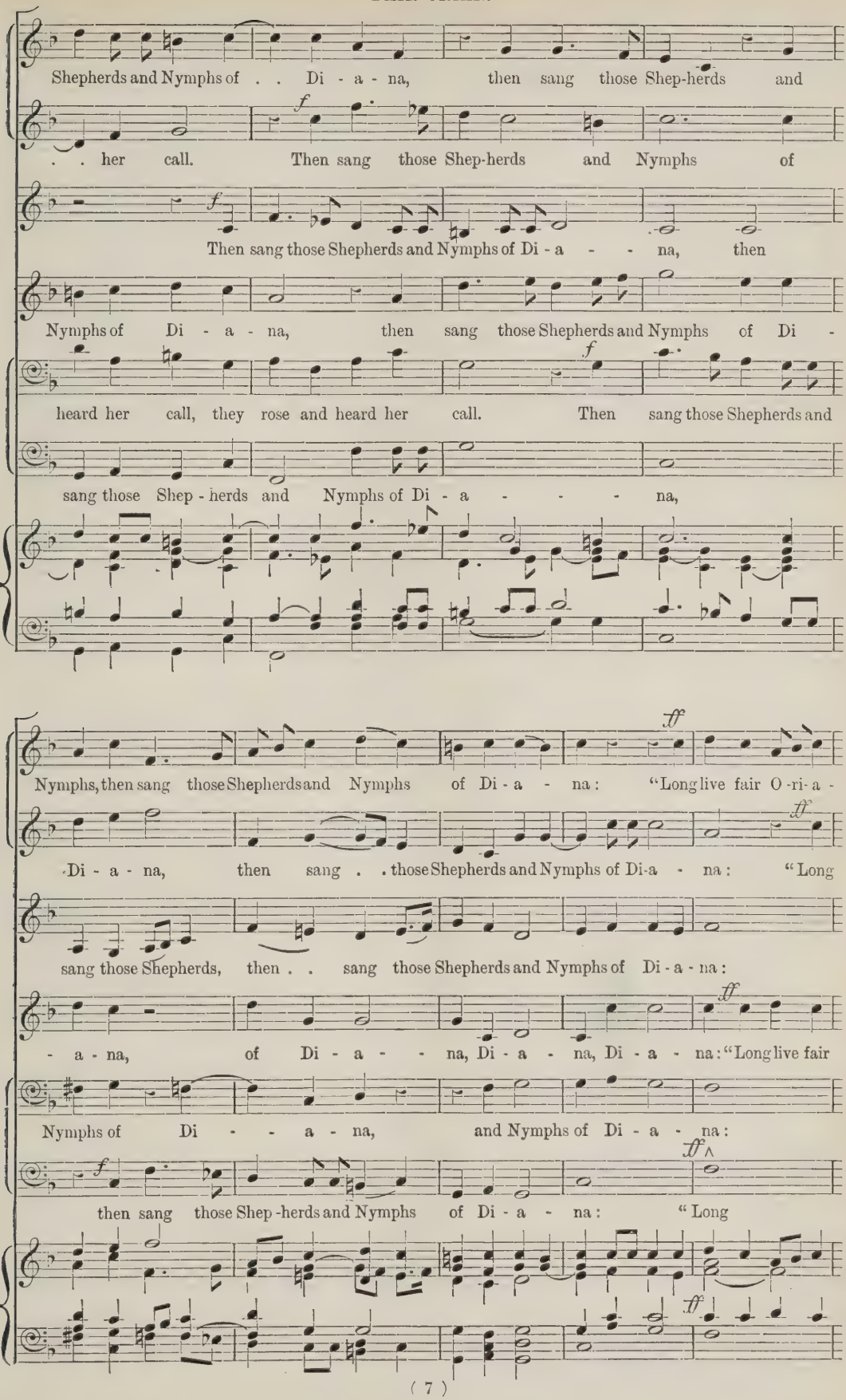
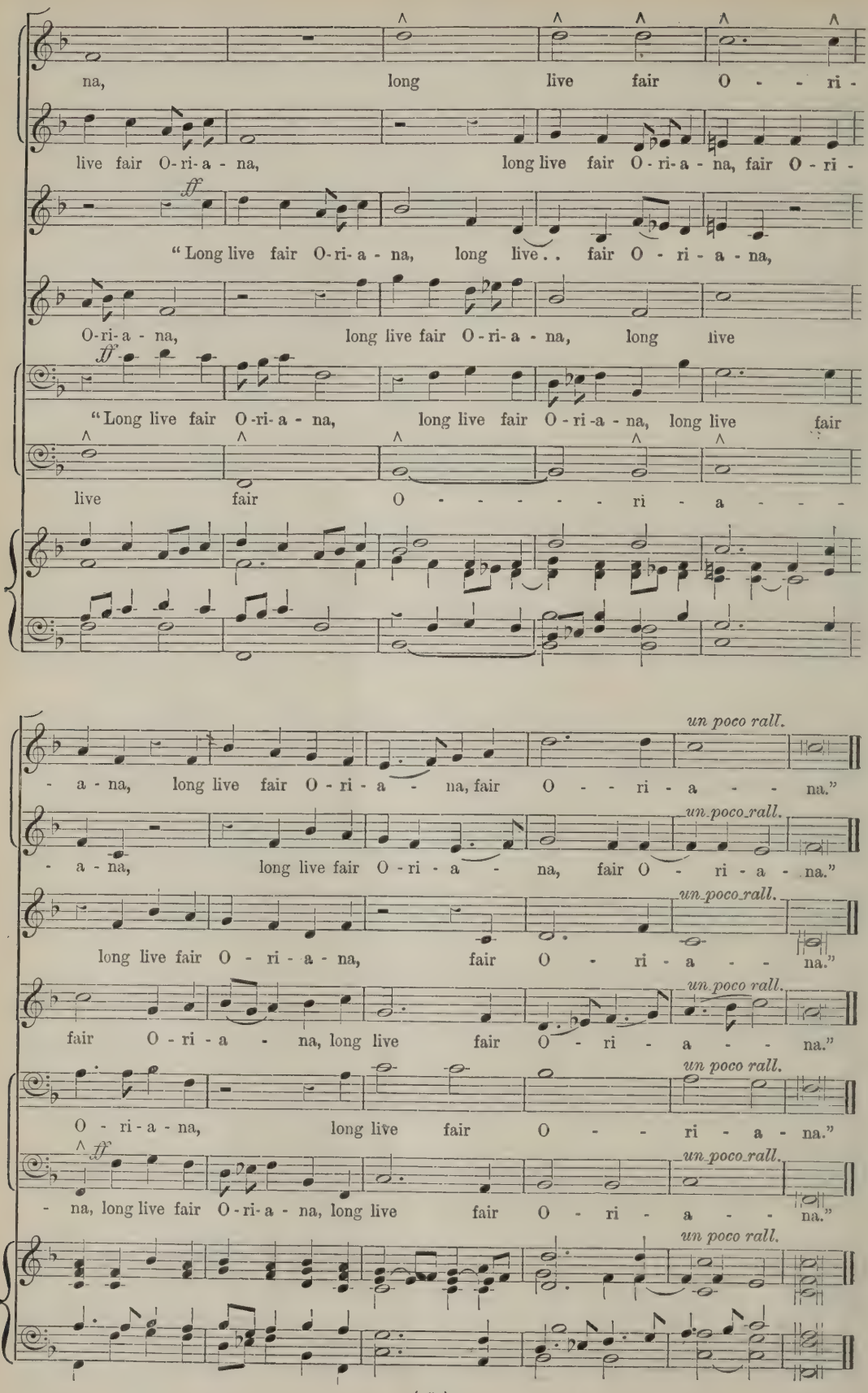

Allegro con spirito.
1st Soprano.
f
Fair O - ri - an in the morn Be - fore the day was born, in the morn be -
2nd Soprano.
Alto.
f
Fair O - ri - an in the morn Be - fore the day was
Tenor.
f
Fair O - ri - an in the morn Be - fore the day was born, in the
1st Bass.
f
Fair O - ri - an . . . . . in . . . . .
2nd Bass.
Allegro con spirito. ♩=132.
f
f

FAIR ORIAN.

- fore the day was born, in the morn be - fore the day . . . was born, With
With
born, in the morn, in . . . the morn be - fore the day was born, With
morn be - fore the day was born, . . be - fore the day was born, With
. . the morn, in the morn Be - fore the day was born, With
With
p leggiero. mf
vel - vet steps on ground, Which made nor print nor sound, Would see her Nymphsa -
p leggiero. mf
vel - vet steps on ground, Which made nor print nor sound, Would see her Nymphs a -
p leggiero. mf
vel - vet steps on ground, Which made nor print nor sound, Would see her Nymphs a -
p leggiero.
vel - vet steps on ground, Which made nor print nor sound,
p leggiero. mf
vel - vet steps on ground, Which made nor print . . nor sound, which made nor print
p leggiero. mf
vel - vet steps on ground, Which made nor print nor sound, Would see her
p mf

- bed. What lives those la - dies led, what lives those la - dies
- bed, her Nymphs a - bed. What lives those
- bed. What lives those la - dies led, those la - dies led, . .
Would see her Nymphs a - bed. . . . What lives those la - dies led,
nor sound, nor sound, Would see her Nymphs a - bed. What
Nymphs a - bed. What lives those la - dies . .
led, what lives thou la - dies led, what lives thou la - dies led, what
la - dies led, those la - dies led, what lives those la - dies
. . those la - dies led, those la - dies led, what
what lives those la - - dies
lives those la - dies led, what lives those la - dies led,
. . led, those la - dies led, those la - - dies led,

lives those la - dies led, what lives . . . those la - dies
led, what lives those la - dies led, those la - dies led, what
lives those la - dies led, those la - dies led, what lives those
led, what lives those la - dies led, those la - dies led, those la - dies
what lives those la - dies led, those la - dies led, what
what lives those la - dies led, what lives those la - dies led, what
led, those la - dies led! The ro - ses blush-ing said,—
lives those la - dies, . . those la - dies led! The ro - ses blush-ing said,—
la - dies led, those la - dies led! The ro - ses blush-ing said,— "O
led, those la - dies led! The ro - ses blush-ing said,— "O
lives those la - dies led! The ro - ses blushing said,—
lives those la - dies led! The ro - ses blush-ing said,— "O

p
"O stay . . . thou shep-herd's maid, O stay thou shep - - herd's maid:"
"O stay, O stay thou shep-herd's maid, O . . stay . . thou shep-herd's maid:"
stay . . . thou shepherd's maid, . . . O stay thou shep - herd's maid:"
stay . . . thou shep - herd's maid, O . . stay . . thou shep - herd's maid:"
cres.
"O stay, . . O stay thou shep-herd's maid, O stay . . thou shep - herd's maid:"
stay . . . thou shep - - herd's maid, O stay thou shep - - herd's maid:"


non legato.
mf
f
And on a sud-den all, They rose and heard her call. Then sang those
And on a sud-den all, They rose and heard her call, they rose and heard.
And on a sud-den all, They rose and heard her call.
And on a sud-den all, They rose and heard her call. Then sang those Shepherds and
And on a sud-den all, They rose and heard her call, they rose and
And on a sud-den all, They rose and heard her call. . . . Then

Shepherds and Nymphs of . . Di - a - na, then sang those Shep-herds and
. . her call. Then sang those Shep-herds and Nymphs of
Then sang those Shepherds and Nymphs of Di - a - - na, then
Nymphs of Di - a - na, then sang those Shepherds and Nymphs of Di -
heard her call, they rose and heard her call. Then sang those Shepherds and
sang those Shep - herds and Nymphs of Di - a - - - - na,
Nymphs, then sang those Shepherds and Nymphs of Di - a - na: "Long live fair O - ri - a -
Di - a - na, then sang . . those Shepherds and Nymphs of Di-a - na: "Long
sang those Shepherds, then . . sang those Shepherds and Nymphs of Di - a - na:
- a - na, of Di - a - - na, Di - a - na, Di - a - na: "Long live fair
Nymphs of Di - - a - na, and Nymphs of Di - a - na:
then sang those Shep - herds and Nymphs of Di - a - na: "Long


na, long live fair O - - ri -
live fair O-ri-a - na, long live fair O-ri-a - na, fair O - ri -
ff
"Long live fair O-ri-a - na, long live.. fair O - ri - a - na,
O-ri-a - na, long live fair O-ri-a - na, long live
ff
"Long live fair O-ri-a - na, long live fair O-ri-a - na, long live fair
live fair O - - - - - ri - a - - -
un poco rall.
- a - na, long live fair O - ri - a - na, fair O - - ri - a - - na."
un poco rall.
- a - na, long live fair O - ri - a - na, fair O - ri - a - na."
un poco rall.
long live fair O - ri - a - na, fair O - ri - a - - na."
un poco rall.
fair O - ri - a - na, long live fair O - ri - a - - na."
un poco rall.
O - ri - a - na, long live fair O - - ri - a - na."
ff
un poco rall.
- na, long live fair O-ri-a - na, long live fair O - ri - a - - na."
un poco rall.

Unto Thee, O God, do we give thanks.

ANTHEM FOR HARVEST.

Psalms lxxv. 1, 2; civ. 13, 14, 24.

Composed by JOHN E. WEST.

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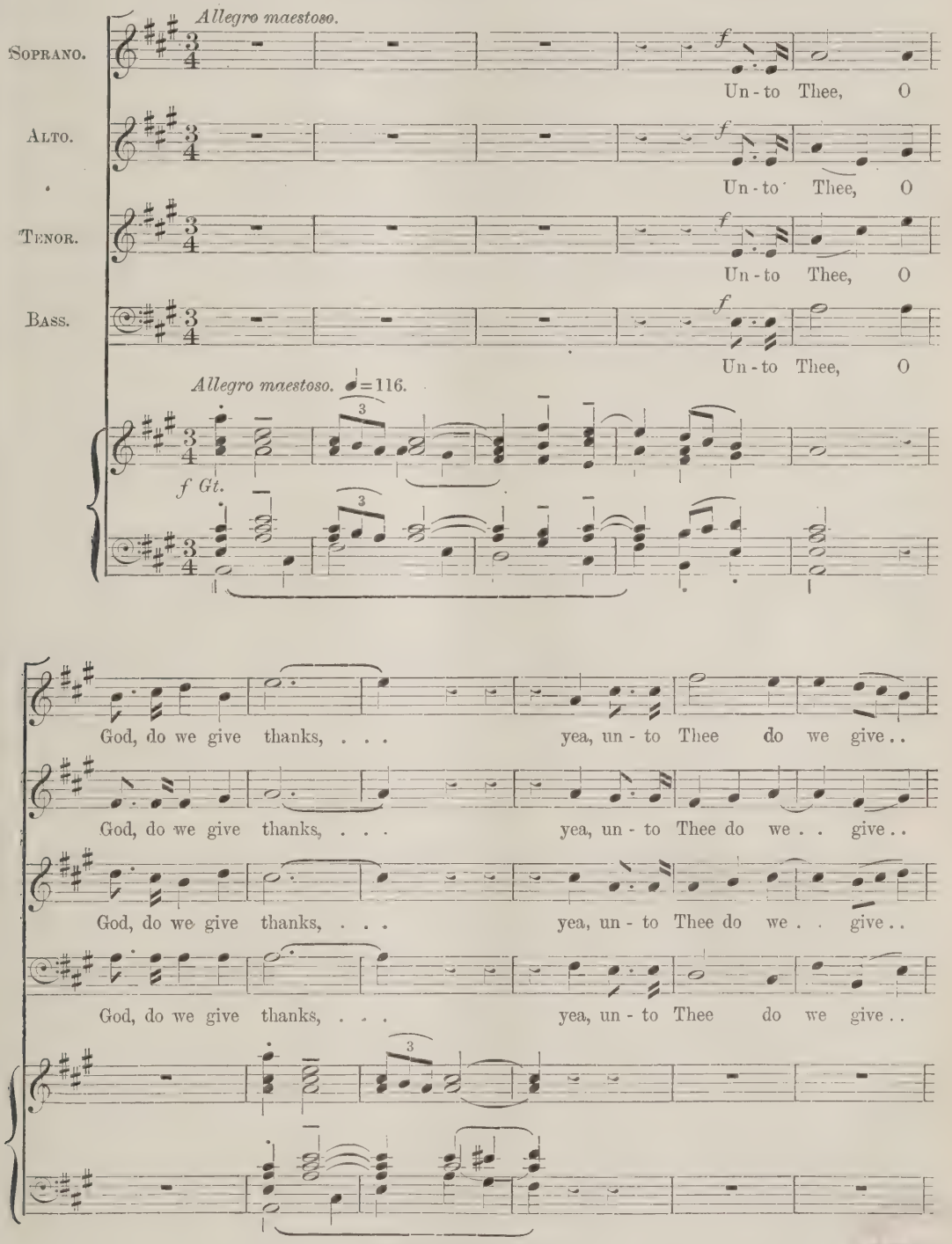
Allegro maestoso.
Soprano.
Alto.
Tenor.
Bass.
f
Un - to Thee, O
Allegro maestoso. ♩=116.
f Gt.
God, do we give thanks, . . . yea, un - to Thee do we give . .
God, do we give thanks, . . . yea, un - to Thee do we . . give . .
God, do we give thanks, . . . yea, un - to Thee do we . . give . .
God, do we give thanks, . . . yea, un - to Thee do we give . .

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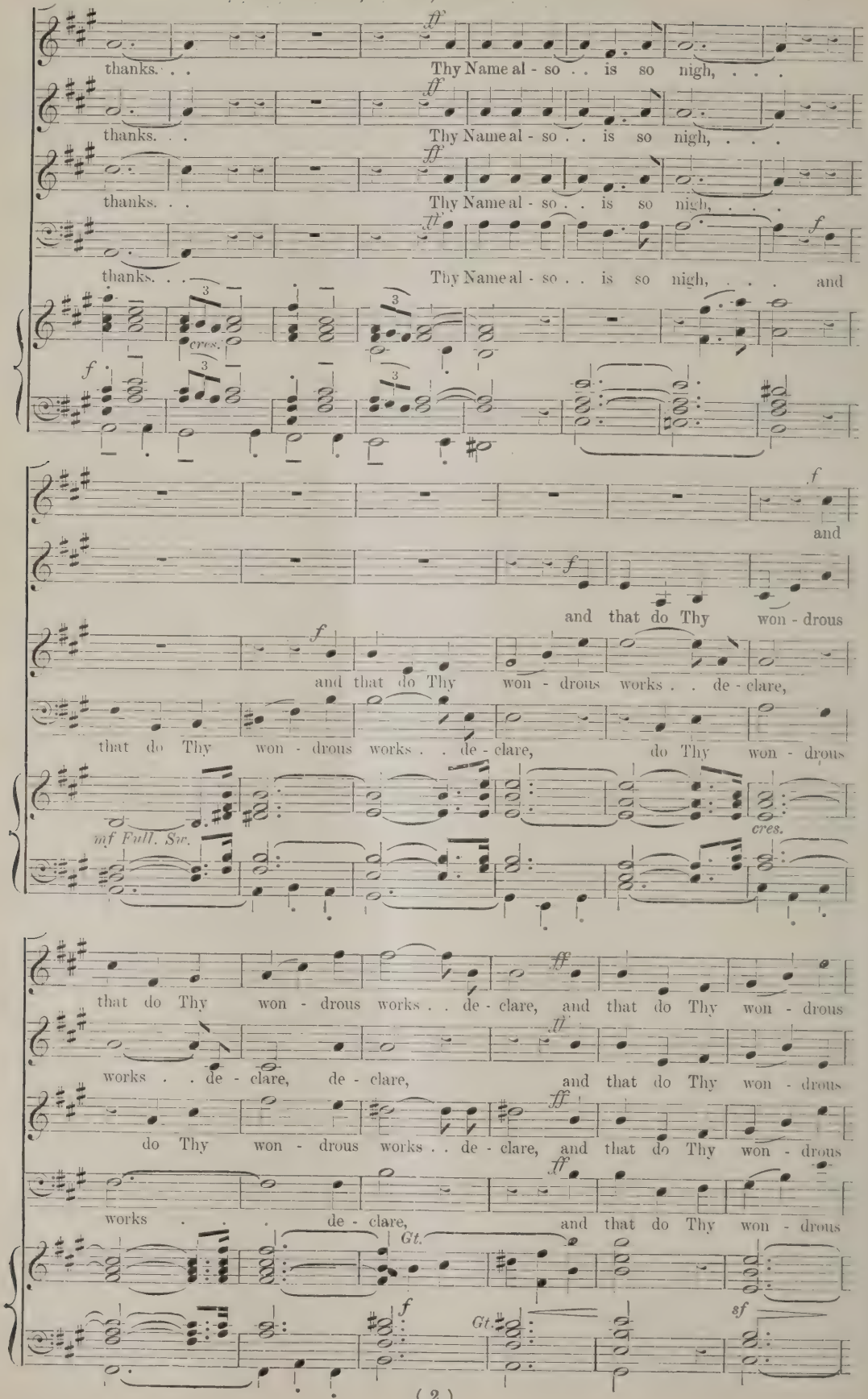
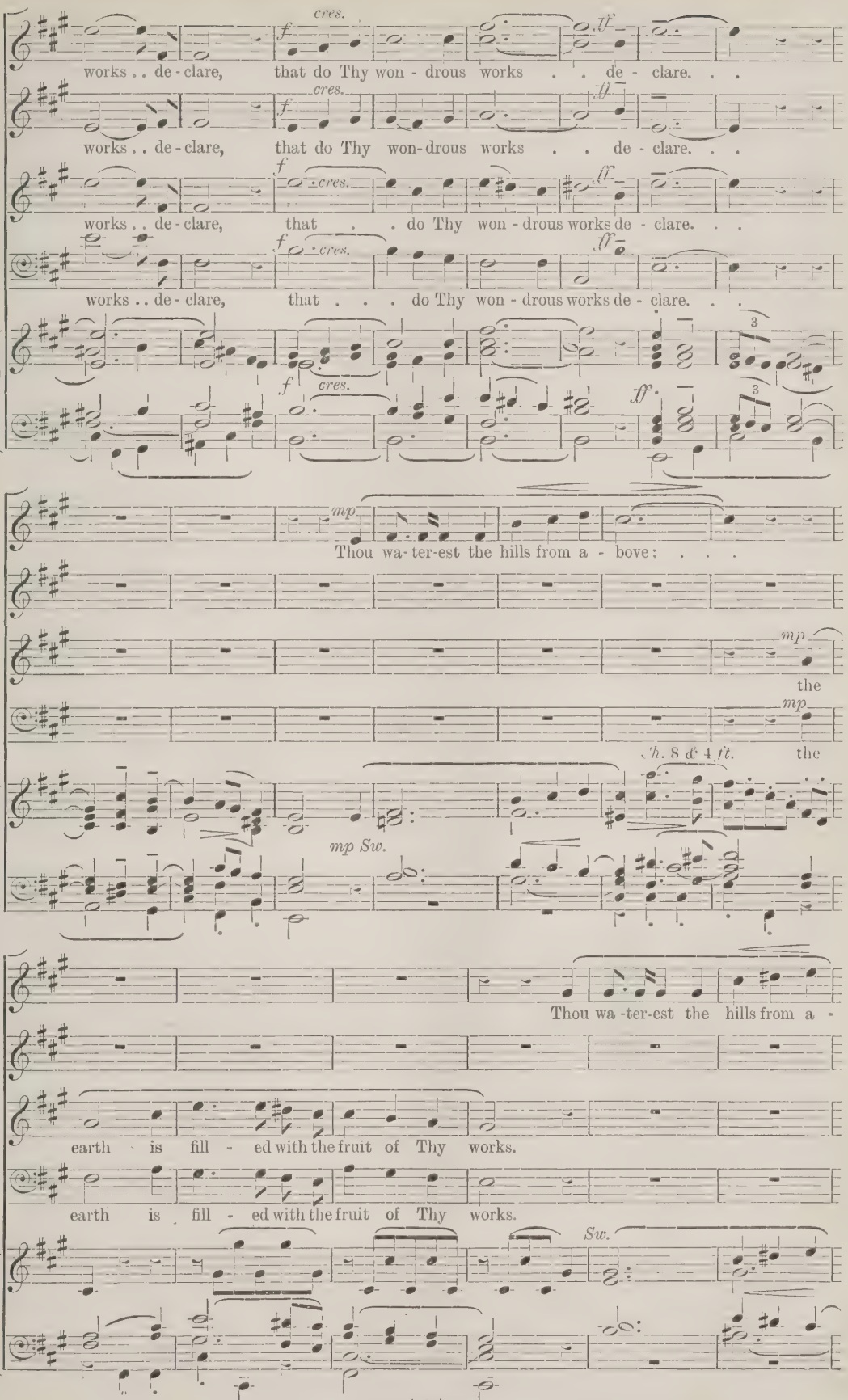
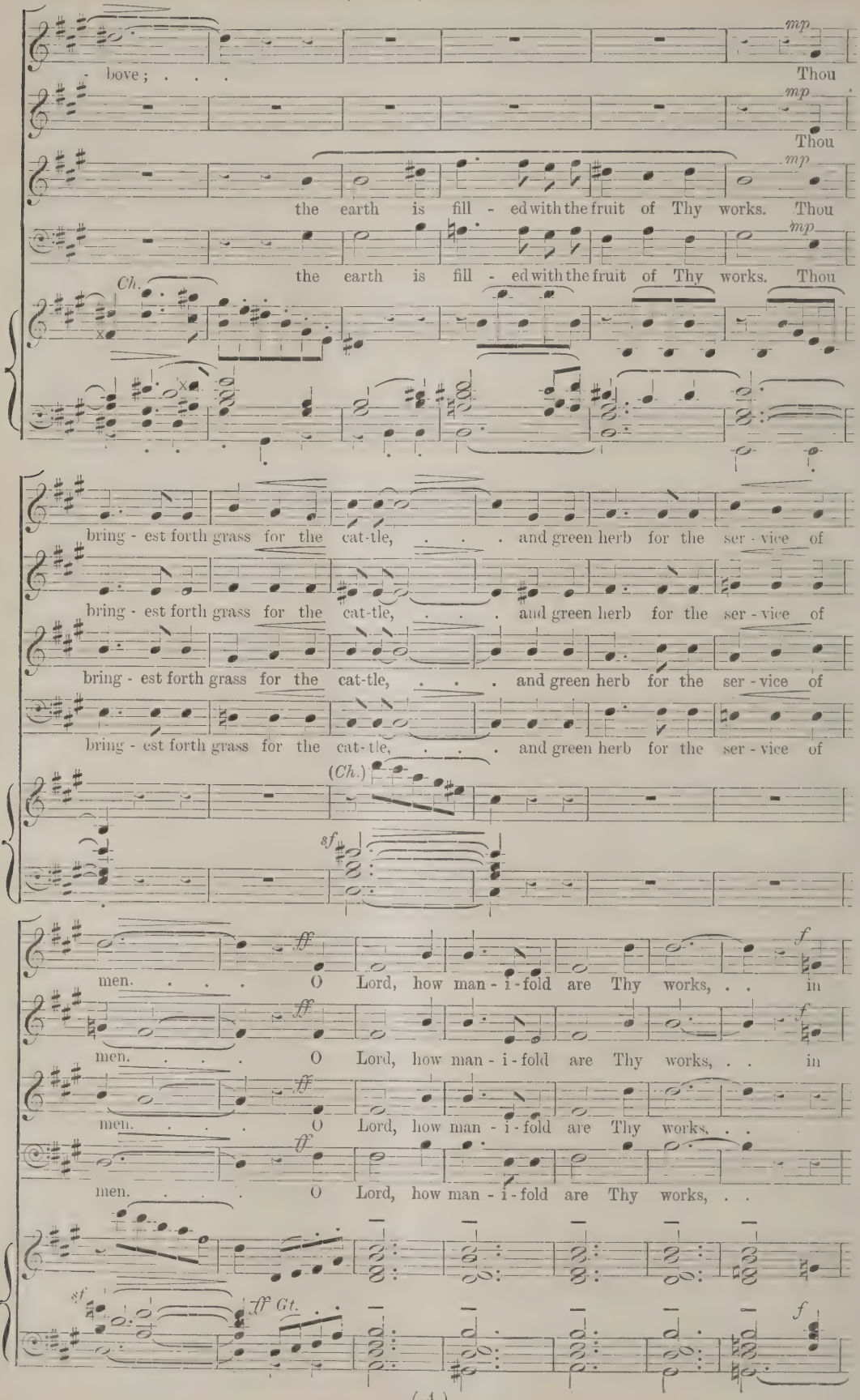
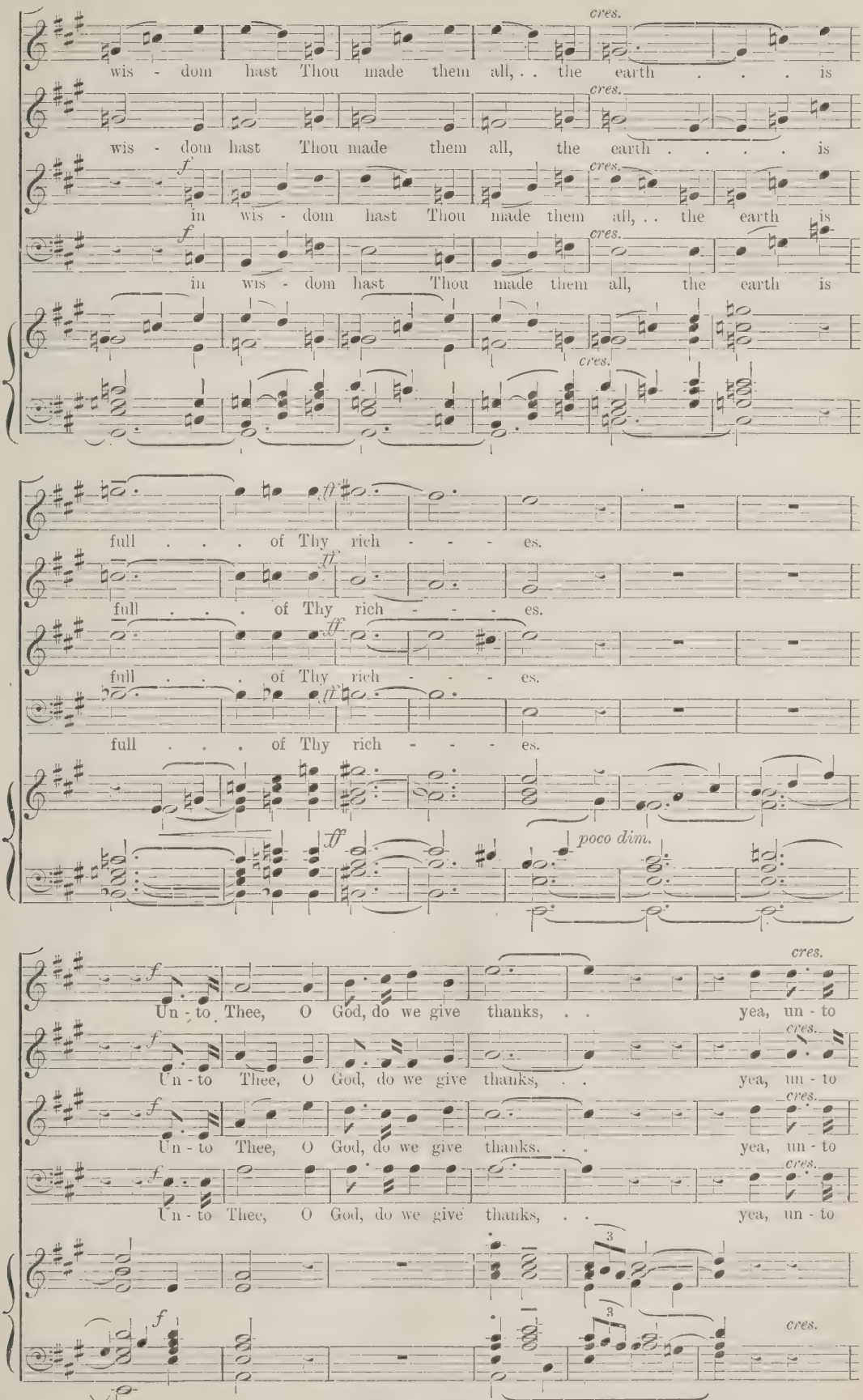
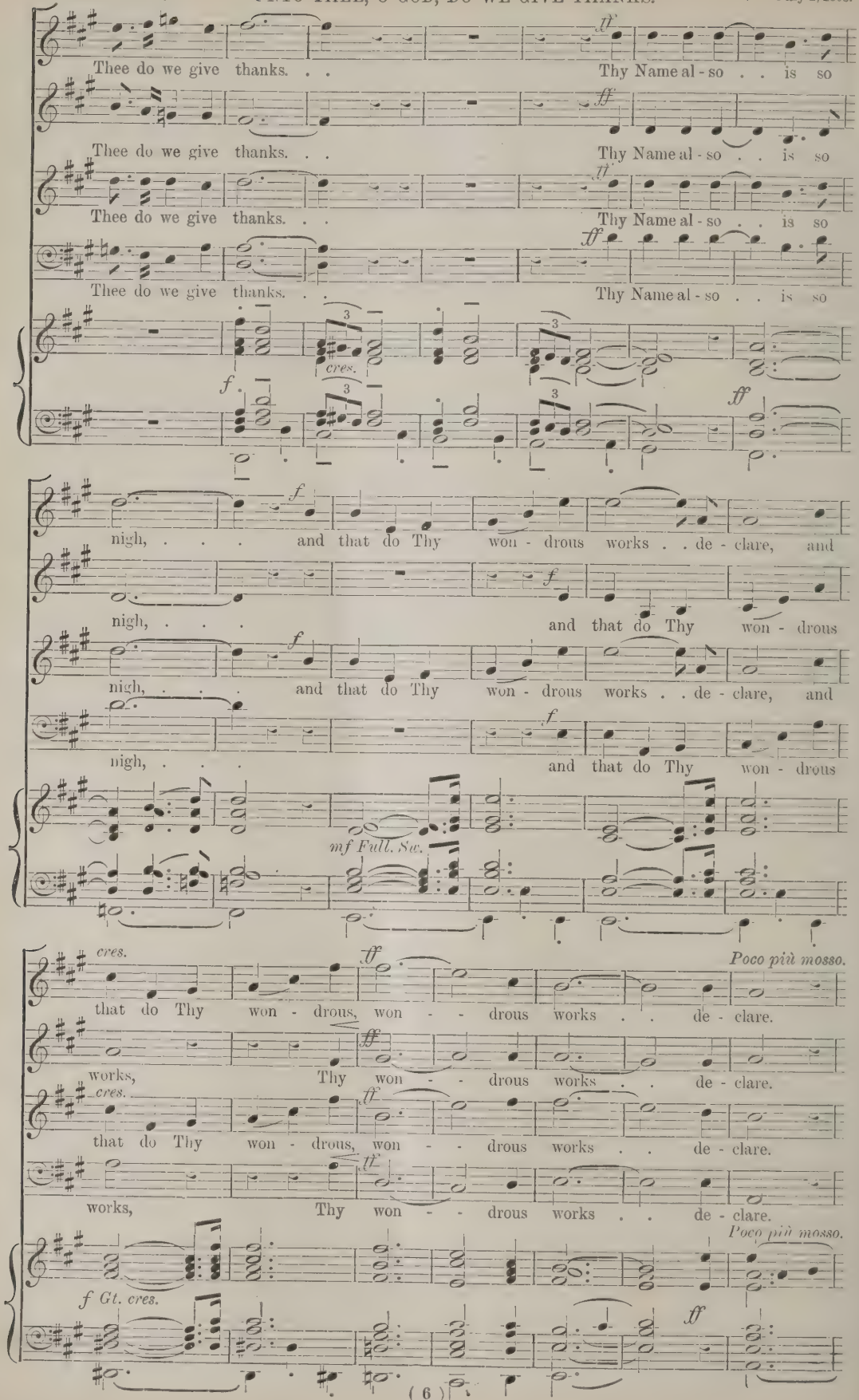
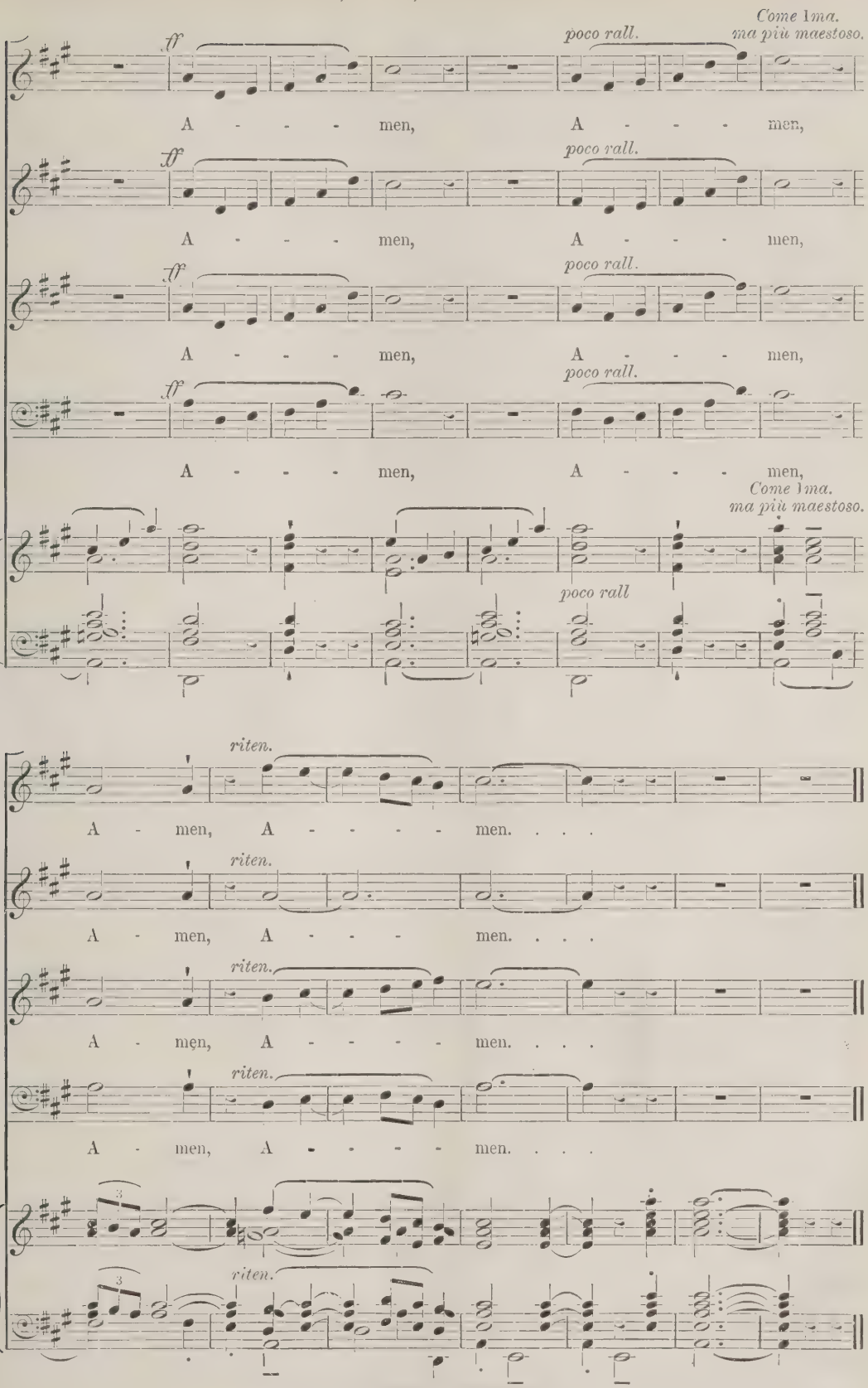

thanks. . . Thy Name al - so . . is so nigh, . . .
thanks. . . Thy Name al - so . . is so nigh, . . .
thanks. . . Thy Name al - so . . is so nigh, . . .
thanks. . . Thy Name al - so . . is so nigh, . . . and
cres.
and
and that do Thy won - drous
and that do Thy won - drous works . . de - clare,
that do Thy won - drous works . . de - clare, do Thy won - drous
mf Full. Sw.
cres.
that do Thy won - drous works . . de - clare, and that do Thy won - drous
works . . de - clare, de - clare, and that do Thy won - drous
do Thy won - drous works . . de - clare, and that do Thy won - drous
works . . . de - clare, and that do Thy won - drous
Gt.
Gt.
sf

works . . de - clare, that do Thy won - drous works . . de - clare. . .
works . . de - clare, that do Thy won-drous works . . de - clare. . .
works . . de - clare, that . . do Thy won - drous works de - clare. . .
works . . de - clare, that . . . do Thy won - drous works de - clare. . .
Thou wa-ter-est the hills from a - bove: . . .
the
the
Ch. 8 & 4 ft.
mp Sw.
Thou wa-ter-est the hills from a -
earth is fill - ed with the fruit of Thy works.
earth is fill - ed with the fruit of Thy works.
Sw.

bove; . . . Thou
Thou
the earth is fill - ed with the fruit of Thy works. Thou
the earth is fill - ed with the fruit of Thy works. Thou
Ch.
bring - est forth grass for the cat-tle, . . . and green herb for the ser - vice of
bring - est forth grass for the cat-tle, . . . and green herb for the ser - vice of
bring - est forth grass for the cat-tle, . . . and green herb for the ser - vice of
(Ch.)
men. . . . O Lord, how man - i - fold are Thy works, . . in
men. . . . O Lord, how man - i - fold are Thy works, . . in
men. . . . O Lord, how man - i - fold are Thy works, . .
men. . . . O Lord, how man - i - fold are Thy works, . .
Gt.

cres.
wis - dom hast Thou made them all, . . the earth . . . is
wis - dom hast Thou made them all, the earth . . . . is
f
in wis - dom hast Thou made them all, . . the earth is
in wis - dom hast Thou made them all, the earth is
ff
full . . . of Thy rich - - - - es.
poco dim.
Un - to Thee, O God, do we give thanks, . . yea, un - to
Un - to Thee, O God, do we give thanks, . . yea, un - to
Un - to Thee, O God, do we give thanks, . . yea, un - to
Un - to Thee, O God, do we give thanks, . . yea, un - to


Thee do we give thanks. . .
Thy Name al - so . . is so
Thee do we give thanks. . .
Thy Name al - so . . is so
Thee do we give thanks. . .
Thy Name al - so . . is so
Thee do we give thanks. . .
Thy Name al - so . . is so
cres.
nigh, . . . and that do Thy won - drous works . . de - clare, and
nigh, . . . and that do Thy won - drous
nigh, . . . and that do Thy won - drous works . . de - clare, and
nigh, . . . and that do Thy won - drous
mf Full. Sw.
cres.
Poco più mosso.
that do Thy won - drous, won - - drous works . . de - clare.
works, Thy won - - drous works . . de - clare.
cres.
that do Thy won - drous, won - - drous works . . de - clare.
works, Thy won - - drous works . . de - clare.
Poco più mosso.
f Gt. cres.

ff
poco rall.
Come 1ma.
ma più maestoso.
A - - - men, A - - - men,
A - - - men, A - - - men,
A - - - men, A - - - men,
A - - - men, A - - - men,
poco rall
riten.
A - men, A - - - - men. . . .
A - men, A - - - men. . . .
A - men, A - - - - men. . . .
A - men, A - - - - men. . . .

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PHILHARMONIC SOCIETY.

The ninety-sixth season of this veteran organization was brought to a successful conclusion at Queen's Hall on May 28. The long programme opened with Mr. Hamilton Harty's 'Comedy Overture,' produced at the Promenade Concerts last autumn, an acceptable work which would be improved by compression. A judicious application of the blue pencil would go a long way to promote the salvation of more than one composer. The remaining orchestral works were Tchaikovsky's Air and Variations (from Suite No. 3), Beethoven's Symphony in A, and two movements (Nos. 1 and 4) from Edward German's Symphonic suite, 'The Seasons.' Why was the last-named piece relegated to the end of the programme? The soloist of the concert was Master Ernst Lengyel, who demonstrated his wonderful interpretative powers in the solo part of Liszt's Pianoforte concerto in E flat, and in pieces by Chopin and Weber. Dr. Cowen conducted with his accustomed energy and musicianship, and Mr. Frye Parker, the able leader of the orchestra, brilliantly played the violin solo in the Tchaikovsky Suite. A change has been made in the arrangements for next season, as three of the seven concerts are announced to be given in November and December this year, and the remaining four in February, March, and May, 1909.

ROYAL ACADEMY OF MUSIC.

Notable features of the chamber concert given by the students at Queen's Hall on May 27 were admirable performances of a Fantasia for four violas, composed by Mr. York Bowen, and another work in similar form, but for four violins, by Mr. F. J. Falconner. Mr. Bowen has valiantly championed the cause of the viola as a solo instrument with considerable success, and his Quartet may claim to be unique in tone-colour. The deep tones of the instruments result in some remarkably rich harmonic effects, and the earnestness and thought permeating the music should secure attention to the work. Mr. Falconner's Quartet is lighter in style, and is engaging by reason of its spontaneous brightness and fluency. Master Vivian Langrish showed great promise as a pianist by his crisp and intelligent rendering of three pieces from Mr. Bowen's Miniature Suite, and words of encouragement should be given to Miss Jessie Bristol for her performance of Liszt's Ballade in B minor. Of the vocalists Miss Dorothy Webb and Miss Gertrude Newson were specially successful, the latter in four expressive songs by Miss Elsie Owen, the holder of the Sainton Scholarship.

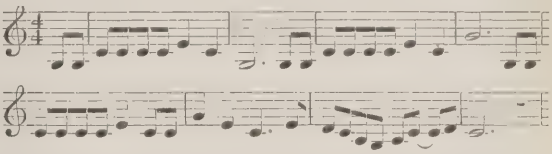
The students of the operatic class gave a praiseworthy performance of Verdi's 'Ballo in Maschera' on May 30. Exceptional promise was shown by Miss Mary Fielding in her impersonation of Amelia, and by Miss Bella Newstead as Ulrica, and Mr. Thomas Gibbs made good use of his excellent tenor voice in the rôle of Ricardo. Other characters were intelligently sustained by the Misses E. Pelling-Dickson and Margaret Ismay, and by Messrs. MacNaughton Duncan (Renato), Sanders, Pearson, Milner and Curnow. Mr. Edgardo Levi conducted with his usual watchful care.

ROYAL COLLEGE OF MUSIC.

Distinction and special interest attended the 449th concert given by the pupils in their comfortable concert-hall on June 18. Why? Because they were honoured with the presence of Dr. Camille Saint-Saëns, who kindly conducted his third Symphony (in C minor, Op. 78), a work which the Kensington young people played *con amore* and with great enthusiasm under the inspiring baton of the composer. Composed expressly for the Philharmonic Society, and produced, under the composer's direction, at the concert of May 19, 1886, this symphony is a somewhat unconventional one, inasmuch as it includes a pianoforte part (*à quatre mains*) and a part for the organ. These, combined with a very full orchestra, contribute much to the effectiveness of a composition typifying the progress of modern instrumentation.

The remainder of the programme, conducted by Sir Charles Stanford, included Beethoven's 'Namensfeier' overture; Brahms's 'Gesang der Parzen,' for chorus and orchestra; and Lalo's 'Symphonie Espagnole' for violin, brilliantly played by Miss Dorothy Devin. Not the least interesting feature of the evening's music was a clever and poetic setting, by Mr. Ernest Farrar, the holder of a scholarship at the College, of 'The Blessed Damozel,' for contralto, chorus and orchestra, in which the solo part was well sung by Miss Dilys Jones.

NEW SYMPHONY ORCHESTRA.

The last of the excellent series of concerts given this season by this finely-equipped Orchestra took place at the Queen's Hall on June 13. The programme presented on this occasion was typical of the bold policy and high aims of the conductor, Mr. Thomas Beecham, which have earned for him the gratitude of British composers. 'Appalachia' (the aboriginal name for America)—a series of variations on an old slave song for full orchestra and chorus—by Frederick Delius was given for the second time. The chief theme is as follows:

Perhaps the feature of Mr. Delius's music that most attracts attention is the refinement and originality of the orchestration. The music itself, apart from its mode of presentment, seems to moodily brood too much and forces the listener to exert unusual attention in order to follow it as an organism. It would seem that the subject-matter does not present sufficient potentiality to justify so many twists of the variation kaleidoscope. This is the impression after a second hearing. The choral section is brief, but it imparts welcome new colour and some feeling of climax.

Mr. Balfour-Gardiner's Fantasy for orchestra, composed only this year, was also performed. It exhibited talent and occasional power, and some very effective scoring. The *Coda*, with its tranquil end, had considerable charm. Mr. Holbrooke's Ode for chorus and orchestra, 'Byron,' has not been heard so often as it deserves. Although in places the music does not seem to be specially inspired by the words, it is generally melodious. The last number of the programme was the setting of the 150th Psalm for chorus and orchestra by César Franck, an exultant work which fittingly closed the concert. The choruses were rendered by the Birmingham City Choral Society, a well trained body of voices who sang with refinement and fluency if not with specially rich resonance. Mr. Thomas Meux sang Wotan's 'Abschied' from 'Die Walküre.'

TWO LADY COMPOSERS.

Miss Katherine Eggar, who gave a concert of her own compositions on June 11 at Æolian Hall, is undoubtedly gifted to an unusual degree. For the last two years she has been studying at the Royal Academy of Music, and her Quintet in D minor for pianoforte and strings is music that stirs the imagination of the listener and at the same time excites the esteem of the musician. The first movement is instinct with earnest feeling expressed in melodious and coherent terms; the *presto* is full of life and gaiety; the slow movement, commenced in an original manner by an unaccompanied *quasi recitative* for the violoncello, is extremely dignified; while the *finale*, in Rondo form, is vigorous and exhilarating and full of character. The work, excellently rendered by the composer at the pianoforte, supported by the Wessely Quartet, was most cordially received. A suite for violoncello and pianoforte, comprising five short movements, proved attractive, the string part being tastefully played by Mr. Herbert Withers, with Miss Eggar at the pianoforte. A series of five pianoforte solos illustrating poems on the Norse gods, which proved to be full of fancy and bright ideas, was effectively played by

Mr. Claude Pollard. Miss Eggar also submitted half-a-dozen songs which were admirably sung by Mr. Frederick Ranalow, who was the soloist in a poetical setting for voice, with accompaniment for string quartet and pianoforte, of Shelley's 'My soul is an enchanted boat.' The vocal part of these works is not always so grateful to the voice as it might be, but the accentuation of the words is excellent, and the music contains many proofs of refined feeling and independence of thought.

Miss Louis von Heinrich gave an orchestral concert at Queen's Hall on June 11, when she brought forward a Pianoforte concerto (she herself playing the solo part), an Andante and double fugue for orchestra, and some songs. In all these works Miss von Heinrich afforded proof that she has studied diligently and with earnestness of purpose. The London Symphony Orchestra, conducted by Dr. Cowen, ably interpreted the orchestral music, and Miss Tilly Koenen was the vocalist.

OXFORD HOUSE ASSOCIATION.

Music as an elevating and philanthropic influence plays an important part in the valuable work being done in Bethnal Green by the Oxford House Mission. Highly satisfactory proofs of the healthy condition of the musical, orchestral and choral organizations at that settlement were afforded at the concert given at Queen's Hall on June 2. An orchestra of over 250 instrumentalists gave good accounts of Méhul's overture 'La Chasse du Jeune Henri,' Borodine's tone-poem 'In the Steppes of Central Asia' and Berlioz's 'Marche Hongroise,' while the choir, consisting entirely of East-end singers, showed notable musical perception in Parry's 'Blest pair of Sirens' and Elgar's 'From the Bavarian Highlands.' No less praiseworthy was the singing by the 'Excelsior' boys' choir from Bethnal Green of 'The minstrel boy' and 'All through the rye.' The principal soloists were Madame Evangeline Florence and Mr. J. Campbell McInnes. Mr. Cuthbert Kelly, who conducted, is to be congratulated on securing such excellent results.

THE HANDEL SOCIETY.

It was good to have an opportunity of hearing Dvorák's 'Stabat Mater' on May 27 at Queen's Hall, and the Handel Society is to be commended for reviving interest in such beautiful and devotional music. The choir of the Society seems to be suffering from the usual choral difficulty in London, that of obtaining a sufficient number of male voices to secure perfect balance of parts, but under Mr. Coleridge-Taylor's direction an effective interpretation was secured, to which the singing of the soloists—Madame Le Mar, Miss Edith J. Miller, Mr. Henry Brearley and Mr. Thomas Meux—contributed in no small degree. Praiseworthy renderings were also given of Elgar's 'From the Bavarian Highlands,' and Mr. Arthur Beckwith's violin playing deserves mention.

SOUTH HAMPSTEAD ORCHESTRA.

Under the able direction of Mrs. Julian Marshall the South Hampstead Orchestra gave a successful concert on June 4 at Queen's Hall. The programme included Brahms's second Symphony, which was interpreted with intelligent perception of its requirements, and sympathetic support was accorded Mr. Mischa Elman in Saint-Saëns's Violin concerto in B minor.

The British Musical Society can scarcely be said to have justified its name at its concert on June 23 at Æolian Hall, for out of thirteen composers represented, ten were foreigners, and nearly half the executants appeared to be of foreign extraction. The concert does not call for criticism, except with regard to a 'Fantasia Russe' and 'Chant d'Exit' for violin and pianoforte, composed by Mr. Percy Godfrey. The former is a well-conceived and pleasing piece effectively written for the violin, and the latter is expressive and ends brightly and gracefully. The string part was well rendered by Mr. Zacharewitch.

Mr. Paderewski made his reappearance in England on June 23 at Queen's Hall. He played his own Sonata in E flat minor, Op. 21, a characteristic work in three movements, the first of which is bold and manly in sentiment, and the third exceedingly brilliant. His readings of other works were remarkable for restraint and wonderful technical skill.

The Dulwich Madrigal Society provided a very interesting programme at its Concert in Dulwich High School on May 27. It included 'Come, gentle swains' (Cavendish), 'Phillida, come tell to me' (Orazio Vecchi), 'Sister, awake' (Bateson), 'My bonny lass' (Morley), 'When flowery meadows' (Palestrina), 'Love not me' (Wilbye), 'Weep you no more, sad fountains' (J. W. Ivimey), 'Hark! jolly shepherds' (Hathaway), 'If I had but two little wings' (J. F. Barnett), 'Corydon, arise' (Stanford), and 'O by rivers,' arranged by Bishop. Additional interest was imparted by the fact that all the old madrigal writers represented were contemporaries of Edward Alleyn, Founder of the College. Mr. Walter Ivimey (vocalist) and Miss Ella Ivimey (violinist) added to the enjoyment of this pleasant music-making, and Mr. John W. Ivimey, who conducted, played some pianoforte compositions of his own.

The Emanuel School Musical Society gave its annual concert at the Battersea Town Hall on May 27. The programme included Coleridge-Taylor's 'Hiawatha's Wedding-feast' and Blumenthal's 'Night.' The choir acquitted themselves satisfactorily under the able conductorship of Mr. Hedley J. Evans, organist and musical director of the school. There was a capable orchestra of thirty-two performers, who, in addition to playing the accompaniments to the cantata, performed Mendelssohn's 'Athalie' overture and the Gluck-Mottl Ballet Suite. The soloists were Miss Norah Phipps, Mr. E. F. Turner and Mr. Frank Williams, and solos upon the violin and violoncello were successfully contributed by Miss Elsie Owen and Mr. Ivor James respectively.

Mr. Harold Harold's annual orchestral and choral concert took place on June 1 at Kensington Town Hall. The feature of the evening was the rendering of Hamish MacCunn's 'Bonny Kilmeny' by the Kensington Presbyterian Choral Society. The soloists were Miss Alice Moffat, Mr. James Horncastle and Mr. Bevington Rosse. The orchestra was led by Mr. Oakley Parrott, and Mr. Harold Harold conducted. The miscellaneous part of the programme included three new dances for orchestra—'Dance of the maids of honour,' 'Dance of the feathers,' and 'Dance of the pigmies'—composed by Harold Jenner, and two manuscript songs by the same composer—'Storm on the moor' and 'The Rook village'—sung by Mr. Harold Harold. Mr. Rohan Clensy (violinist) and Mr. Frank Mummery (pianist) assisted.

The Lewisham Choral Society gave a successful performance of the first two parts of Coleridge-Taylor's 'Hiawatha' on June 2, at the Blackheath Concert Hall. The choir, with the assistance of Miss Ada Forrest, Mr. Alfred Heather and Mr. Harry Dearth in the solo parts, sang with intelligence and finish under the conductorship of Mr. Frank Idle. The playing of the orchestra was also a feature of the performance. The second part of the programme included 'It comes from the misty ages' the choral epilogue from Elgar's 'Banner of St. George,' and Elgar's 'Chanson de Nuit' and 'Chanson de Matin' by the orchestra.

The performance of Shakespeare's 'Midsummer Night's Dream' by the students of the London Academy of Music at the Hampstead Conservatoire on June 16 and 18, claims attention here on account of the excellence of the musical arrangements. The whole of Mendelssohn's music was performed, the overture and entr'actes being played as a pianoforte duet by Miss Fanny Graeff and Miss Gertrude Steed, the Wedding march being played on the organ by Miss Dorothy Pyman. Miss Esther Jaye was responsible for the melodrama accompaniments and Miss Annie Evans for those of the choruses. The latter were sung by the Operatic Choir, the solo parts by Miss Gertrude Walton and Miss Dorothy Mason. The music was under the able direction of Mr. Carl Weber and Mr. Henry Beauchamp. The acting of the play, under the experienced management of Mr. Charles Fry, was intelligent and admirable, and the entire performance reflected great credit upon the students and the Directors of the institution.

Musical Competition Festivals.

FARNHAM (SURREY).

May 5 and 27.

This festival has peculiarly pleasant features, inasmuch as there is so much friendly feeling amongst all concerned. Mr. Morton Latham exerts almost patriarchal sway, and brings his great musical experience and fine taste to shape the details of the scheme.

The first day was for the juniors, and the results illustrated the excellence of the teaching. The children combined to sing the cantata 'The Luck of Edenhall' (Sydney H. Nicholson), under Mr. Latham

On the second day the adult choirs competed. Dr. H. Walford Davies adjudicated. The Kingsley choir gained several successes in various classes, and the choirs from Aldershot and Farnham were also prize-winners. A performance of 'The Messiah,' under Mr. Latham's direction, united the 240 voices. The audiences throughout were good.

BURY (LANCASHIRE).

May 7, 8 and 9.

The third annual festival was held as above with success. There were entries in thirty-one of the forty-one classes provided for in the schedule. The principal results were as follows:

Female-Voice Choirs: Tests, 'The snow' (Elgar), 'Spinning chorus' ('Flying Dutchman') (Wagner). 1, New Road (Mr. G. Webb).

Male-Voice Choirs: Tests, 'From the sea' (MacDowell), and 'Give a rouse' (Bantock). 1, Goodshaw Glee Union (Mr. B. Peel).

Choral Societies: Tests, 'My dearest love' (Sweeting), and 'Hunting song' (Benedict). 1, Rochdale Temperance (Mr. T. E. Kershaw).

The adjudicators were Dr. Sinclair and Mr. R. J. Forbes.

FEIS CEOIL.

This twelfth Irish annual musical festival was held in Dublin on May 18 and following days. The entries for the solo competitions totalled 361, and for the ensemble 110, a considerable increase upon the numbers of 1907; moreover, the festival just concluded evoked more interest and enthusiasm than for some years past, a fact which is full of encouragement for the future.

The prizes in the choral competitions were awarded as follows, Dr. A. H. Mann, of Cambridge, being the adjudicator:

Division I. (Chief Choral Competition). Mixed-Voice Choirs (4 entries). 1st, Amphion Choir, Dublin (conductor, Mr. George B. White); 2nd, Varian Choral Society, Dublin (conductor, Mr. Robert O'Dwyer).

Male-Voice Choirs (4 entries). 1st, Phibsboro' Glee and Social Society, Dublin (conductor, Mr. Peter P. Walsh); 2nd, Varian Choral Society, Dublin (conductor, Mr. Robert O'Dwyer).

Female-Voice Choirs (5 entries). 1st, Bangor Ladies' Choir, Co. Down, (conductor, Mr. Robert Jones); 2nd, Dublin Glee Singers (conductor, Mr. Joseph Seymour).

Division II. (for choirs not having won a first-prize in this Division, or a prize in Division I.). Mixed-Voice Choirs (7 entries). 1st, Enniskillen Choral Society (conductor, Mr. H. H. Hallowes); 2nd, Thomastown Musical Society, Co. Kilkenny (conductor, Mr. Herbert McClelland).

Male-Voice Choirs (3 entries). 1st, Iona Male-Voice Choir, Dublin (conductor, Mr. Theodore Logier); 2nd, St. Joseph's Male-Voice Choir, Dublin (conductor, Mr. William McGouran).

Female-Voice Choirs (6 entries). 1st, Thomastown Musical Society, Co. Kilkenny (conductor, Mr. Herbert McClelland): 2nd, Messrs. W. and R. Jacob's Choir, Dublin (conductor, Mr. Thomas H. Weaving).

Choral Singing in Irish. Mixed Voices (3 entries). 1st, Brian Boru Gaelic League Choir (conductor, Mr. W. McGouran); 2nd, Colmeille Choir, Dublin (conductor, Mr. John F. Maxwell).

Male-Voices (two entries). 1st, Archbishop McHale Gaelic League Choir (conductor, Mr. Peter P. Walsh).

Female Voices (3 entries). 1st, Brian Boru Gaelic League Choir (conductor, Mr. W. McGouran): 2nd, Emmet Choir (conductor, Mr. James Lawless).

Division VA. School Choirs (2 entries). 1st, Gardiner Street Convent School (conductor, Miss E. Gorman).

Division VB. School Choirs (3 entries). 1st, Donnybrook Mixed National School Choir (conductor, Mr. S. McElroy); 2nd, North Strand School Choir (conductor, Mr. W. H. Nesbitt).

The solo competitions attracted large attendances. The two new competitions in this class were the 'Plunket Greene Cup,' for interpretation, and the 'Denis O'Sullivan Memorial Medal,' for baritones, both of which were obtained by Mr. Percy Whitehead, who already holds the Feis Ceoil gold medal for solo-singing. Mr. E. Gordon Cleather was the adjudicator.

The Brass and Reed Band Competition, revived after being some years in abeyance, brought forward three entries. The first prize was won by 'Ireland's Own' band (conductor, Mr. Robert O'Dwyer), and the second prize by St. Kevin's School, Glencree (conductor, Mr. J. Delany). Mr. A. J. Dunn, B.M. 'Faugh-a-Ballaghs,' was the adjudicator.

ESKDALE (WHITBY).

May 19, 20.

At this 'tournament of song' Dr. H. P. Allen was the adjudicator. The competitions included both vocal and instrumental classes, but the former attracted by far the larger number of entries. The first day was devoted to the children's competitions, for which there were a fair number of entries. During the afternoon competitions a choir of children from the schools of the neighbourhood sang Gaul's cantata 'The hare and the tortoise,' conducted by Mr. R. Parratt. The results in the choral competitions held on the second day were as follows:

Church Choirs (mixed voices): Test, 'The radiant morn' (Woodward). 1, Whitby; 2, Brunswick; 3, Sleights and Thorpe Wesleyan (equal).

Church Choirs (men and boys): Test, 'God, my King' (Bach). 1, Saltburn; 2, Brotton.

Village Choral Societies: Test, 'The red, red rose' (J. L. Hatton). 1, Brunswick; 2, Eskdale, Danby and Castleton (equal).

Ladies' Choirs: Test, 'The shepherd' (Walford Davies). 1, Brunswick; 2, Fylingdales; 3, Saltburn.

Male-Voice Choirs: Test, 'Warrior's song' (Hatton). 1, Brunswick; 2, Pickering.

Choral Societies: Test, 'Break, break, break' (Macfarren). 1, Saltburn Glee Society; 2, Whitby Musical Union; 3, Fylingdales Choral Society.

BUXTON.

May 20, 21 and 22.

This festival, now in its second year, appeals mainly to those who dwell in North Derbyshire, but it adds some open classes. The town—being a well-known watering-place and having considerable attractions, among which must be reckoned the handsome Pavilion in which the festival was held—forms a capital centre for a gathering of this kind. A strong committee, including some very active officers, managed the festival this year with conspicuous success. The tests for the thirty-nine classes were chosen generally with judgment in view of the musical resources available, but one or two erred on the side of difficulty.

A children's day attracted numerous entries and proved enjoyable alike to performers and audiences. A full report was given in *The School Music Review* for June. In the adult solo-singing classes there were 132 entries. In the open solo-singing classes the prize-winners were Miss Maude A. Ward (soprano), Miss M. A. Butt (contralto), Mr. W. A. Stark (tenor) and Mr. Joseph Richardson (bass).

The principal choral results were as follows:

Mixed-Voice Church and Chapel Choirs: Test, 'Sing a song of praise' (Stainer). 1, Chapel-en-le-Frith Wesleyan (Mr. W. Hall); 2, (equal), St. John's Baptist (Mr. G. C. Oldham) and Fairfield (Mr. C. Slater).

Male-Voice Choirs: Test-piece, 'The long day closes' (Sullivan). 1, Nottingham Glee and Madrigal (Mr. C. E. Riley); 2, Oldham House Choir, Matlock (Mr. L. G. Wildgoose).

Mixed-Voice Choirs (open): Tests, 'The battle of the Baltic' (Lloyd) and 'Water lilies' (Cowen). 1, Matlock P.M. (Mr. L. G. Wildgoose).

Mixed-Voice Choirs (Challenge Shield Class): Tests, 'There is music by the river' (Pinsuti). 1, Tideswell (Mr. Carl Ashover); 2, (bracketed) Buxton Philharmonic (Mr. G. H. Lockett) and Bradwell (Mr. G. Norman).

The contest in the challenge shield choral class for local choirs was a very close one. The tests were the part-song 'There is music by the river' (Pinsuti), and any chorus selected by the judge from 'The Pied Piper' (Parry). Last year the shield was gained by the Buxton Philharmonic Society, but on this occasion it was won by Tideswell, chiefly on account of their fluent performance of the selected cantata excerpts. The whole work was afterwards performed by the three first choirs, under the direction of the conductor of the winning choir (Mr. Ashover).

The audiences varied in number considerably. Concerts were given every evening, the winners of the day providing an attractive programme. The adjudicators were Dr. McNaught, and Mr. G. H. Gregory, organist of Boston Parish Church. The able secretary of the festival is Mr. F. Gummer.

Berks, Bucks, and Oxon (High Wycombe).

May 20, 21, 22 and 23.

This festival attracts an enormous number of competitors. It is held alternately in one of the three counties named.

The chief choral results were as follows:

Ladies' Choir. Test, 'Be strong to hope, O heart' (unaccompanied) (Hecht). 1, Windsor (the Rev. Bernard Everett); 2, George Street Congregational, Oxford (Mr. H. E. W. Phillips).

Choral Societies (open to the three counties). Test, 'Arise, awake.' 1, Windsor (Rev. B. Everett); 2, George Street Congregational, Oxford (Mr. H. E. W. Phillips); 3, High Wycombe (Mr. G. F. Andrews).

Male-Voice Choirs. Test, 'Song of the Pedlar' (Lee Williams). 1, Linslade (Mr. G. W. Hedges); 2, Klang Gleemen, Oxford (Mr. H. E. W. Phillips).

Choral Societies (places under 15,000 inhabitants). Test, 'Sparrows' (G. Molyneux Palmer). 1, Henley (Mr. W. G. Bayley); 2, Rev. B. Everett's Choir, Windsor.

Ladies' Choirs (places under 2,000 inhabitants). Test, 'O swallow, swallow' (Von Holst). 1, Watlington (Mr. Bertram Storer); 2, Goring and Streatley (Mr. Stepney Rawson).

Choral Societies (places under 2,500 inhabitants). Test, 'See the chariot at hand' (Horsley). 1, Watlington (Mr. Bertram Storer); 2 (bracketed), Beaconsfield (the Rev. A. S. Commeline) and Goring and Streatley (Mr. Stepney Rawson).

Choral Societies (places under 1,000 inhabitants). Test, 'As torrents in summer' (Elgar). 1, Brightwell (Mr. A. Holloway); 2, Saunderton Parish Church (the Rev. L. Packer).

There were remarkable entries in the school and junior classes. It was computed that in the sixty entries no fewer than 1,600 children took part. Some of the singing was excellent, and the general average was very creditable alike to the ability of the children and to the skill of teachers. All the school classes had to submit to a sight-singing test, and here again there were evidences of sound teaching. The entries and results are given in full in the July number of the *School Music Review*.

Performances of the melodious children's cantata 'Vogelweid' (George Rathbone), by two choirs of 800 voices each, were a strong feature of the festival. Among the successful schools at the competition were:

School Choir, British, Slough (Mr. A. W. Proctor); Thame (Mr. H. J. Webb); Datchet C.E. (Mr. E. Page); Crazies Hill (Miss Millburn); Kendrick Girls' School, Reading (Mr. P. Scrivener); Datchet King's Messengers (Mr. G. F. Britten).

The adjudicators were Dr. H. Walford Davies, Dr. R. Vaughan Williams, Mr. Henry Bird and Mr. Maurice Sons. The chief secretary of this complex organization is Mrs. Commeline, of Beaconsfield, Bucks.

Warrington.

May 23.

The festival recently established here is making satisfactory progress. On the present occasion it secured the support and confidence of over one thousand competitors, including many excellent choirs. There were nearly 100 vocal soloists and fifty instrumentalists (violin and pianoforte). The chief choral results were as follows:

Male-Voice Choirs: Test, 'King of Worlds' (Dard Janin). Manchester Orpheus (Mr. W. S. Nesbitt) was the only choir that sang.

Choral Societies, eight entries: Tests, 'He watching over Israel' (Mendelssohn), and 'Moonlight' (Eaton Faning). 1, St. Helens; 2, Runcorn and Widnes. Both conducted by Mr. H. Berrey.

Church and Chapel Choirs, four entries: Test, Anthem 'Abide with me' (Dr. Dunstan). 1, Bold Street Wesleyan (Mr. F. Hickman). All the singing in this class was particularly good.

The adjudicators were Dr. McNaught, Mr. Wilfrid Jones and Miss Backsheen Wood. Mr. A. H. Crosfield, M.P., and Mrs. Crosfield distributed the prizes.

Lytham, Lancashire.

May 27 to 30.

The festival influentially organized in this charming locality has made rapid progress, and this year it was found necessary to extend the period to four days. The resident gentry have realized that the event is an absorbingly interesting one, and they very readily subscribed for all the seating accommodation afforded by the Pier Pavilion. Many persons who came from a considerable distance were, to their great disappointment, refused admission. The demand for a large assembly room for the use of the town generally has become so acute that it seems probable that steps will soon be taken to supply this much needed accommodation.

The first day was confined to local resources and brought forward many excellent results, especially as to solo-singing, both junior and adult.

On the second day twenty-one contraltos sang the 'Slumber song' from Bach's 'Christmas Oratorio,' and Hugo Wolf's 'Secrecy'; eighteen sopranos sang the Gavotte from 'Mignon' (Ambroise Thomas), and 'Loreley' (Liszt); twenty baritones sang 'Son of mine' (Wallace) and 'Litany' (Schubert); ten tenors sang 'In moonlight' (Elgar) and 'Adelaide' (Beethoven); and twelve pianists played 'Schmetterling' (Grieg). Six church and chapel choirs also competed, the tests being 'Call to remembrance' (Farrant) and 'Why do the roses' (Pearsall). The principal results were as follows:

Soprano solo: Miss Evelyn Tegg, Manchester.
Contralto solo: Miss Annie Armistead, Lancaster.
Tenor solo: Mr. J. T. Jackson, Nelson.
Baritone solo: Mr. Geo. Walmsley, Brierfield.
Pianoforte solo: Miss Vida Whittaker, Blackpool.
Church and Chapel Choirs: 1, United Methodist, Blackpool (Mr. J. S. Warburton); 2, Rawcliffe Street Wesleyan, South Shore (Mr. John T. Schofield).

The third day was for the children. The entries included 51 pianists, 4 violinists, 35 solo-singers, 7 action-song parties, and 3 school choirs. The solo-singing of both girls and boys was of a very high standard. The audience was obviously repeatedly touched by some of the deeply expressive performances of the beautiful song 'At night' (Randegger) by the girls, and the not less attractive 'May song' (Mendelssohn) by the boys. The school-choir singing was also excellent, but the highest results were attained when the Revoe and Claremont (Blackpool) schools combined to sing 'A garland of songs' (Set 1), under the baton of Dr. McNaught, who adjudicated throughout the festival. The tone, enunciation and notably the expression deserve to be described as exquisite, and created a deep impression upon the large audience. Action-songs in this part of Lancashire are remarkably well got up. They are miniature plays, and are staged with astonishing completeness and skill. On this occasion they were as attractive as they have ever been at festivals of this kind.

The final day was devoted to 'open' classes. Ten mixed-voice and five male-voice quartets, nine small and five large male-voice choirs, and five mixed-voice choirs sang. Many of the best small choral organizations in the North-west district were attracted. The chief results were as follows:

Small Male-Voice Choirs: Tests, 'Soldier, rest' (Oliver King) and 'O, my love's like a red, red rose' (Brewer). 1, The Owls, St. Helens (Dr. S. B. Siddall); 2, Preston Lyric (Mr. Joseph Smith); 3, Ashton-under-Lyne (Mr. James Hardy).

Mixed-Voice Choirs: Tests, 'O, lovely May' (Brahms), 'The silver swan (Gibbons), and 'Song of the flax-spinner' (Leslie). 1, Accrington (Mr. E. Whittaker); 2, Fleetwood Glee and Madrigal (Mr. E. B. Meadows); 3, Claremont Congregational, Blackpool (Mr. H. Whittaker).

Large Male-Voice Choirs: Tests, 'Hymn before action' (Walford Davies), 'Whether I find thee' (Elgar), and 'The Word went forth' (accompanied) (Mendelssohn). 1, Habergham Glee Union (Mr. E. Hitchon); 2, Burnley Co-Operative (Mr. Dan Duxbury); 3, Manchester Orpheus (Mr. W. S. Nesbitt).

The adjudicators, besides Dr. McNaught, were Mr. Harry Evans and Mr. W. McNaught. Mr. Vivian Jackson and Mr. T. S. Warburton were official accompanists, Mr. J. B. Crook, the chairman, is a potent force, and Mr. Allan Wilson, the secretary, brings great business skill to bear upon his arduous work.

St. Cecilia's Singing Competition.

June 16, 17.

This is for Working Girls' Clubs in London. The gathering took place in the Passmore Edwards Settlement. Seventeen choirs competed in two classes. The School for Singers from South Belgravia, under Miss Eastwood, gained the first prize in one section and St. Edward's, Soho, under Mr. Holmes, that for the other and more advanced section. All choirs had to sing at sight as well as to prepare a number of pieces. Dr. McNaught adjudicated.

Schumann's 'Pilgrimage of the Rose' was performed by the St. Catharine's College Musical Society, Cambridge, in the College Hall, on June 15, under the conductorship of the Rev. W. T. Southward.

MUSIC IN VIENNA.

(BY OUR SPECIAL CORRESPONDENT.)

Vienna, June 15, 1908.

During the last week in May came a visiting company of Italian singers, of whom great things were expected; opinion, however, was divided as to the result. The *prima donna* declined at the last moment to sing, so that Fraulein Kurz, our chief coloratura vocalist, had to take the principal female rôles; thus the interest in the scheme rapidly diminished. Bonci, the tenor, had long been known here by his excellent performances. The baritone, Ancona, met with little success as Don Juan; on the other hand, Pini-Corsi, both as an actor and a singer, proved a brilliant Leporello. A performance of Verdi's 'Rigoletto' brought forward the baritone Nani and the bass Bettoni, both skilful actors, whose style of singing, however, was not sympathetic. Puccini's 'Bohème' was the most successful of the performances, for which very high charges for admission were made.

On May 19 the recently appointed French ambassador, M. Philippe Crozier, arranged a memorable evening concert. The rooms and bureaux of the Embassy have been for years in the palace belonging to the Lobkowitz family, and it is rich in souvenirs; but soon a move will be made to a new building. As a farewell to the old quarters of the Embassy, M. Crozier, with the co-operation of the orchestra of the Hofoper, gave a Beethoven evening. It is known that the composer wrote his 'Eroica' in honour of Napoléon Buonaparte, but tore up the dedication when he learned that the bold Corsican had placed the imperial crown on his head. The dedication was then bestowed on Prince Lobkowitz, Beethoven's noble-minded patron, who arranged a first performance of the work in his palace. In the same room, a handsome marble hall, resounded again, after a hundred years, the mighty tones of the symphony. To this worthy memorial festival M. Crozier invited the élite of Viennese society, and entertained them in brilliant style. In addition to the symphony the programme included the 'Prometheus' overture, the overture and march from the 'Ruins of Athens' and the Violin romance in F, with Rosè as the soloist.

R. von Perger.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

The successful three weeks' Promenade concerts at the Theatre Royal terminated on Saturday, June 6, with a plébiscite programme, which included two movements from Tchaikovsky's fourth Symphony, Grieg's 'Peer Gynt' suite, Landon Ronald's 'A birthday overture,' the 'Tannhäuser' and 'William Tell' overtures, in addition to two movements from Max Bruch's Violin concerto in G minor, finely played by Mr. Max Mossel, the director of the concerts. Mr. Landon Ronald, who has conducted throughout the season, and who was the recipient of an ovation, announced amidst cheers that the Promenade concerts would be continued next year.

The Royal Society of Artists' musical matinées were brought to a close on June 13, when Mr. Oscar Pollack directed his 340th concert. As hitherto, a great number of new vocalists and instrumentalists were given a hearing who otherwise would have found it difficult to secure an appearance.

MUSIC AT CAMBRIDGE.

(FROM OUR OWN CORRESPONDENT.)

As is usual in the summer term, the chronicler has but few concerts to notice. The University Musical Society gave a performance in Trinity College on May 16. The principal items of the programme were Haydn's Symphony in D, and Debussy's 'Danse sacrée et danse profane,' the original harp part being supplied by the pianoforte, according to the published version. Mr. E. J. Dent conducted. The concert on June 12 was one of the best in the long history of the Society. Dr. Gray conducted, and the chief attraction was Miss Marie Hall, who played Brahms's Violin concerto in a manner which fully entitled her to rank among the great interpretative players of the day. She also gave Saint-Saëns's Rondo Capriccioso, and her reception after both pieces was enthusiastic. The choir contributed Goetz's beautiful cantata 'Nœnia,' so unaccountably neglected in these days, and Vaughan Williams's 'Toward the unknown region.' The latter work, conducted by the composer, made a deep impression. The programme was completed by 'Finlandia' and the overture to 'Die Verkaufte Braut.'

Dr. Mann conducted a performance of Beethoven's Mass in D, in 'King's' Chapel, on June 16. Considering the stupendous difficulties of the work the performance was a fine one. The soloists, Miss Gleeson-White, Miss Phillis Lett, Mr. Alfred Heather and Mr. R. Radford, deserve praise, as does Mr. W. H. Reed for his playing of the violin obbligato in the Benedictus. Of College concerts, those at St. John's and King's were the most noticeable. A striking 'Coronach,' composed by Mr. Cyril B. Rootham, appeared in both programmes, and 'King's' concert also included a set of part-songs by Dr. Gray.

About twenty-five years ago a movement was started in Cambridge for the erection of a statue of Orlando Gibbons in this his native town. As the funds received were, however, entirely inadequate for carrying out this object, it is now proposed, with the consent of the surviving subscribers, to invest the money in hand, and to apply the income towards supplementing the Pendlebury Library in the Fitzwilliam Museum. Any music so purchased will be specially bound, and the name of Orlando Gibbons will be stamped on the cover. The income, though small, will still be a welcome addition to the means available for augmenting our University collections of music.

At the installation of the Chancellor on June 17, the only musical feature was the performance of a march specially written for the occasion by the Professor of Music, Sir Charles Stanford. This proved to be an ingenious and effective work, not at all like the conventional march, but specially interesting to Cambridge residents owing to the use of the 'Cambridge' chimes and many references to the composer's 'Eumenides' music. The march was played by the band of the Royal Engineers, conducted by their bandmaster, Mr. Neville Flux.

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

The first concert of the summer term took place on May 14 in the Town Hall, under the auspices of the Musical Club, when the Kruse Quartet gave an excellent selection of chamber music. The programme included Schubert's Quartet in A minor (Op. 29), and Dvorák's Quartet in E flat (Op. 51), the string players being subsequently joined by Mr. Draper (clarinet) in Mozart's Quintet (K. 581) for that favourite instrument and strings. Prof. Kruse played as a solo Tartini's Violin sonata in D.

Mention can only be made of the more important College concerts which took place during the 'Eights Week.' Balliol made a good start on May 24, when Beethoven's ever-welcome Septet (Op. 20) and Schubert's Pianoforte quintet (Op. 114) were played by Mr. Alfred Gibson and his worthy confrères.

A good concert followed on May 26 at 'Exeter,' but this year the absence of an orchestra is much to be regretted. Somervell's cantata, 'The forsaken merman' was well rendered, as also were several part-songs by Elgar, notably 'It's oh! to be a wild wind.' Mr. Herbert Bagnall gave a charming rendering of Handel's air 'Where'er you walk,' an excellent accompanist being found in Mr. F. Cunningham Woods. Mr. C. E. Winn, the organ Scholar, conducted.

On the following evening 'Keble' gave a concert, its most notable feature being the excellent playing of the orchestra, consisting of local string players and 'wind' from London and elsewhere. Mendelssohn's 'Italian' Symphony, Beethoven's 'Prometheus' and Weber's 'Euryanthe' overtures were included in the scheme, while the Vocal Society, assisted by ladies for the soprano and alto parts, sang several madrigals with capital effect, especially 'Fire, fire my heart' (Morley),

'Flora gave me fairest flowers (Wilbye), and 'The silver swan' (Gibbons). Mr. Zulueta sang charmingly several songs, including Handel's 'Droop not, young lover,' and Parry's 'And yet I love her till I die.' Mr. H. G. Ley, the organ Scholar, proved a good conductor, and the whole concert was very enjoyable.

The last concert of the 'Eights' took place at Queen's on May 29, when the programme included Dr. C. H. Lloyd's 'Longbeards' Saga,' for which a good performance was secured under the composer's direction, and a new cantata, entitled 'Agincourt,' composed expressly for the concert by Mr. Myles B. Foster. This work, which also had the advantage of the composer's baton, went exceedingly well for a first performance. Mr. Mercer contributed three of Stanford's 'Cavalier songs' and Mr. Joseph Reed gave a capital rendering of 'Onaway, awake,' by Coleridge-Taylor, while the orchestra, under the baton of Mr. G. G. Stocks, gave a fair account of Mozart's G minor Symphony.

Speech day at Christ's Hospital, West Horsham, took place on June 13, when, according to the custom, the proceedings opened with a short service in the School chapel, attended by the Lord Mayor and the Sheriffs of London in State. The singing at this service was particularly good, especially that of the *Te Deum* to Dr. F. Huntley's setting in E flat. In the afternoon the speeches were delivered in the big School, the great building being filled to overflowing. As on previous occasions the music proved a very attractive feature. As the Lord Mayor's procession entered the Hall, a march from Handel's 'Rinaldo,' arranged for two cornets, three trombones and organ, was played. The chief item in the programme was Parry's 'Ode to Music,' performed by a choir of 114 voices and accompanied by a full orchestra. A very fine rendering of the work was given, and this was particularly praiseworthy as, with eight exceptions—three vocal and five instrumental performers—the entire choir and orchestra was composed of boys and masters of the School. Mr. H. B. Dickin, was at the organ, Mr. A. E. Bevan at the pianoforte, Mr. W. Jackson Byles led the orchestra, and Mr. R. Wilkinson, organist and music master of the School, conducted. Later the orchestra played Grieg's 'Huldigungsmarsch' ('Sigurd Jorsalfar') and the choir sang an unaccompanied part-song, 'The shepherd's song' composed by Thomas Brewer, a music master of Christ's Hospital in the 17th century. At the conclusion of the speeches the School band, under the baton of Mr. Bampton, bandmaster, played in the quadrangle.

An entertainment of much variety and charm was given at the Hampstead Conservatoire in the afternoon and evening of June 20 by Miss Nellie Chaplin, entitled 'Ancient dances and music.' These included a Pavane, Galliard, Chaconne, Tarantelle, Suite of old English dances, and a series of Dances of which a Courante (from Playford's 'Dancing Master') and a Sarabande (by Destouches) were particularly pleasing. The Suite of old English dances taken from Playford's 'Dancing Master,' the melodies harmonized by Mr. Charles Salaman, Mr. A. H. D. Prendergast and Mr. W. Wolstenholme, were of great interest, and gave an impression of a village festival in the days of 'Merrie England.' The dances, some of them vocally accompanied, were executed with much grace by a number of young ladies, the Tarantelle (by Miss Muriel Ridley) and Sarabande (by Miss Beatrice Lake) being given with the necessary *abandon*. The players were Misses Kate and Mabel Chaplin, Lilian Berger, Maud Foster-Evans and Leila Bull; and Miss Nellie Chaplin played three solos on a fine old Kirkman harpsichord (1789) with much skill. The historical and descriptive notes, read by Mr. F. Cunningham Woods at the commencement and in the intervals between the dances, added to the interest of the occasion. The charm of this old-world music was undeniable and much appreciated by crowded audiences.

The monument at Leipzig to John Sebastian Bach, by the sculptor Charles Seffner, was inaugurated on Sunday, May 24. It is erected on the site of the old St. Thomas cemetery.

Mr. Herbert F. Ellingford, of Belfast, has recently obtained the degree of Bachelor of Music at the University of Oxford.

Country and Colonial News.

BRIEFLY SUMMARIZED.

Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.

ABERAVON.—An orchestral concert was given by the Port Talbot and Aberavon Orchestral Society in the New Grand Hall on May 28, when the programme included Beethoven's Symphony No. 2, in D, Leutner's 'Fest Overture,' German's three 'Nell Gwyn' dances, the ballet music from Gounod's 'Faust,' Mendelssohn's 'Cornelius' march, and an Orchestral Suite by the conductor, Mr. Walter Whittaker. The vocalists were Miss Ethel Lister and Mr. Ivor Foster. The orchestra was led by Mr. J. W. Duys, and Mr. J. E. R. Teague was solo violoncellist.

BROMLEY (KENT).—The annual choir festival at Widmore Mission Church, on Ascension Day, opened with Berthold Tours's 'Festival Ode.' The choir, accompanied by an orchestra of strings, sang the Ode with spirit and fervour, under the conductorship of Mr. A. M. Thomas.

CHESTER.—The second and third parts of Gounod's 'Redemption' were excellently performed at St. Paul's Church on Whitsunday evening at the close of the service, with augmented choir and an orchestra of thirty performers, led by Mr. R. Beaumont. Miss Mary Langdon and Messrs. A. E. Ward and Red were the solo vocalists, Mr. R. Thomas presided at the organ, and Mr. W. H. Churton, choirmaster, conducted.

CHOLSEY.—The Choral Society gave a concert on May 27, when Bridge's choral ballad 'The Inchcape Rock' was performed, with the assistance of a string band. The second part of the programme included two unaccompanied part-songs—'Silent night' (Barnby), and 'There sits a bird' (Hill). The conductor was Mr. T. H. Hill.

CROWBOROUGH.—The Musical Society concluded its season with a successful performance of Handel's 'Samson.' The admirable manner in which all the choruses were rendered reflected much credit on the conductor, Mr. E. Grimm; a word of praise is also due to the orchestra of the Society. The solo vocalists were Miss Dorothy Cook-Smith, Miss Emilie Owen, Mr. Harry Stubbs and the Rev. A. A. Jackson.

DUNOON.—The Glasgow Select Choir gave two most successful concerts in the Pavilion on June 13, the principal work performed on both occasions being the choral ballad 'Young Lochinvar' by Dr. A. Davidson Arnott. The choir seemed to exceed even its usual standard of excellence, and, with the orchestral accompaniment, the work was sung with great spirit under the baton of the composer, who is also the conductor of the Choir.

EDINBURGH.—Miss Chrystal, violinist, assisted by Mr. Thomas Meux, vocalist, gave a recital in Queen's Hall, on June 11, in aid of the Edinburgh Women Students' Union. Miss Chrystal displayed fine tone and great executive ability in her renderings of pieces by Handel, Wagner-Wilhelmj, Vieuxtemps and Max Bruch, and Mr. Meux, who possesses a baritone voice of wide range and resonant quality, was highly successful in several groups of songs by various composers. Both artists were fortunate in having the support of so sympathetic and artistic an accompanist as Miss Mabel Barrons.

GRAHAMSTOWN.—Mr. Percy Ould gave an interesting concert on May 5, when he played Mendelssohn's Violin concerto, accompanied by Mrs. Streatfeild, Schubert's 'Rondeau brillant' in conjunction with Mrs. W. Deane, and various other pieces, accompanied by Mrs. Ould, in each case displaying remarkable technique and expression. Mrs. W. Deane played Chopin's Allegro de Concert and Nocturne in D flat. The vocalists were Mrs. Cutmore and Mr. Bernard Streatfeild.——The inaugural meeting of the Grahamstown Musical Union took place in the Junior Common Room at Rhodes University on May 14, when a large number of new members were enrolled, and a varied programme was provided by Mr. and Mrs. Ould, Mr. and Mrs. Streatfeild and others.

NEWBURY.—At St. Bartholomew's Grammar School, on 'Speech Day,' June 15, the proceedings commenced with a performance of the first two scenes of Elgar's 'Banner of St. George.' Some forty boys, with the assistance of about a dozen ladies and gentlemen (some of the latter being 'Old Boys'), took part, and the work was well rendered under the direction of the music master, Mr. Andrew Freeman. Words and music are of the kind that appeal to boys, and they entered into the spirit of the work with enthusiasm, the battle scene especially being sung *con amore*.

NORWICH.—The members of the Norwich Orchestral Union gave a concert at the Victoria Rooms, St. Stephen's, on May 28, under the conductorship of Mr. Ernest Harcourt. The principal feature of the programme was a selection from Spohr's 'Last Judgment' the solo vocalists being Miss Edith Balls, Mr. A. F. J. Furness, Mr. H. Luckett and Mr. W. R. Laws.

PRESTATYN.—A very successful performance of Handel's oratorio 'Samson' was given in the Town Hall on May 21 by the Choral Society. The choir sang with spirit, and reflected credit on the conductor, Mr. G. W. Jones. The orchestra was led by Mr. Horace Haselden, and Mr. G. A. Charlton presided at the organ. The principal vocalists were Madame Sadler-Fogg, Miss Florence Jones, Mr. D. Ellis, Mr. Charles James and Mr. Frank Nicholson.

Answers to Correspondents.

A. F.—(1) There is a short biography, by Mrs. Newmarch, of Rachmaninoff and a list of his works in the new edition of 'Grove's Dictionary of Music and Musicians,' vol. iv., p. 11; and of Mr. Charles Macpherson in Brown and Stratton's 'British Musical Biography.' (2) The two sacred fanes you mention will probably be included in our series of illustrated articles on cathedrals. (3) We do not know of an arrangement of Mendelssohn's organ sonatas for pianoforte solo.

J. D. L.—The instrument about which you enquire is a harp-lute, invented by E. Light. Several specimens are yearly offered for sale by Messrs. Puttick & Simpson and, if nicely decorated in black and gold, they fetch about £2 each. The harp-lute is an echo of the pseudo-classicism of the Directoire and Empire periods. It has nothing in common with the lute, and the form of the instrument is to some extent modelled on the ancient lyre.

GRATEFUL.—The following are the authors of treatises on harmony written in the French language: Barbereau, Bazin, Catel, Cherubini, Dubois, Durand, Fenaroli, Fétis, Grast, Kastner, Keutzer, Lavignac, Lemoine, Loquin and Reicha. Of these, Loquin's 'l'Harmonie rendue claire,' Reicha's 'Traité d'Harmonie,' Durand's 'Traité d'Harmonie,' and Dubois's 'Etudes d'Harmonie' will probably meet your requirements.

G. A. H.—The Elgar festival was held in Covent Garden Theatre with fair musical effect; and some of the finest choral performances ever heard in this country have been given on the stage of the theatre of the Winter Gardens at Blackpool, on the occasion of the annual Competition Festival. If the choir be placed well forward on the stage the sound will be less liable to be lost.

C. B. D.—You will find that the three volumes of 'The Cathedrals of England and Wales' (T. Werner Laurie), by Mr. T. Francis Bumpus, would be a useful and interesting addition to your library on that particular subject. See a review article on his 'London Churches: ancient and modern,' on p. 448 of our present issue.

C. C.—(1) You might follow Stainer's 'Organ' primer with Archer's 'The organ,' a theoretical and practical treatise on the instrument; (2) See 'Original studies and arrangements for the harmonium or American organ,' by King Hall (Novello), and Stainer's book on the American organ (Metzler).

E. H. O.—The office and committee rooms of the Welsh National Eisteddfod, to be held in London next year, are at 63, Chancery Lane, where any official can be addressed by letter. The general secretaries are Mr. W. E. Davies and Mr. D. R. Hughes.

C. A. P.—Will not your *Alma mater* help you in getting the 'visiting post' you seek? We are under the impression that application is frequently made to the authorities there for teachers, and your 'very good testimonials' ought certainly to help you.

W. S. M.—(1) Chopin's Impromptu in A flat (Op. 29) may be played at about minim = 80. (2) It is not so much speed in the playing of pedal scales at an organ examination that will gain you marks, but clearness, neatness, and certainty of touch.

E. F.—We can only suggest that you should write to the managers of some good hydropathic establishments, asking them if they can entertain your proposal to entertain their customers.

E. J. S.—An analysis by Sir George Macfarren of Bach's 'St. Matthew' Passion appeared in THE MUSICAL TIMES in the issues of January to April (inclusive), 1870.

COUNTERPOINT.—Judging from the papers set last year, counterpoint in not more than four parts is required for the Fellowship examination of the Royal College of Organists.

B. W. D.—We are afraid that the volumes of music you mention are not of any great intrinsic value. If only they were of the 15th century!

E. R. C.—So far as we can discover, the firm of 'Delamere & Co., London,' pianoforte manufacturers, appears to be extinct.

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DURING THE LAST MONTH.

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dolce.

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dolce.

Un poco più animato.

fenc - ed it, and plant - ed it with the choic - est vine, . . and built a tower in the

Un poco più animato.

Ped.

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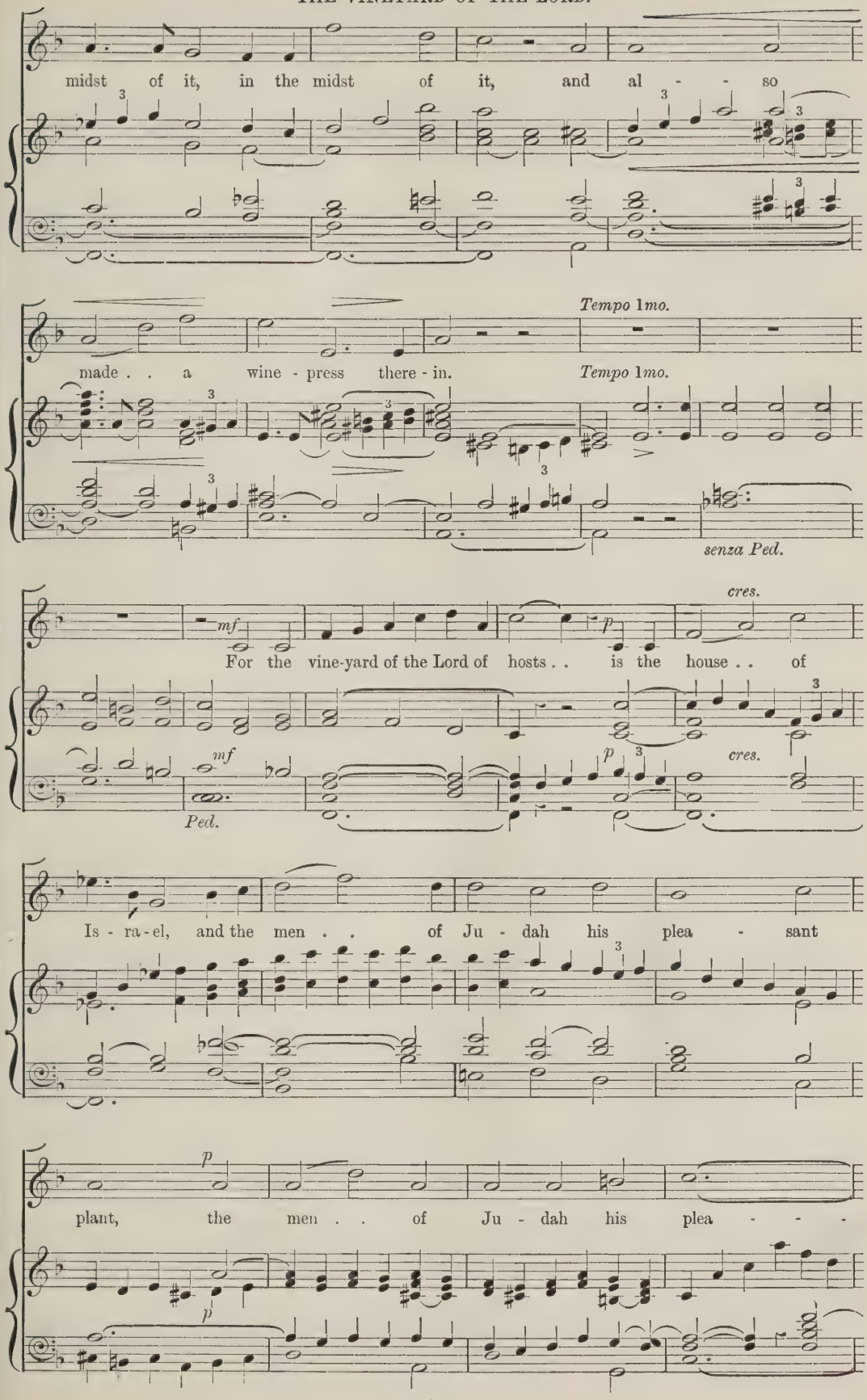
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For the vine-yard of the Lord of hosts . . is the house . . of
mf
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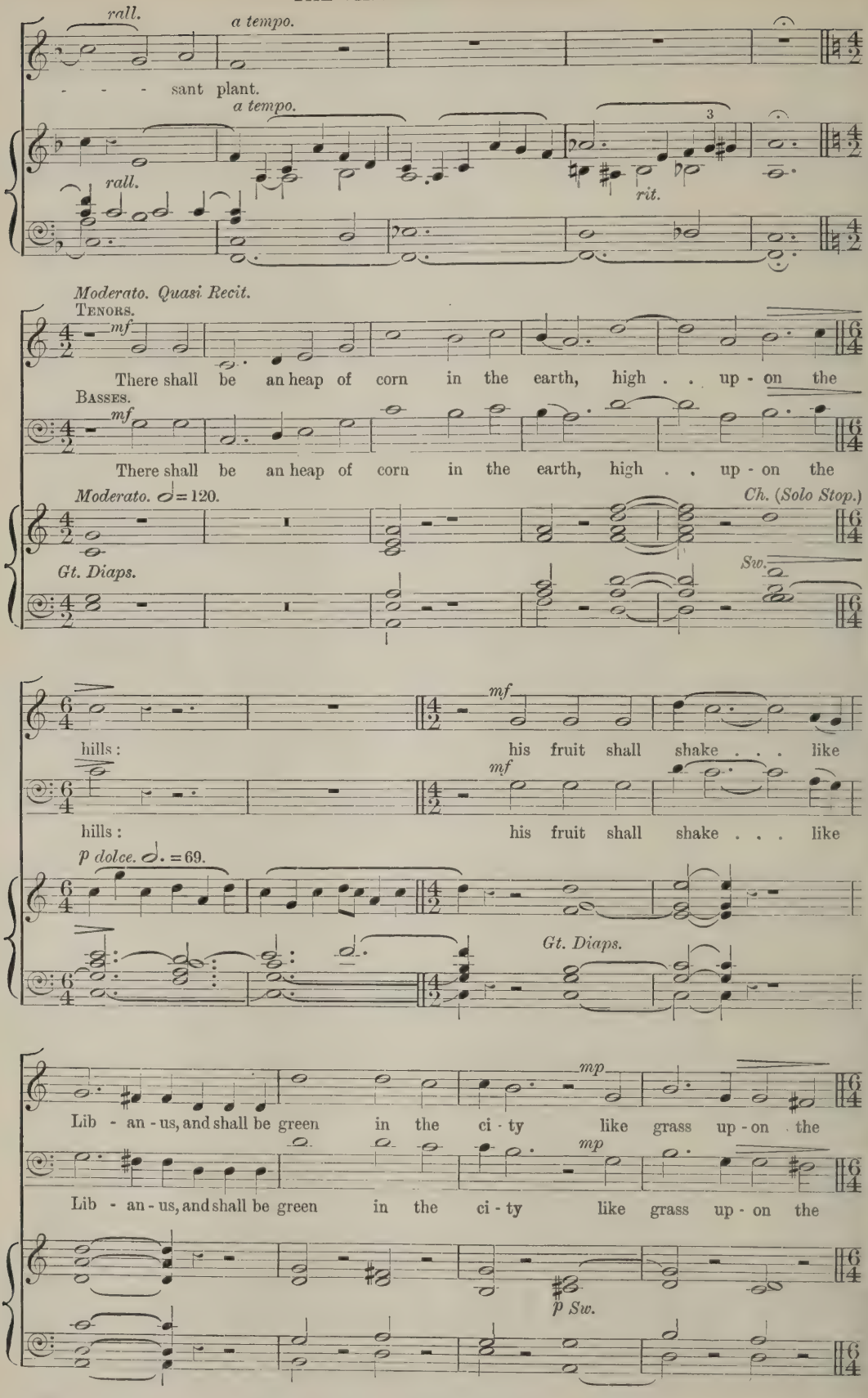
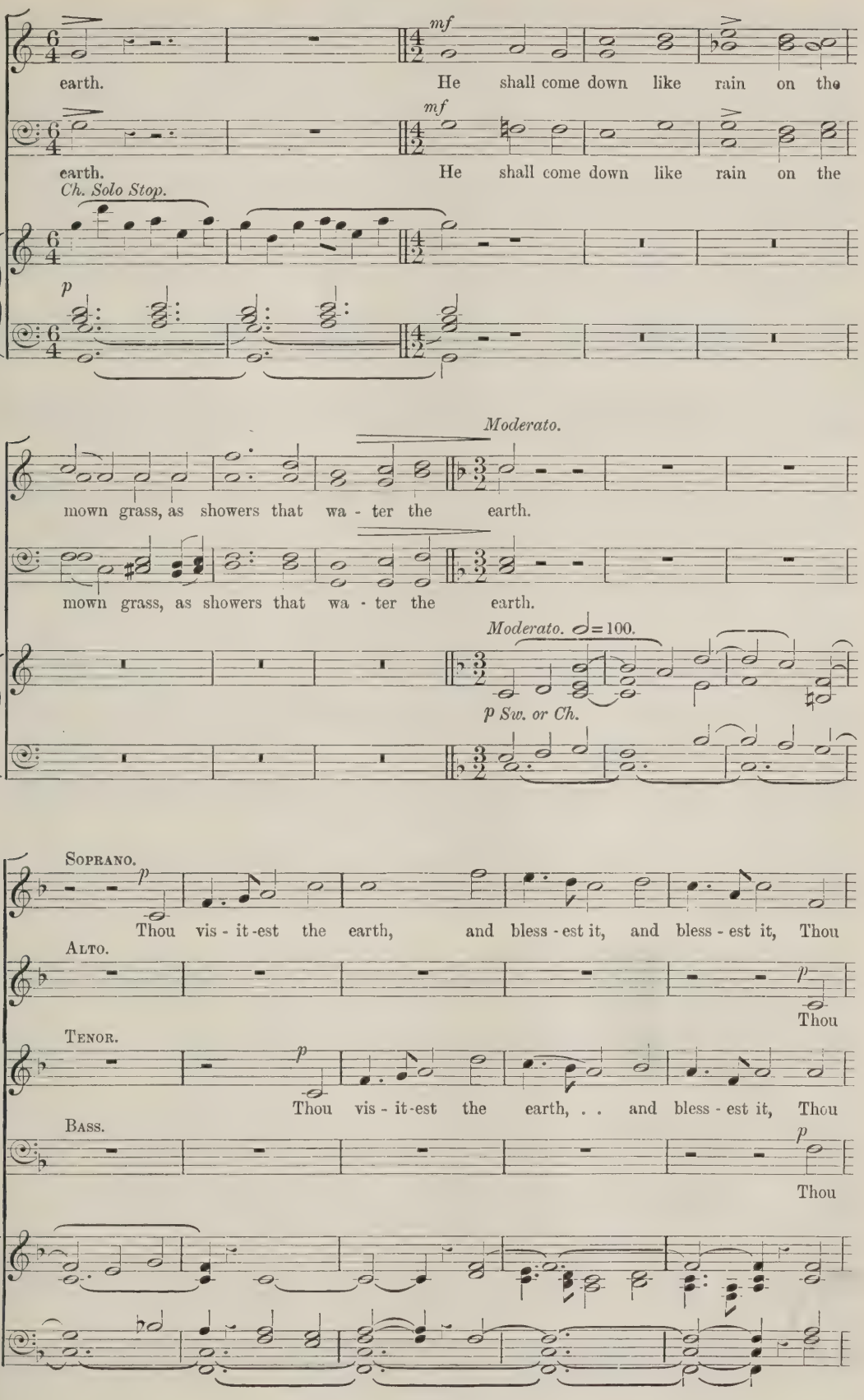
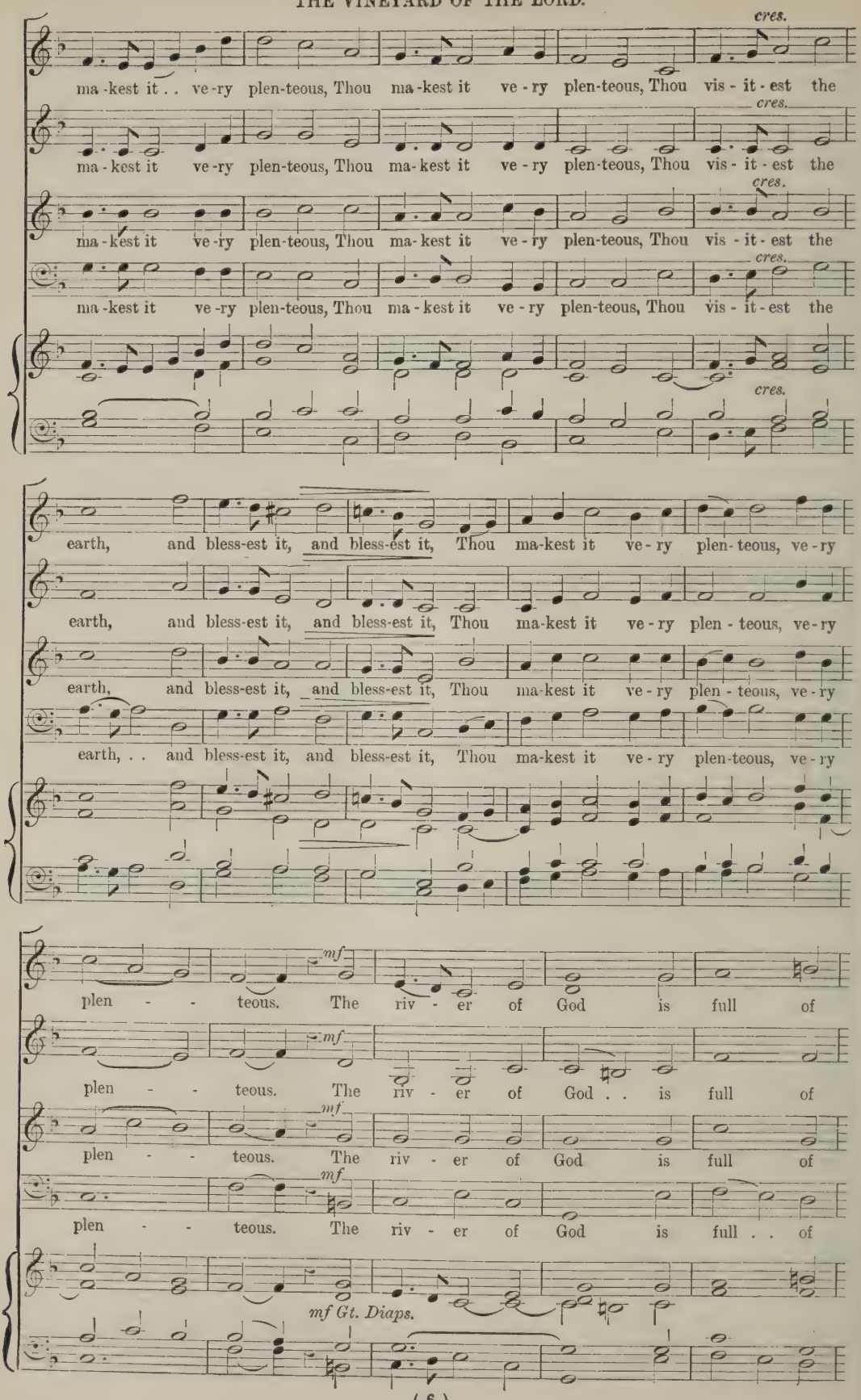
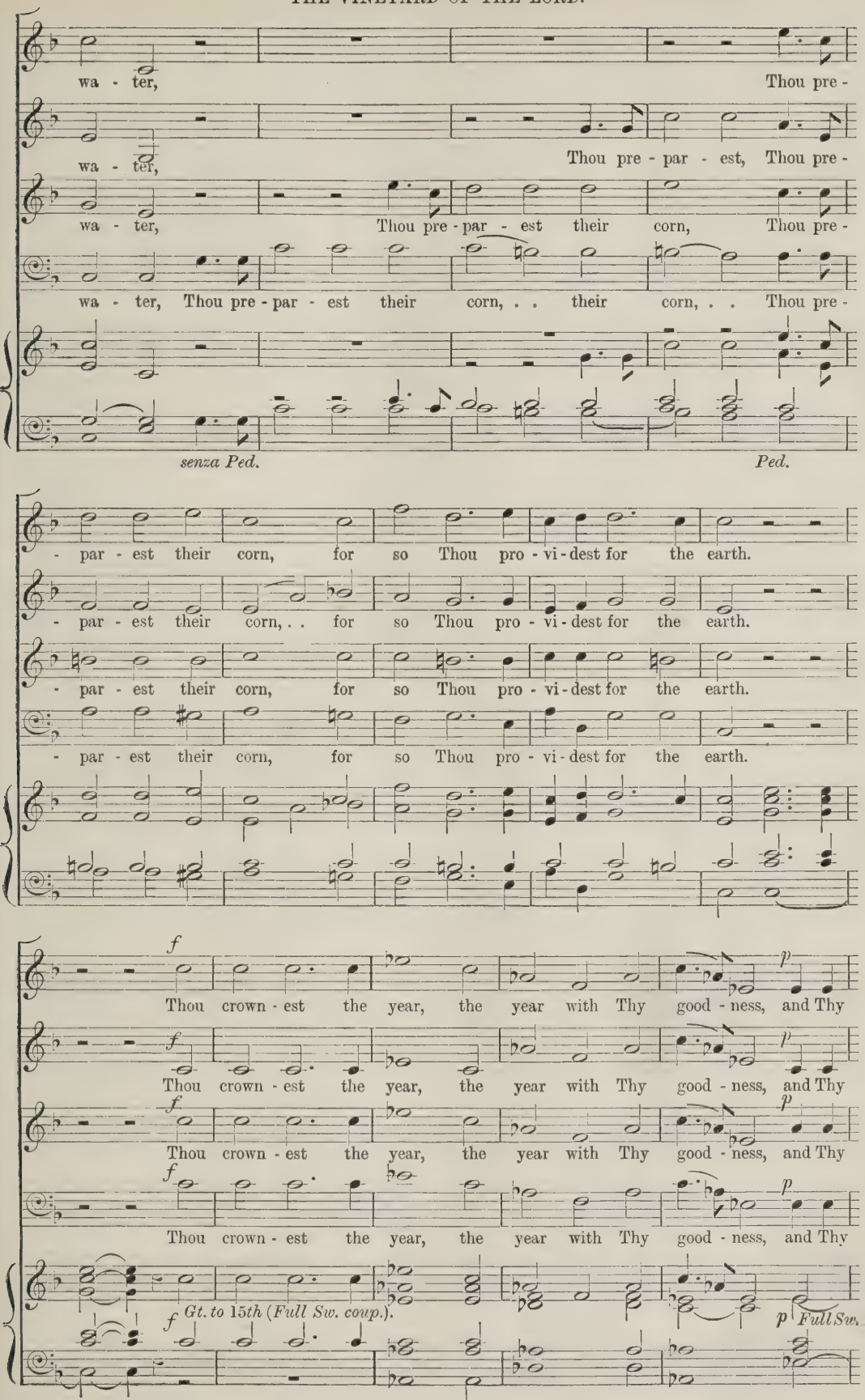
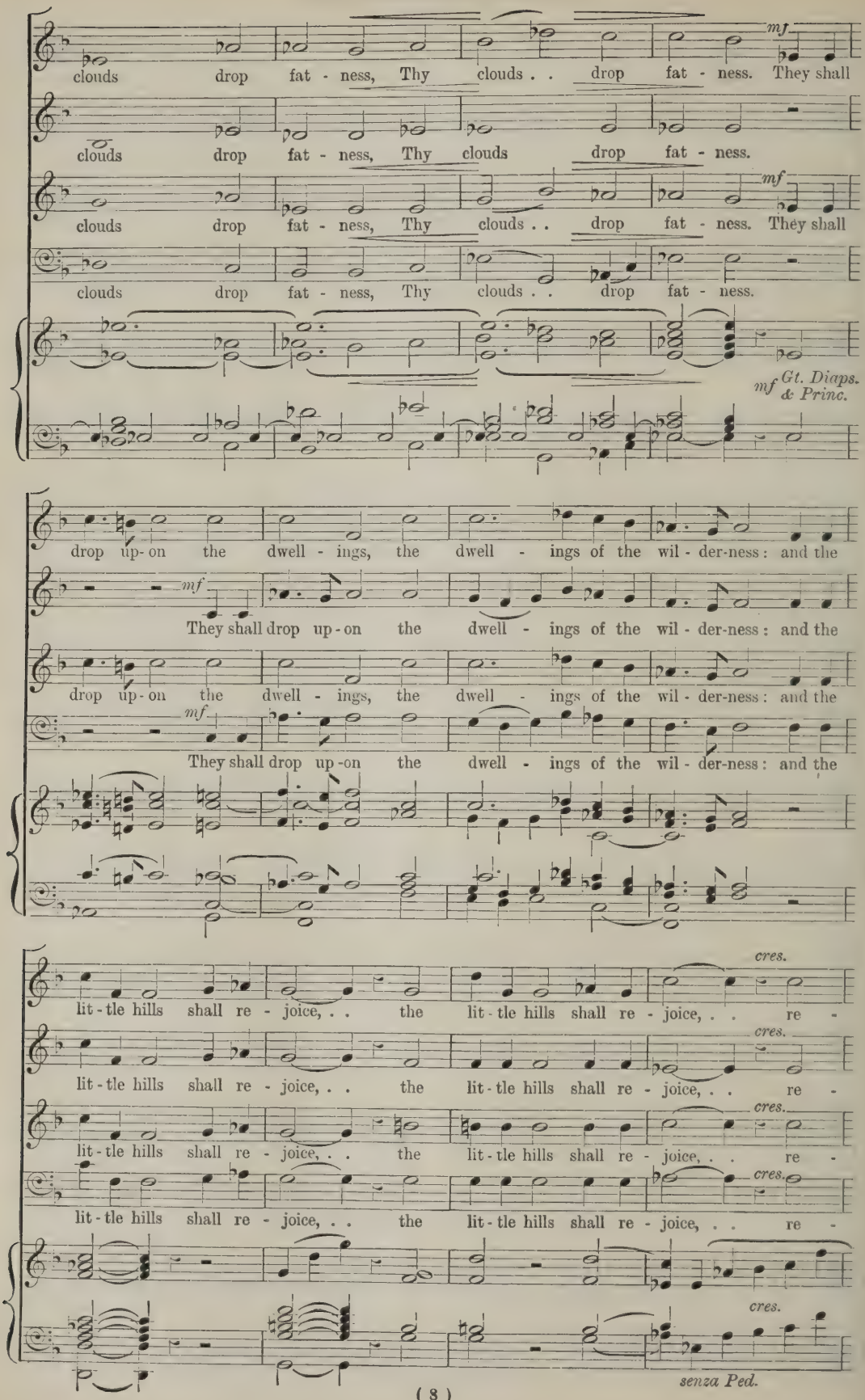
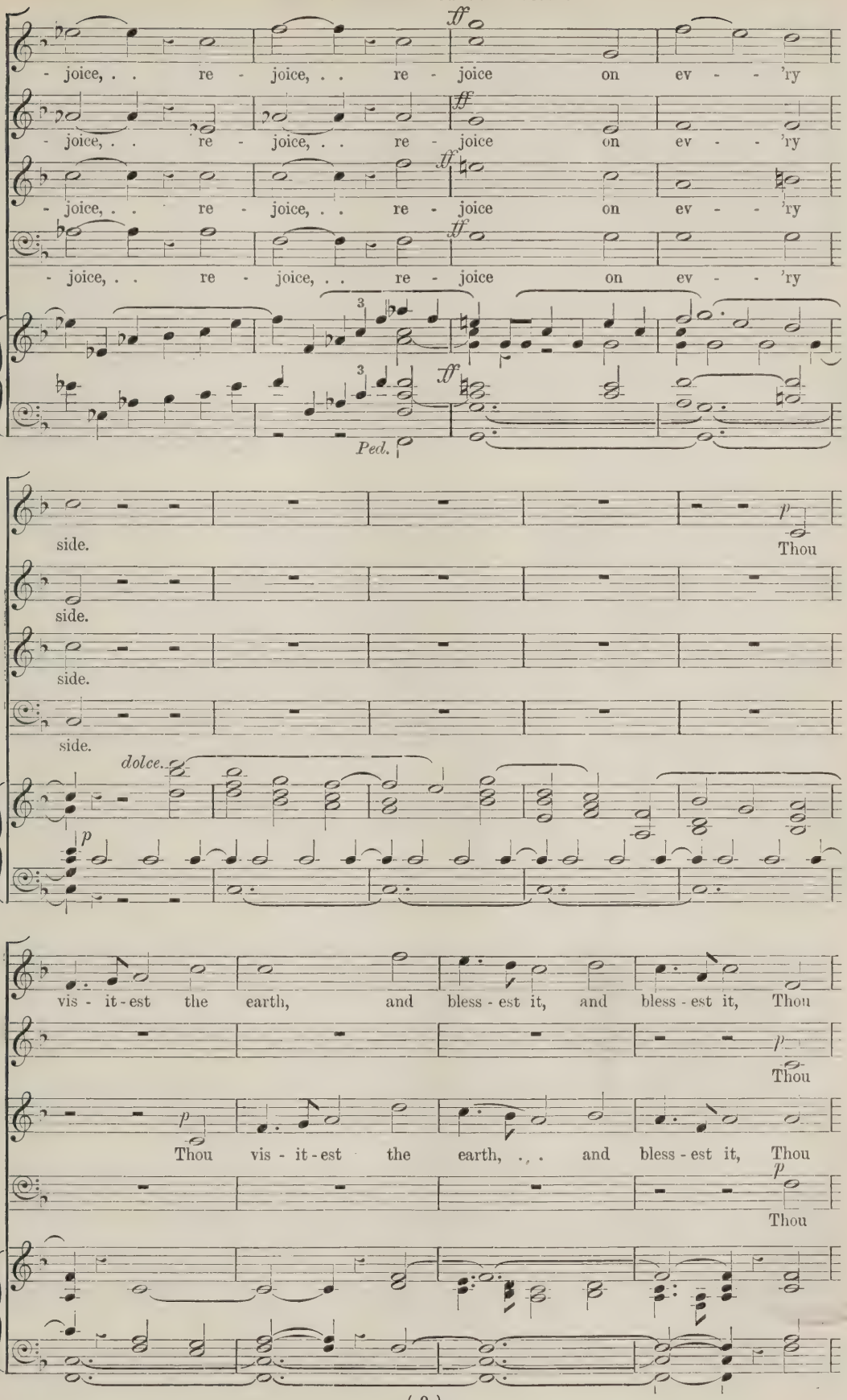
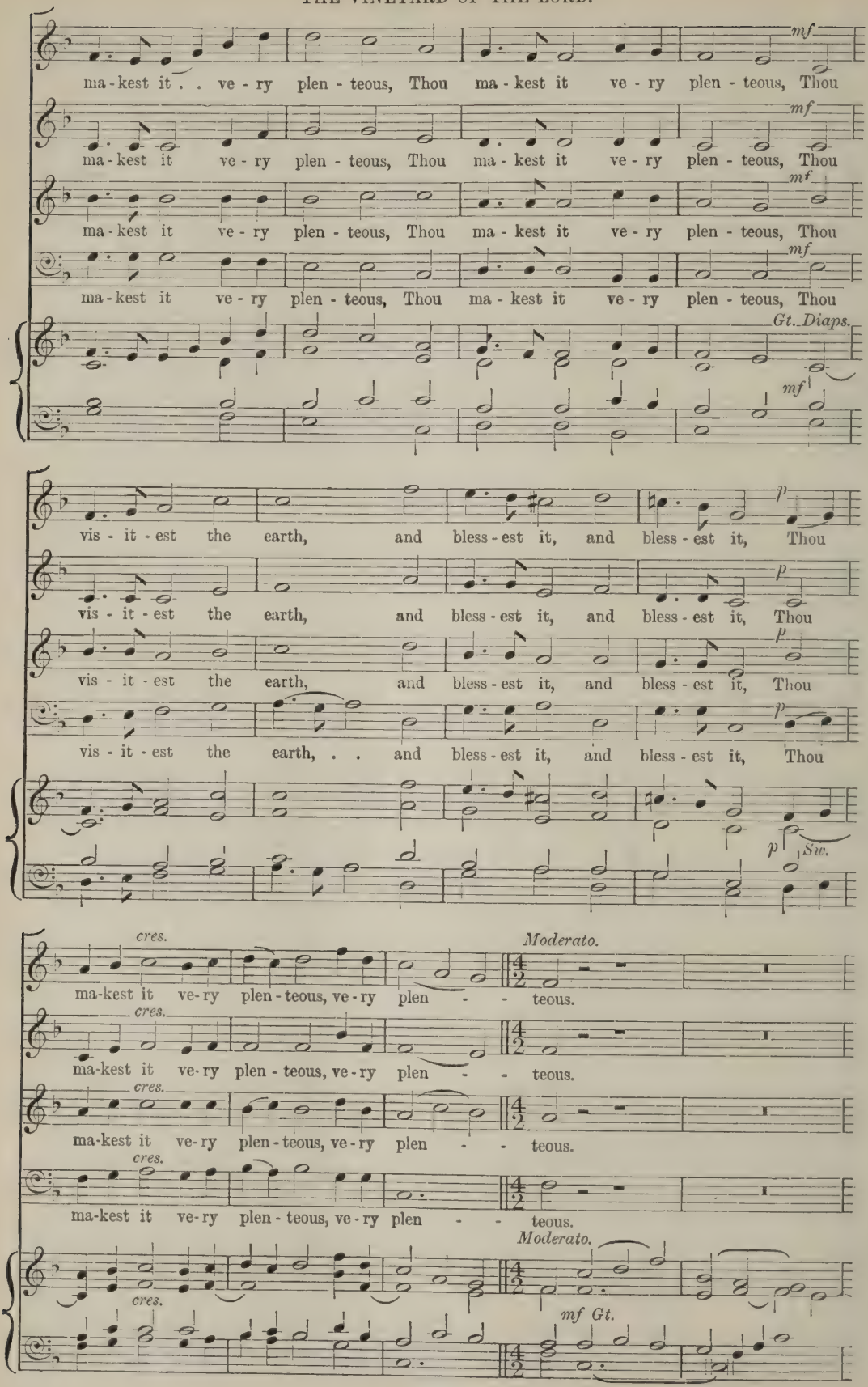
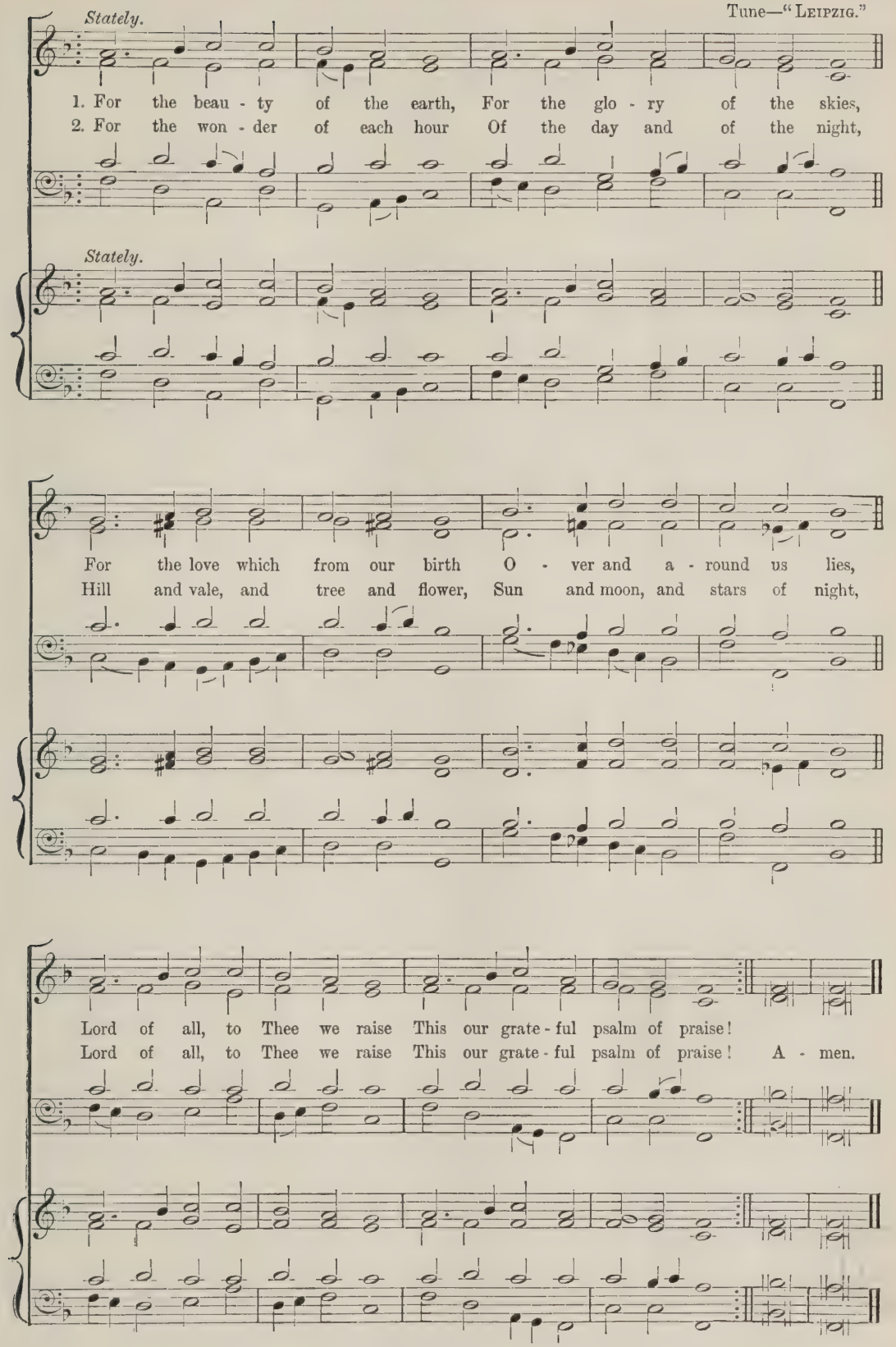
plant, the men . . of Ju - dah his plea - - - -
p


rall.
a tempo.
- - - sant plant.
a tempo.
rall.
rit.
Moderato. Quasi Recit.
Tenors.
mf
There shall be an heap of corn in the earth, high . . up - on the
Basses.
mf
There shall be an heap of corn in the earth, high . . up - on the
Moderato. ♩ = 120.
Ch. (Solo Stop.)
Gt. Diaps.
Sw.
mf
hills: his fruit shall shake . . . like
mf
hills: his fruit shall shake . . . like
p dolce. ♩. = 69.
Gt. Diaps.
mp
Lib - an - us, and shall be green in the ci - ty like grass up - on the
mp
Lib - an - us, and shall be green in the ci - ty like grass up - on the
p Sw.

THE VINEYARD OF THE LORD.


cres.
ma-kest it .. ve-ry plen-teous, Thou ma-kest it ve-ry plen-teous, Thou vis-it-est the
ma-kest it ve-ry plen-teous, Thou ma-kest it ve-ry plen-teous, Thou vis-it-est the
ma-kest it ve-ry plen-teous, Thou ma-kest it ve-ry plen-teous, Thou vis-it-est the
ma-kest it ve-ry plen-teous, Thou ma-kest it ve-ry plen-teous, Thou vis-it-est the
earth, and bless-est it, and bless-est it, Thou ma-kest it ve-ry plen-teous, ve-ry
earth, and bless-est it, and bless-est it, Thou ma-kest it ve-ry plen-teous, ve-ry
earth, and bless-est it, and bless-est it, Thou ma-kest it ve-ry plen-teous, ve-ry
earth, .. and bless-est it, and bless-est it, Thou ma-kest it ve-ry plen-teous, ve-ry
mf
plen - - teous. The riv - er of God is full of
plen - - teous. The riv - er of God .. is full of
plen - - teous. The riv - er of God is full of
plen - - teous. The riv - er of God is full .. of
mf Gt. Diaps.

wa - ter, Thou pre -
wa - ter, Thou pre - par - est, Thou pre -
wa - ter, Thou pre - par - est their corn, Thou pre -
wa - ter, Thou pre - par - est their corn, . . their corn, . . Thou pre -
senza Ped.
Ped.
- par - est their corn, for so Thou pro - vi - dest for the earth.
- par - est their corn, . . for so Thou pro - vi - dest for the earth.
- par - est their corn, for so Thou pro - vi - dest for the earth.
- par - est their corn, for so Thou pro - vi - dest for the earth.
f
p
Thou crown - est the year, the year with Thy good - ness, and Thy
Thou crown - est the year, the year with Thy good - ness, and Thy
Thou crown - est the year, the year with Thy good - ness, and Thy
Thou crown - est the year, the year with Thy good - ness, and Thy
f Gt. to 15th (Full Sw. coup.).
p Full Sw.

clouds drop fat - ness, Thy clouds . . drop fat - ness. They shall
mf
clouds drop fat - ness, Thy clouds drop fat - ness.
clouds drop fat - ness, Thy clouds . . drop fat - ness. They shall
mf
clouds drop fat - ness, Thy clouds . . drop fat - ness.
mf Gt. Diaps. & Princ.
drop up - on the dwell - ings, the dwell - ings of the wil - der-ness: and the
They shall drop up - on the dwell - ings of the wil - der-ness: and the
drop up - on the dwell - ings, the dwell - ings of the wil - der-ness: and the
They shall drop up - on the dwell - ings of the wil - der-ness: and the
cres.
lit - tle hills shall re - joice, . . the lit - tle hills shall re - joice, . . re -
lit - tle hills shall re - joice, . . the lit - tle hills shall re - joice, . . re -
lit - tle hills shall re - joice, . . the lit - tle hills shall re - joice, . . re -
lit - tle hills shall re - joice, . . the lit - tle hills shall re - joice, . . re -
cres.
senza Ped.

ff
joice, . . re - joice, . . re - joice on ev - - 'ry
joice, . . re - joice, . . re - joice on ev - - 'ry
joice, . . re - joice, . . re - joice on ev - - 'ry
joice, . . re - joice, . . re - joice on ev - - 'ry
3
Ped.
side.
side.
side.
side.
p
Thou
dolce.
p
vis - it - est the earth, and bless - est it, and bless - est it, Thou
p
Thou
p
Thou vis - it - est the earth, . . and bless - est it, Thou
p
Thou


mf
ma - kest it . . ve - ry plen - teous, Thou ma - kest it ve - ry plen - teous, Thou
ma - kest it ve - ry plen - teous, Thou ma - kest it ve - ry plen - teous, Thou
ma - kest it ve - ry plen - teous, Thou ma - kest it ve - ry plen - teous, Thou
ma - kest it ve - ry plen - teous, Thou ma - kest it ve - ry plen - teous, Thou
Gt. Diaps.
vis - it - est the earth, and bless - est it, and bless - est it, Thou
vis - it - est the earth, and bless - est it, and bless - est it, Thou
vis - it - est the earth, and bless - est it, and bless - est it, Thou
vis - it - est the earth, . . and bless - est it, and bless - est it, Thou
Sw.
cres.
Moderato.
ma-kest it ve-ry plen - teous, ve - ry plen - - teous.
ma-kest it ve-ry plen - teous, ve - ry plen - - teous.
ma-kest it ve-ry plen - teous, ve - ry plen - - teous.
ma-kest it ve-ry plen - teous, ve - ry plen - - teous.
mf Gt.

Tune—"Leipzig."
Stately.
1. For the beau - ty of the earth, For the glo - ry of the skies,
2. For the won - der of each hour Of the day and of the night,
Stately.
For the love which from our birth O - ver and a - round us lies,
Hill and vale, and tree and flower, Sun and moon, and stars of night,
Lord of all, to Thee we raise This our grate - ful psalm of praise!
Lord of all, to Thee we raise This our grate - ful psalm of praise! A - men.

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D.Mus., Oxon.

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This Franco-Russian composer (born 1835) has written various operas, *e.g.* "Le Prisonnier du Caucase" (1859), "William Ratcliff" (1868), and his chef d'œuvre "Angelo" (1876); with numerous pianoforte pieces, songs, part-songs, etc. His lyrical style is especially charming. Present specimen (D minor, with striking change to E flat for middle section) is highly effective. English words by P. L. Vallon. The same collection for mixed voices contains pieces by Bantock, Brian, Coleridge-Taylor, Cornelius (20), MacDowell, John E. West, and others.

REGER, MAX. Op. 39, No. 1, "Silence"; Op. 39, No. 2, "Evening Song"; Op. 39, No. 3, "The Dawn of Spring." Choruses for mixed voices (S.A.A.T.B.B.). English version by Edward Oxenford. Vocal score ... ... each 0 3

SCHARWENKA, XAV. Op. 79. No. 2. "When Shadows flee away" (English version by Rev. Canon Gorton, M.A.), for 2 Tenors and 2 Basses. Vocal Score 0 2

This is an elegant piece by the Polish pianist-composer (born 1850), now resident in Berlin, English words by Canon Gorton. The same collection for male voices contains pieces by Bantock, Berger, Cornelius (15), Gade, Gambke, Schubert, Shapleigh, Weingartner, &c.

STRAUSS, RICHARD. Op. 34, No. 1. "Evening." A 16-part chorus, *a capella* 1 0

Op. 34, No. 2. Hymn (Anthem). A 16-part chorus, *a capella* 1 6

Tallis's celebrated motet "Spem aliam non habui" was in 40 real parts, *i.e.*, devoid of progression in unison or octaves; but it was little more than the prolongation of a single common chord. The present pieces are not in 16 real parts in the same sense, but are perhaps the most remarkable example extant of extreme modern harmony and progression being applied to a multiplicity of unaccompanied parts in an extended piece. They also introduce the composer of "Heldenleben" in quite a new light. Well executed, they will produce a great effect.

MAX REGER—ORGAN WORKS.

Reger's compositions for the Organ will always remain those creations of his that will assure him a unique place among contemporary composers; for, while all the others find their native element in symphonies and the music-drama, Reger (similar to Bruckner) starts from the organ and hence, naturally, from Bach. The significance of Reger's Organ Music lies in his solving the extraordinarily difficult problem of combining Bach's austerity and grandeur with the greatest modern mobility and multiformity of modulation: he has, as it were, translated Bach's language into "Modern High German," and made it a fit vehicle for conveying the most complicated trains of feeling and thinking of to-day. The words addressed by the 97 years old Adam Reinken in 1722 to J. S. Bach, and which were recently mentioned by Gustav Beckmann in an article about Reger, "I thought this art had died out, but now I see that it is living still in you," are to-day applicable to the 35 years old Reger. He has succeeded where since Bach no one, not even Liszt or Rheinberger, succeeded, or where they, at the most, succeeded only very rarely: he has made the Organ again the interpreter of the grandest ideas and sentiments; he has re-fashioned the crown of the Queen of instruments. That there are organists who have comprehended this in our own times, is proved by Karl Straube's example, who has been championing Reger's Organ Works for a long time with enthusiasm of word and deed. Others are doing the same. The most important of the exceedingly numerous compositions Reger has written for the Organ, are:—the great choral phantasias, Op. 30 ("Freu' dich sehr, O meine Seele"), 40 ("Wie schön leucht' uns der Morgenstern" and "Straf' mich nicht in deinem Zorn"), and 52 ("Alle Menschen müssen sterben," "Wachet auf, ruft uns die Stimme," and "Halleluja! Gott zu loben, bleibe meine Seelenfreud'"), compositions of quite an inexhaustible wealth of sentiment and mood. These are joined by the powerful phantasia and fugue on the name B-A-C-H, Op. 46. One of Reger's mightiest, but also most difficult original composition for the Organ, is the Symphonic Phantasia and Fugue in D minor, Op. 57. It has been asserted that it was suggested by Dante's "Inferno"; however, Reger is very far from being influenced by similar literary works; the moods that have found their artistic expression in it are, on the contrary, moods of a general nature arising from thoughts of death and reflections on Good Friday respectively. In face of this gigantic creation one can understand that Reger, as a composer for the Organ, has repeatedly been placed immediately beside J. S. Bach.

		s.	d.
Op. 30.	Fantasia on "Freu' dich sehr, o meine Seele" ..	3	3
Op. 33.	Sonata I. in F sharp minor	3	3
Op. 40.	Two Fantasias on Chorals: I.—"Wie schön leucht' uns der Morgenstern"	3	3
	II.—"Straf' mich nicht in deinem Zorn"	3	3
Op. 46.	Fantasia and Fugue on the name "Bach"	3	3
Op. 47.	Six Trios (Canon, Gigue, Canzonetta, Scherzo, Siciliano, Fugue) (EASY)	3	3
Op. 52.	Three Fantasias on Chorals:		
	I.—"Alle Menschen müssen sterben"	3	3
	II.—"Wachet auf! ruft uns die Stimme"	3	3
	III.—"Hallelujah! Gott zu loben bleibe meine Seelenfreud"	3	3
Op. 56.	Five EASY Preludes and Fugues. Book I. (E, D minor)	3	3
	Book II. (G, C, B minor)	3	3
Op. 57.	Symphonic Fantasia and Fugue	3	3
	Variations and Fugue on "God Save the King" (EASY)	1	7

Selected Piano Compositions, by Bach, arranged for the Organ:—

		s.	d.
No. 1.	Toccata and Fugue in D minor	2	0
,, 2.	Prelude and Fugue in B flat minor	1	6
,, 3.	Prelude and Fugue in C major	2	0
,, 4.	Prelude and Fugue in D major	2	0
,, 5.	Prelude and Fugue in C sharp major ..	1	6
,, 6.	Prelude and Fugue in G major	1	6
,, 7.	Prelude and Fugue in G minor	1	6
,, 8.	Prelude and Fugue in B flat major ..	1	6
,, 9.	Prelude and Fugue in C sharp minor ..	1	6
,, 10.	Fantasia and Fugue in D major	3	0
,, 11.	Fantasia and Fugue in A minor	2	0
,, 12.	Toccata and Fugue in F sharp minor ..	3	0
,, 13.	Toccata and Fugue in G minor	2	6
,, 14.	Toccata and Fugue in C minor	3	0
,, 15.	Chromatic Fantasia and Fugue in D minor ..	3	0
	The same in 5 vols. .. .. each	3	3
	Introduction and Passacaglia (Test-piece for the Royal College of Organists)	2	2

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The Musical Times.

AUGUST 1, 1908.

A VISIT TO PRESTON.

'A manufacturing town in Lancashire.' Such is the passing thought of the traveller as he beholds Preston from the railway carriage in journeying to the Lakes, or to Scotland. If, however, he tarry there awhile, he will find, upon a closer acquaintance with this great seat of the cotton industry, much to interest him and not a little to commend. Standing on an eminence, 120 feet above sea-level, overlooking the river Ribble and surrounded by pleasing scenery, Preston is beautiful for situation. Those grimy conditions which seem inseparable from manufacturing centres are scarcely observable, indeed, many a residential town might envy its three public parks, a trio of sylvan retreats charmingly laid out and yet not un-naturalised in the process. Antiquity? Yes: in Athelstane's reign (925-940) Amounderness, the hundred in which the place is situated, was granted to the cathedral church of York; hence its chief town came to be known as Preston or 'priest's town.' Kingly favour? Yea, verily, to the extent of fourteen Royal Charters, covering a period of six centuries, from that granted by Henry II. in 1179 to that of George IV. in 1828.

Pageants have nowadays become as plentiful as blackberries in autumn, but compared with Preston they are of mushroom growth. Away back in the 12th century the Guild Merchant of Preston originated in the Royal Charter of Henry II., whereby the burgesses were entitled, in addition to the usual franchises, 'to safe transit throughout the Kingdom, exemption from toll pontage, and stallage, and liberty to buy and sell peaceably; also power to hold a Guild, for the renewal of freedom to the burgesses, the confirming of bye-laws, and other purposes.' When the first Guild Merchant was held at Preston is not definitely

THE ARMS OF PRESTON.

known, but one took place in 1329. These Guild meetings, or celebrations, were formerly held irregularly, but since 1542, they have taken place at stated intervals of twenty years, the last in 1902. As the patron saint of the Guild is St. John the Baptist, the celebration commences on the first Monday after the anniversary of the decollation or beheading of St. John. In old days the proceedings lasted a month, but since 1842 they have been limited to the duration of a week. From

THE HARRIS FREE LIBRARY AND MUSEUM, AND THE TOWN HALL, PRESTON.

(*Photograph by Mr. Arthur Winter, Preston.*)

Mr. A. Hewitson's 'History of Preston' we learn that 'in addition to the transaction of burgess business, the renewal of freedom, &c., merry-making, feasting, processional displays, and popular entertainments have long been conspicuous items in the programme of Preston Guild.' At the celebration of 1397—the second reliably-dated festival—the Guild hospitality was unbounded. Eight fat oxen, half-a-dozen bullocks, upwards of a score of 'sheep ovis,' sixty loads of 'brewed wort' (new, sweet beer), and two loads of 'brown havre' (brown oat-bread) were freely served to all comers by the Mayor and others, the bulk of this substantial old English cheer having been prepared in the Moot or Town Hall.

As to the Guild Merchant processions. In 1762 one particular attraction was the marching

DR. R. C. BROWN.
PRESIDENT OF THE PRESTON MUSICAL FESTIVAL.
(*Photographed specially for this article by Mr. Arthur Winter, Preston.*)

of 300 brilliantly-attired ladies. In 1802 there were two very notable processions. In the first were the principal noblemen, gentlemen, merchants, and manufacturers of Preston and the neighbouring counties. The manufacturers were headed by John Horrocks, of 'long-cloth' fame and the first great extender of the cotton trade of Preston, and John Watson, who, with one Collinson, built and worked the first cotton mill in the town. Twenty-four 'young, blooming, handsome' female cotton operatives, attired in dresses of locally manufactured material, preceded the general body. The second procession comprised nearly 400 county ladies, walking in couples, each lady adorned with a plume of feathers, and all so exquisitely attired that some of the dresses were said to be worth upwards of £10,000! The trade fraternities added to the picturesqueness of the processions by their elaborately emblazoned banners, the mottoes woven therein being as ingenious as they were appropriate. Four of them are subjoined, with the dates of the incorporation of their respective trades:

		A.D.
Woollen weavers -	Weave truth with trust.	1135
Carpenters and Joiners	By hammer and hand.	1477
Clockmakers - -	Time the ruler of all things.	1632
Glaziers - - -	Give us light, O Lord.	1637

The thorny question of precedence in the trades procession is now settled by ballot. This method avoids the difficulty created in 1822, when the gardeners claimed priority over the tailors by reason of the antiquity of their calling—Eden before garments. Whereupon the Tailors' Fraternity of Journeymen, in upholding 'the dignity of their sacredly instituted profession,' declined to attend unless they were allowed 'to take that situation which the high antiquity of their trade demands—a trade first taught by instinct, and matured in the earliest age'! In its philosophy this protest is worthy of the author of 'Sartor Resartus.'

Music has formed an important part in these Guild Merchant festivities, held every full-score of years. It appears that at the celebration of 1762 the composer of 'Rule, Britannia' took an active part in the musical doings. This information is derived from a contemporary pamphlet, preserved in the British Museum, which gives a detailed account of the proceedings. The reference to music is literally as follows: 'Performers at the public Breakfasts and Concertos, Miss Brent, Signior Tenducci, Dr. Arne, Mr. Arne Junr., Mr. Desaubrys, Signiors Dasti, Blanck, Richter, Mr. Richardson, Master Bromley (on the harp), Mr. Lambourne (on the musical glasses), &c.' From the same source we learn that 'Large quantities of ale and beer, and cold provisions of all sorts, were ordered to be distributed among the populace each day.'

In 1782 oratorios, in addition to 'plays, masquerades, assemblies, and races,' constituted the chief sources of entertainment. The 'Messiah, by Mr. Handel,' was performed at the Parish Church in 1802, doubtless in connection with the Guild celebration of that year. Forty years later the 'Messiah' was also performed in the parish church 'by a numerous and capital band,' the *Musical World* records, adding that 'the chorus, under the direction of Mr. Holden, of Liverpool, was very effective in its way'! At the last celebration four important concerts were given, as recorded by 'Our special correspondent' in The Musical Times of October, 1902.

It is impossible to overestimate the value to any city, town, or village of a cultured musical amateur, one who loves the art and fosters it by his example, financial support, and wise counsels. And is not this specially the case when he is a man of high character and social influence, in addition to being

held in the greatest respect by all classes of the community? Preston is indeed fortunate in possessing such a true lover of music in the person of Dr. R. C. Brown, the senior doctor of the town. Born seventy-two years ago in the house wherein he now resides, in which he has passed nearly the whole of his long and useful life, and in which his father practised the healing art before him, Dr. Brown has long been fully qualified for the title of the good physician of Preston. As a former honorary organist of Trinity Church, as a warm supporter of the Preston Choral Society, and as President of the Preston Musical Competition Festival, he has shown and still continues to show

To visit the Preston and County of Lancaster Queen Victoria Royal Infirmary in the company of Dr. Brown is a most interesting experience. In this beautifully-kept and well-arranged home for the sick and suffering poor, with its bright wards and efficient medical and nursing staff, our cicerone, as the senior consulting physician, carries his musical theories into practice. He has presented a two-manual organ to the chapel, also a pianoforte with pianola attachment, which stands in one of the corridors, so that the patients are able to hear the strains thus mechanically produced. How the worthy doctor delights in playing to his guest and Miss Goffin, the able matron-superintendent

THE OPERATING THEATRE OF THE PRESTON AND COUNTY OF LANCASTER QUEEN VICTORIA ROYAL INFIRMARY, PRESENTED BY DR. R. C. BROWN, PRESIDENT OF THE PRESTON MUSICAL FESTIVAL.

(*Photograph by Mr. Arthur Winter, Preston.*)

practical sympathy with the cause of music in his native town. In a paper entitled 'Music and Medicine,' which he read before the Fylde Medical Society, Dr. Brown said that 'music is a very valuable health-maintaining and health-restoring agent, and that the benefits which it confers are especially valuable now that the nervous element is recognised as having such an important share in the production of illness.' This testimony to the use of music as a therapeutic agent is valuable, especially as it comes from a septuagenarian medical man of remarkable nervous energy.

of the Infirmary, first, on the pianola, a selection from German's 'Merrie England,' and then, on the organ, the chants and tunes which he heard and wrote down from memory at the Foundling Hospital during his student period in London half-a-century ago!

These two musical gifts are, however, mere trifles compared with the surgical and medical benefactions to the Infirmary which have caused many sufferers to bless Dr. Brown's name. He built and equipped at his entire expense (£2,700) the splendid operating theatre erected in 1899, of which

a photograph is given on p. 503. With its adjoining separate rooms for administering anæsthetics, sterilising the instruments, and for the consultations of the surgeons, this most valuable adjunct to the Infirmary is complete in every department. Dr. Dixon Mann, of Manchester, has referred to it as 'a revelation,' adding, 'I have been in many operating theatres in England, France, Germany and Italy, but I have never seen anything to compare with the one at Preston.'

So eminent an authority as Sir Frederick Treves said, at the opening of a new isolation hospital in the town, that he thought Preston was singularly fortunate in its hospitals. On the way to that building he had the pleasure of visiting the Infirmary, and he could say, without any wish to be flattering, that he had never seen a more magnificently equipped operating theatre, or a building kept in a more extraordinarily precise state than that was. About twelve months ago a splendid up-to-date sterilizing room was added, its cost being defrayed by Mrs. Holgate Brown, one of the most benevolent and indeed most generous ladies in Preston.

Dr. Brown has followed his magnificent gift by presenting installations of an up-to-date X-ray apparatus and the Finsen light. He has also given three conservatories, two for convalescent adult patients—one for women, the other for men in which they may smoke—and one for children to play in; also two revolving summer-houses for the open-air treatment of children, and a billiard-room for the medical staff. These munificent gifts, prompted by a warm-hearted generosity towards suffering humanity, will perpetuate the good and honoured name of Preston's music-loving doctor.

Preston has every reason to be proud of its public buildings. First and foremost in regard to architectural stateliness is the Harris Free Library and Museum, a magnificent Grecian building, considered by competent judges to have only two rivals in England—St. George's Hall, Liverpool, and the Corinthian façade of the British Museum. Designed by a local architect, the late Mr. James Hibbert, the building (see the illustration on p. 501) was opened in October, 1893. Its four external inscriptions are:

THE PARISH CHURCH, PRESTON.

(*Photographed specially for this article by Mr. Arthur Winter, Preston.*)

The Dedication.	To Literature, Arts, and Sciences.
A Declaration.	On earth there is nothing great but man, in man there is nothing great but mind.
A Precept.	Reverence in man that which is supreme.
A Promise.	The mental riches you may here acquire abide with you always.

As attractive internally as it is beautiful externally, this noble building combines in miniature a National Gallery, a Natural History Museum, and a British Museum, the lower portion of the premises being devoted to a reading-room and the lending library. Of supreme interest and importance is the rich collection of pictures, especially the Newsham bequest, valued at £40,000, consisting of fine specimens of the modern British School, including a Turner and eighteen works by David Cox! Sculpture is also greatly in evidence, one of the treasures in this department being Mr. G. F. Watts's marble bust 'Clytie,' which stands on a splendid block of beautiful onyx-marble. The librarian, Mr. W. S. Bramwell, and Mr. W. B. Barton, the curator of the museum and art galleries, are to be warmly congratulated on the treasures committed to their charge.

The Town Hall is a noble Gothic building designed by Sir G. Gilbert Scott (see the illustration on p. 501), and opened in 1867. The Public Hall, formerly known as the Corn Exchange, contains an organ upon which recitals are frequently given by Mr. James Tomlinson, the Corporation organist, appointed to that office in 1882, and whose portrait is given opposite. The following is the specification of this four-manual instrument, built by Messrs. Wilkinson & Son, of Kendal, in 1882, at a cost of £3,000, and presented to the Corporation of Preston by Mr. John Dewhurst:

GREAT ORGAN (14 stops).

	Feet.		Feet.
Double open diapason	16	Twelfth	2⅔
Open diapason	8	Fifteenth	2
Horn diapason	8	Sifflet	2
Hohl flöte	8	Sesquialtera (4 ranks)	—
Gamba	8	Mixture (3 ranks)	—
Principal	4	Trumpet	8
Wald flöte	4	Clarion	4

SWELL ORGAN (16 stops).

Double diapason	16	Larigot	1
Violon diapason	8	Rossignol	1
Claribel	8	Mixture (3 ranks)	—
Salcional	8	Sharp mixture (4 ranks)	—
Voix céleste	8	Contra fagotto	16
Octave violon	8	Cornopean	8
Orchestral gamba	8	Oboe	8
Viole d'amour	4	Clarion	4
Flageolet	2		

Tremulants (2).

CHOIR ORGAN (9 stops).

Lieblich bourdon	16	Celestina	4
Lieblich gedacht	8	Gemshorn	4
Dulciana	8	Flautina	2
Spitz flöte	8	Clarinet and bassoon	8
Röhr gedacht	4		

SOLO ORGAN (6 stops).

Flûte harmonique	8	Tromba	8
Concert flute	4	Orchestral oboe	8
Piccolo harmonique	2	Vox humana	8

Tremulant.

PEDAL ORGAN (9 stops).

Double open diapason	32	Super-octave	4
Open bass	16	Mixture (3 ranks)	—
Sub-bass	16	Posaune	16
Flute bass	8	Trumpet	8
Violoncello	8		

Manual compass: CC to C = 69 notes.
Pedal compass: CCC to F = 30 notes.

COUPLERS.

Solo to great.	Solo to pedals.
Swell to great, super-octave.	Swell to pedals.
Swell to great unison.	Great to pedals (left hand).
Swell to great sub-octave.	Great to pedals (right hand).
Choir to great.	Choir to pedals.
Swell to choir.	Pedal ventils *pp*.

ACCESSORY MOVEMENTS.

Four combination pedals, acting upon the stops of the great organ, each effecting a proportionate and simultaneous combination of stops upon the pedal organ.

Double-acting horse-shoe pedal acting upon ventils, by which all the pedal organ stops can be cut off, except the sub-bass equivalent to the draw-knob 'pedal ventils,' and causing the great organ combination pedals to become inoperative as regards the pedal organ.

Three combination pedals acting upon the swell organ.
Two combination pedals acting upon the solo organ.
Two combination pedals acting upon the pedal organ.
Pedal acting upon the tremulant to the solo organ.
Double-acting horse-shoe pedal acting upon the swell to great unison coupler.

GENERAL SUMMARY.

	Stops.	Pipes.
Great organ	14	1,159
Swell organ	16	1,269
Choir organ	9	549
Solo organ	6	366
Pedal organ	9	330
Couplers	12	
Totals	66 draw-stops.	3,673

Education is well provided for in the Grammar School, dating from 1666, and last year there was

MR. JAMES TOMLINSON.
ORGANIST TO THE CORPORATION OF PRESTON.
(*Photographed specially for this article by Mr. Arthur Winter Preston.*)

opened a splendid new Secondary School for Girls, a building charmingly situated amidst the sylvan amenities of Moor Park. This important and well-equipped addition to the educational advantages of the town is under the auspices of the Corporation: already upwards of 200 pupils have been enrolled, and, under so efficient a head-mistress as Miss Stoneman, M.A., The Park School bids fair to become a great success.

It is not easy to obtain detailed information concerning the past history of music at Preston. Dr. Brown has recently unearthed some curious documents relating to the Preston Catch and Glee Club, an almost unknown organization which appears to have had a vigorous existence during the first half of the last century. Its members met

week by week at the Bull Hotel or Tavern for singing and refreshments. Rules III. to VI. of the Club were somewhat curious:

III. That the proposer of a new Member be accountable for the amount of his first year's subscription.

IV. That each member pay two shillings and sixpence to the Treasurer on his admission, for the purpose of providing a Glee, upon which his name shall be endorsed, and shall, (together with the other Music,) be considered the joint property of the Club for the time being, which Club cannot be dissolved so long as any subscribing Members are in existence.

V. That any Member being desirous of taking any Music out of the Library, shall enter the same in a book appropriated for that purpose; making himself accountable for the value thereof; and any Member taking Music out of the Library aforesaid, and not returning the same on or before the next Meeting, shall forfeit for each Piece or Book, two shillings and sixpence, or be excluded.

VI. That for the purpose of providing Refreshment, &c., the Annual Subscription of each Member shall be the sum of Twelve shillings and sixpence, *to be paid in advance.*

MR. W. W. GALLOWAY, J.P.
PRESIDENT OF THE PRESTON CHORAL SOCIETY.
(*Photograph by Sarony, Scarborough.*)

Some of the receipted accounts which Dr. Brown has rescued from destruction are very amusing. For instance, Mr. Whittle was paid five shillings for 'Removin a Peanana to the Theatre and back,' and the price of gas was 11*s.* 8*d.* per 1,000 feet. The refreshment bills show considerable differences between the quantity of liquor consumed and the eatable side of the account. Here are some items: October 4, 1843: Ale, &c., £1 11*s.*; Suppers, 4*s.*; on November 22 following, Ale, &c., cost £1, and '4 Welsh rabbits 1*s.* 4*d.*' On another occasion 'Whiskey Punch' is invoiced at 12*s.*; a bottle of port wine, 5*s.*; pies, 8*s.*; sausages, 6*s.*; and so on, the ale bill for November, 1842, reaching the substantial amount of £7 19*s.* 6*d.* In regard to the more important matter of musical fare enjoyed at these local music-makings, we learn on good authority that it consisted of Elizabethan madrigals (Morley and others), and the works of glee-writers, 'with plenty of Bishop.'

The Preston Choral Society has existed, with certain vicissitudes, for at least sixty-eight years. According to the *Musical World* of December 31, 1840, at a public rehearsal the grand chorus 'March into the Mount of Olives' [!] was given in a most splendid style and was very loudly applauded' Mr. Thomas Dilworth, a former secretary of the Society who joined 'in the fifties,' remembers hearing of a forerunner Society in Preston, though of a somewhat primitive character. 'Their efforts,' he says, 'were mainly confined to Handel. They held their practices in a school-room in Walker Street. There they left a heritage of wind instruments, which included a serpent, bassoon, French horns, an old yellow clarinet, and a four-keyed flute, together with a pair of drums which when beaten sounded like barn doors.' Mr. Dilworth recalls a performance of 'Elijah,' given on more modern and ambitious lines after the Society had been reconstituted. When some of the committee reproached Fawcett, the conductor, for his extravagance in the matter of principals and band, that gentleman retorted: 'O —— the expense, it was a good concert'!

The Society is mentioned in 'The Musical Times' of December, 1852, in the following terms:

Preston.—The Preston Choral Society gave their first public rehearsal in the month of October. The programme comprised selections from Handel's oratorios, 'Judas Maccabæus' and the 'Messiah,' the overture to 'Samson,' and Beethoven's difficult Hallelujah Chorus. Mr. Fawcett assumed the baton of the conductor, the duties of which office he discharged with considerable grace, and often evinced in a marked manner the control he had over the mass of performers under his command, a state of discipline alike creditable to him and to them. Mr. Crompton ably filled the place at the leader's stand; and Mr. S. Bamber presided at the harmonium.

A little later, the issue of this journal for February, 1853, records further progress in these words:

The Preston Choral Society gave its second public performance on Tuesday last, when the first and second parts of Haydn's 'Creation' were well executed to a large and delighted audience, at the Theatre Royal, in Preston, which was filled on the occasion. It is stated to hold 2,000 persons.

In addition to Mr. Fawcett, the names of former conductors include those of Parry, Riley, and C. J. Yates; in more recent years the baton has been in the hands of Signor Risegari, the late Dr. Hiles, Dr. Henry Coward, and Mr. J. E. Adkins; Dr. Bairstow is the present conductor.

Mr. W. W. Galloway, J.P., the President of the Society, is an Associate of the Royal College of Organists and he was a pupil of Sir Frederick Bridge when the Westminster Abbey organist was at Manchester Cathedral. At the early age of fifteen

Mr. Galloway undertook the duties of honorary organist at the Cannon Street Congregational Church. He subsequently officiated in a similar capacity at Christ Church, Fulwood, and St. George's Church, Preston. The President has been a true friend to the Preston Choral Society. He has assisted it by his valuable advice and kind encouragement, and but for his very liberal financial aid, the Society on more than one occasion would have completely collapsed. The Society proposes to perform Elgar's 'The Kingdom' at one of its concerts next season, thus furnishing proof of the resources and enterprise of the musical folk of Preston.

In February, 1905, doubtless stimulated thereto by the extraordinarily successful examples of Morecambe and Blackpool, Preston held its first Musical Competition Festival, under the presidency of Dr. Brown. So much success attended this initial effort that a Competition Festival has since been held annually. As at Morecambe and Blackpool, the children's day has been one of the most attractive and interesting features of this music-making. It was pleasant to hear from the lips of Mr. James Taylor, of the *Lancashire Daily Post*, striking testimony to the value of the competition movement as a means of promoting higher education in music. Speaking from an experience of thirty years in the town and district of Preston, Mr. Taylor says the standard of attainment has been so greatly raised that the pieces now sung could not have been attempted formerly. Sight-reading has been much improved, and so has singing in the various churches—'in fact,' he adds, 'these competitions react all round.' Moreover, there has been an immense elevation in the standard of taste, not only as regards performers, but also on the part of listeners. The good music heard by the public at these festivals has been a revelation to many of those who have attended the contests and concerts, with the result that, to quote Mr. Taylor's words, 'they will not stand the royalty song or common ballads, as they prefer to listen to Mozart and other great composers.' One outcome of these competitions has been the formation of two new choral organizations in the town—the Preston Lyric Society (conductor, Mr. Joseph Smith), and the Preston Vocal Union (conductor, Mr. Herbert Whittaker).

The Parish Church of Preston is hoary with antiquity, the earliest building having been erected in the first century after the establishment of the Christian religion in this country. Originally dedicated to St. Wilfrid, Archbishop of York, the sacred edifice was, at the Reformation, re-dedicated to St. John. The present fabric is wholly modern. Neither architecturally nor acoustically is the church improved by its heavy galleries (see the illustration on p. 504). All the windows are of beautifully stained glass, the east window, presented by the late Sir H. Bold Hoghton, being specially handsome. The business affairs of the church were formerly managed by 'Four and twenty gentlemen,' corresponding to a select vestry. It was not until the year 1749 that the accounts of the 'Gentlemen and XXIV.' were given in detail. A few extracts from the payments made in the past are subjoined: they are taken from 'Records of the Parish Church of Preston in Amounderness,' by Tom C. Smith (1892):

1751.	Henry Barns (Clerk) for repairing Bells, Clock, his Sallery, &c. ...	9	15	10
	Mr. Hesketh for 6¾ gallons of Red port	2	0	6
1791.	Two surplices	6	8	10
1792.	An umberellow for the Vestry ...		14	0
1796.	Wine for the Bishop...		10	4½
	Ale for the ringers	2	0	0
1799.	Loss by a bad half Guinea by some of the churchwardens		10	6
1802.	A new Hearse	24	3	10
1804.	Wine for the Bishop...	1	2	0
1806.	The churchwardens (expenses for dinners)	3	5	0
1811.	Paid for 8 fox heads		18	8

The earliest known reference to an organ in the church is contained in a curious communication

MR. J. E. ADKINS, MUS.B., F.R.C.O.
ORGANIST AND CHOIRMASTER OF THE PARISH CHURCH, PRESTON.
(*Photographed specially for this article by Mr. Arthur Winter, Preston.*)

written in 1574 by the Rev. Nicholas Daniel, vicar of Preston, and addressed to the Bishop of Chester. In this letter the former reverend gentleman sets forth in minute detail his parochial troubles. He says, *inter alia*, 'And we have here a Popish boy or parish clerke not knowne in y^e^ church but only at organe upon the Sonday and such a noyse they made y^t^ no man understood a word they singe, no Geneva psalme they will have before the sermon,' and so on. Thomas Lyvesey, the parish clerk, denied the charge brought against him by Vicar Daniel in these words: 'That he being one that can sing and plaie on the Organes and a teacher of children to sing dyd nev^r^ singe a psalme before the sermon nor hath no booke of psalmes.' The

above extracts throw an interesting light upon the state of parochial church music in England during the latter part of the 16th century.

The present organ, which dates from 1802, was built by James Davis, of London, and presented to the church by John Horrocks, M.P. for the borough. This instrument, which had no pedals, was placed in the West Gallery, where, after having been added to at various times, it remained until 1889. In that year the organ was entirely rebuilt by Messrs. Hill & Son and placed in the north aisle of the chancel. It now consists of three manuals and a pedal, 17 stops on the Great organ, 14 on the Swell, 9 on the Choir, and 8 on the Pedal, making a total of 48 sounding stops, in addition to 7 couplers.

Mr. James Edward Adkins, Mus.B., F.R.C.O., the present organist of the church, was born at Belfast, on December 14, 1867. He began his musical career at the age of nine as a chorister of Ely Cathedral, where he remained until 1882. After having been an articled pupil of the late Dr. E. T. Chipp, organist of the cathedral, he entered the Royal College of Music, where he studied under Sir Walter Parratt and Sir Frederick Bridge, and played the viola in the College orchestra. In 1887 he qualified for the Fellowship diploma of the Royal College of Organists, and took the degree of Bachelor of Music at the University of Durham in 1895. His organ appointments have been St. Anne's, Wandsworth, 1884; All Saints', Grosvenor Road, Pimlico, 1885; St. Stephen's, East Twickenham, 1886; Esher Parish Church, 1887; and Preston Parish Church, 1890, in succession to Mr. J. J. Greaves, who had held the post for nearly sixty years!

Mr. Adkins—who, by-the-way, is an ardent Freemason—has published a Full Communion Service in B flat, and an Evening Service in D; to the 'Organists' Quarterly Journal' he contributed a Dirge, and he has recently composed a setting of Tennyson's 'Tears, idle tears,' which is being specially printed for next year's Musical Competition Festival at Preston. His unpublished compositions include two Concert overtures for full orchestra; a Sonata for the organ; settings of 'Rock of Ages' and the 'Pentecost'; two settings of the *Cantate Domino* and *Deus misereatur* written for the choir of Albany Cathedral, U.S.A.; and an Evening Service for men's voices. He was for many years acting secretary of the Northern section of the Royal College of Organists, indeed, he originated, in 1893, the meetings held in Manchester and Leeds and that have since been extended to other large cities and towns in the provinces. As an active member of the Preston Musical Festival Committee, Mr. Adkins has done much towards promoting the success of that organization. At next year's meeting he will appear in the threefold capacity of adjudicator, composer, and accompanist.

The choir of Preston Parish Church consists of about forty voices, all the men and boys, except the soloists, rendering voluntary service. The anthem répertoire is very large and eclectic. Oratorios are occasionally sung in the church; the works that have been given include Haydn's 'Passion,' Schubert's 'Song of Miriam,' Spohr's 'Last Judgment' and 'Calvary,' Mendelssohn's 'St. Paul' (Part I.) and 'Christus,' and Gounod's 'Redemption.' In December next it is proposed to give Parts I., II., and III. of Bach's 'Christmas Oratorio.' From this it will be seen that the music at Preston Parish Church is well cared for under the direction of its enthusiastic organist and choirmaster.

For kind help in the preparation of this article the writer desires to express his indebtedness to Dr. R. C. Brown, Mr. James Taylor, and Mr. J. E. Adkins.

Dotted Crotchet.

GLUCK IN ENGLAND.

Christoph Willibald Ritter von Gluck. Born, July 2, 1714: Died, November 15, 1787.

Gluck was thirty-one years of age when he paid his only visit to England. He came here in 1745, a memorable year in the history of our country. A spirit of unrest prevailed owing to the invading proclivities of 'Bonnie Prince Charlie.' When, in December, the Pretender had reached Derby with his six thousand men, London was stricken with panic. So great was the run upon the Bank of England that cheques were paid in sixpences in order to gain time, and so prevent the Old Lady of Threadneedle Street from 'breaking' or 'stopping payment.' And the King sent his jewels to a vessel in the Thames. No wonder that matters operatic were at a standstill during the anxious period of 'The Forty-five.' Burney tells us that the great Opera House in London was 'shut up this year on account of the Rebellion, and popular prejudice against the performers, who, being foreigners, were chiefly Roman Catholics.' Soon, however, a new era dawned in the operatic world, with Gluck as its shining light.

Let us take a peep at the then peaceful interests of the nation, especially the sister arts of painting and music. William Hogarth, aged forty-eight, was at the zenith of his fame. Joshua Reynolds, then a young man of twenty-two years, had already begun to add lustre to his name. In the realm of music the Madrigal Society—which met at the 'Founders' Arms,' Lothbury—had entered upon the fourth year of its long and still vigorous life. Concerts were given at Hickford's Rooms, at the west end of the town, and at the 'Swan' and 'Castle' Taverns situated citywards. Church music in the metropolis was represented by Dr. Greene (aged fifty), organist of St. Paul's Cathedral, and John Robinson, who discharged (more or less) the combined duties of 'chief musician' of Westminster Abbey with those of two other churches, St. Lawrence Jewry, and St. Magnus, London Bridge. Arne and Handel—of whom more anon—reigned supreme as the master-musicians in the land of their birth and adoption. Such then was the state of music in London in the year 1745.

If the information concerning Gluck's visit to England is somewhat meagre, it is reliable. The chief sources are two—Dr. Burney and the advertisements in the London journals of the day. Burney, at that time just passing out of his teens, was full of the enthusiasm which is at summer heat in a youthful lover of music. He twice tells us in his 'History of Music' (vol. iv., pp. 452 and 662) that his information is derived from personal knowledge and observation. 'As I first arrived in London in the year 1744,' he says (p. 662), 'I am enabled to give the reader an exact account of the general state of Music there at that time and since from my own memory and knowledge, without consulting books, or trusting to tradition.' Could anything be more satisfactory?

The reputation which Gluck had made as a composer of Italian operas, at Milan (beginning with 'Artaserse,' produced December 26, 1741), Venice and Turin, doubtless prompted an invitation to England for the re-opening of the Opera House in 1746. No definite information is available as to who sent the invitation or the exact date when the composer first set foot on our shores. The name of Lord Middlesex has been associated with the coming of Gluck, and the date of the composer's arrival here is given as 'towards the end of 1745.' Certain it is that on January 7, 1746, the music of Gluck obtained its first hearing in this country. The advertisement columns of the *General Advertiser* of that date furnish the desired information:

Hay-market.

At the King's Theatre in the Hay-market, this Day, will be perform'd a Musical Drama, in two Parts, call'd

La Caduta de' Giganti, The Fall of the Giants. With Dances and other Decorations entirely new.

Pit and Boxes to be put together, and no Persons to be admitted without Tickets, which will be delivered this Day, at the Opera-Office in the Hay-market, at Half a Guinea each. Gallery 5s.

By His Majesty's Command, No Persons whatsoever to be admitted behind the Scenes.

The Gallery to be open'd at Four o'Clock. Pit and Boxes at Five. To begin at Six o'Clock.

*** The Subscribers to the Opera are desired to make the last Payment of their Subscription-Money to the Treasurer, at the Opera-Office in the Hay-market, where Attendance will be given this and every Day, from Ten 'till Two, to receive the Same, and deliver out the Silver Tickets.

Burney records that the opera was 'performed before the Duke of Cumberland ['Butcher Cumberland'], in compliment to whom the whole was written and composed.' He goes on to tell us that 'the [male] singers were Monticelli, Jozzi, and Ciacchi; with Signora Pompeati, afterwards better known by the name of Madame Cornelie, and Frasi. The first woman, Imer, never surpassed mediocrity in voice, taste, or action: and the Pompeati, though nominally second woman, had such a masculine and violent manner of singing, that few female symptoms were perceptible. The new dances by Auretti, and the charming Violetta, afterwards Mrs. Garrick, were much more applauded than the songs, which, however, for the time had considerable merit.'

The 'nominally second' but masculine woman Pompeati became the notorious Mrs. Cornelys, styled the 'Circe of Soho Square,' by reason of the 'Society' entertainments, concerts and masked balls she gave at Carlisle House in that well-known thoroughfare. Giulia Frasi, then a young singer, afterwards achieved fame as a singer in Handel's oratorios. She was a pupil of Burney, doubtless for theory. When she told Handel that 'she should study hard and was going to learn thorough-base in order to accompany herself,' records Burney, 'Handel, who well knew how little this pleasing singer was addicted to application and diligence, said "Oh—vaat may we not expect!"' The 'charming Violetta' (Eva Maria Violette, to give the correct spelling of her name), whose dancing won more applause than Gluck's music, married David Garrick in 1749. She survived him upwards of forty years and at her death—in 1822, at the great age of ninety-seven—she was buried in her distinguished husband's grave in Westminster Abbey. In her old age the once beautiful dancer was described as a little bowed-down old woman, who went about leaning on a gold-headed cane, dressed in deep mourning, and always talking of her 'dear Davy.'

With regard to the music of 'La Caduta de' Giganti,' Burney says: 'The first air in G minor is of an original cast, but monotonous. The second air has genius and design in it. Then a duet, in which he [Gluck] hazarded many new passages and effects. The following air, for Monticelli, is very original in symphony and accompaniments, which a little disturbed the voice-part in performance, I well remember, and Monticelli called it *aria tedesca*. His contemporaries in Italy, at this time, seemed too much filed down; and he wanted the file, which when used afterwards in that country, made him one of the greatest composers of his time. The next air printed is in a very peculiar measure and like no other that I remember: it has great merit of novelty and accompaniment; the voice-part wants only a little more grace and quiet. The following song, set for Jozzi, a good musician, with little voice, is full of new and ingenious passages and effects; I should like to hear this air well performed at the opera; it is kept alive from beginning to end.'

Burney prophetically adds: 'Something might be expected from a young man able to produce this opera, imperfect as it was.' His statement, repeatedly copied by other biographers, that it had only *five* representations, does not agree with the advertisements in the *General Advertiser*, which give announcements of *six* performances, January 7, 11, 14, 18, 21 and 25, 1746. Although 'La Caduta de' Giganti' proved to be a failure, it brought about the interesting fact that the earliest publication of any of Gluck's music took place in England! Walsh published the following six excerpts from the opera:

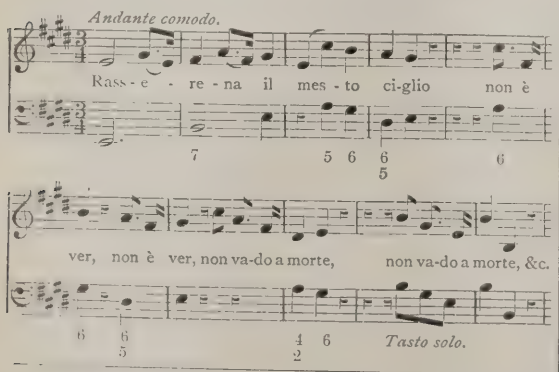
	Sung by
Care pupille amate	Signor Jozzi.
Vezzi lusinghe e sguardi	Signora Pompeati.
Ah m'ingannasti (duet)	Signora Pompeati. Signor Monticelli.
Si, ben mio, sarò se il vuoi	Signor Monticelli.
E' uguale ad un tormento	
Conserva à noi il contento	Signor Jozzi.

'Artamene,' the second opera of Gluck's performed in London, was given for the first time on March 4. It has been repeatedly stated that this was a re-written version of an 'Artamene' produced at Crema in 1743. The recent and exhaustive researches of Signor Francesco Piovano, of Rome,* go to prove that no 'Artamene' composed by Gluck was produced at Crema in 1743, but that an unknown opera by him, entitled 'Il Tigrane,' had its first representation there in September of that year. There is reason to believe that, in the 'Artamene' produced in London in 1746, Gluck used material taken from his earlier operas. Concerning its performance here, Burney must again be quoted. 'Monticelli was every night encored in "Rasserena il mesto ciglio." The motivo of this air is grateful to every ear; but it is too often repeated, being introduced seven times, which, there being a *Da capo*, is multiplied to fourteen. The second part is good for nothing. Indeed, no other air in this opera that has been printed furnished a single portent of the great genius this composer afterwards manifested.' He adds that the opera ran ten nights, but the advertisements announce eleven performances. The principal songs in this, as in the earlier opera, were published by Walsh under the following title, taken from the copy in the British Museum Library:

> The | Favourite Songs | in the | Opera | call'd | Artamene | By Sigr. Gluck.
> London. Printed for I. Walsh in Catherine Street in ye Strand.

The titles of the songs and the names of those who sang them are:

Rasserena il mesto ciglio - -	Signor Monticelli.
Pensa a serbami oh cara - -	
È maggiore d' ogn'albro - - -	Signora Frasi.
Il suo leggiadro viso - - -	Signor Jozzi.
Se Crudeli tanto - - -	Signora Pompeati (afterwards Mrs. Cornelys).
Già presso al termine - - -	Signora Jozzi.

Here is the opening phrase of the first song, which had an extraordinary measure of popularity. Its Handelian character will not escape notice:

* 'Un opéra inconnu de Gluck,' par Francesco Piovano (Rome). *Sammelbände der Internationalen Musik-Gesellschaft.* Jan.-March, 1908, p. 231.

The song was evidently a favourite with Gluck, for, at the age of fifty-eight, he sang it to Dr. Burney when the historian visited him at Vienna in the autumn of 1772.

Thus ends the chapter of Gluck's operas given during his only visit to England. 'But,' the reader will probably ask, 'what about the pasticcio "Piramo e Tisbe," ascribed to him by all his biographers?' Ah! gentle reader, well may you put that interrogation, for thereby hangs a tale which has a very peculiar twist of extraordinary biographical inaccuracy. In justice to M. Alfred Wotquenne (compiler of the invaluable Thematic catalogue of Gluck's works) and Signor Piovano, it should be stated that they both had grave doubts as to any such work having been written by Gluck. As a matter of fact the 'Piramo e Tisbe,' with which Gluck has been discredited, is the 'Pyramus and Thisbe' composed by John Frederick Lampe! This mock opera was produced at Covent Garden Theatre on January 25, 1745, and repeated several times during that year, including the month of December. As Gluck had arrived here by the end of the year, he probably heard Lampe's concoction, and profited by its patchwork futility; but to say, as most of the biographers do, that the failure of Gluck's 'Piramo e Tisbe' caused him to alter his style, is to repeat one of those mysterious myths in musical history which provoke something more than a smile.

The following is the published title of Lampe's composition:

> Pyramus and Thisbe: | A | Mock-opera. | The Words taken from Shakespeare. | as it is Perform'd at the | Theatre-Royal | in | Covent-Garden. | Set to Musick by | Mr. I. F. Lampe.
> London. Printed for I. Walsh, in Catherine Street, in the Strand.

Before making mention of Gluck's concert experiences during his sojourn in London, let us see what Arne and Handel were doing in the musical way. At Drury Lane Theatre, on the last day of January (1746), 'His Majesty's Company of Comedians presented a Play call'd The Tempest, as written by Shakespeare . . . with the original decorations, particularly the Grand Masque, new set to Musick by Mr. Arne. The Part of Ariel (with the proper Songs) by Mrs. Clive.' Suffice it to say that one of those 'proper Songs'—'Where the bee sucks'—made the composer of 'Rule, Britannia' a not unworthy rival of the composer of 'Che farò.' A little later—April 12, and at the same theatre—Arne had his benefit, at which was 'presented a Tragedy call'd "The Orphan, or the unhappy marriage." The part of Monimia to be performed by Mrs. Cibber. With singing by Mrs. Arne, and other Entertainments, as will be express'd in the Great Bills. Tickets to be obtained of Mr. Arne, next door to the Crown and Cushion in Great Queen Street by Lincoln's Inn Fields.'

GUSTAVUS WALTZ, HANDEL'S COOK.

And then in regard to Handel. On February 14, 1746, at Covent Garden Theatre, he produced 'A new Occasional Oratorio, with a new concerto on the organ.' Later in the year he was at work on his 'Judas Maccabæus,' the overture of which is headed 'angenfangen den 9 July ♂ 1746 oder den 8 ☽ dieses.' Handel had not a very high opinion of Gluck as a composer at this time. Burney says: 'I remember when Mrs. Cibber, in my hearing, asked Handel what sort of a composer he was; his answer, prefaced by an oath, was "he knows no more of contrapunto as mein cook, Waltz."' In order to modify this outspoken opinion, it should be stated that, in addition to ministering to the culinary wants of Handel, Mr. Gustavus Waltz (whose portrait is given above) was a violoncellist and a vocalist. Doubtless his dishes were in better taste than his master's expletive criticisms.

Burney tells us that Handel was 'seldom absent from the Benefit of decayed musicians and their families.' Therefore it may be assumed that the master attended the concert given on March 25. Moreover, if Gluck, as is most probable, was also present to conduct his own compositions, and Handel himself played his own new concerto, these two master musicians met on that philanthropic occasion. The advertisement, which also contained the entire programme, reads thus in the *General Advertiser:*

HAYMARKET.

For the Benefit and Increase of a Fund establish'd for the Support of Decay'd Musicians, or their Families.

At the King's Theatre in the Hay-market, this Day, March 25, will be performed an Entertainment of Vocal and Instrumental Musick, as follows:

PART I.

Overture. *Della Caduta de' Giganti,* compos'd by Signor Gluck.

Air. *Care pupille* in La Caduta de' Giganti, sung by Signor Jozzi.

Air. *Son Prigioniero,* in Il Trionfo della Continenza, sung by Signora Pompeati.

Air. *Bella, consola,* in ditto, sung by Signor Ciacchi.

Air. Men Tedele, by Mr. Handel, sung by Signor Monticelli.

Air. La Sorternia Tiranna, in Il Trionfo, sung by Signora Imer.

Part II.

Concerto by Mr. Weidemann.

Air. *Return, O Lord of Hosts*, in the Oratorio of Samson, sung by Signora Frasi.

Air. *Il Cormeo*, by Mr. Handel, sung by Signor Monticelli.

Air. *Pensa che il Cielo trema*, in La Caduta, sung by Signor Ciacchi.

Air. *Mai l'Amormio verace*, in ditto, sung by Signor Imer.

Concerto by Mr. Carbonell.

Air. *O da Pastor*, del Sign. Lampugnani, sung by Sig. Monticelli.

Part III.

Concerto by Mr. Miller.

Air. *Per Pieta*, in Il Trionfo, sung by Signor Jozzi.

Air. *Volgo Dubbioso*, in La Caduta, Sung by Sign. Pompeati.

Air. *The Prince unable to conceal his pain*, in Alexander's Feast, Sung by Signora Frasi.

Concerto by Mr. Vincent.

Duetto. In Il Trionfo, sung by Signor Monticelli and Signora Imer.

A Grand Concerto of Mr. Handels.

Pit and Boxes to be put together, and no Persons to be admitted without Tickets, which will be delivered this Day, at the Office in the Haymarket, at Half a Guinea each. Gallery 5s.

To begin at six o'Clock.

*** The Tickets deliver'd to the Subscribers to this Charity will admit one Person to any Part of the House.

The next concert within our survey was of quite a different nature. It speaks for itself in the following advertisement from the *General Advertiser* of March 31, 1746:

At Mr. Hickford's Great Room in Brewer's Street, on Monday, April 14, Signor Gluck, Composer of the Operas, will exhibit a Concert of Musick. By the best Performers from the Opera-House.

Particularly, He will play a Concerto upon Twenty-six Drinking-Glasses, tuned with Spring-Water, accompanied with the whole Band, being a new Instrument of his own Invention; upon which he performs whatever may be done on a Violin or Harpsichord; and thereby hope to satisfy the Curious, as well as the Lovers of Musick.

To begin at Half an Hour after Six.

Tickets Half a Guinea each.

Tickets to be had at the Orange Coffee-house in the Haymarket; at Mr. Walsh's in Katherine-street in the Strand; and at the Place of Performance.

As the advertisement was not repeated, it may be inferred that this particular concert did not come off, owing perhaps to a scarcity of 'spring water,' as a subsequent advertisement omitted any reference to the particular quality of the tuneful beverage employed It reads thus:

At the Desire of several Persons of Quality.

At the little Theatre in the Haymarket, on Wednesday next [April 23], will be perform'd a Concert of Vocal and Instrumental Musick.

By the principal Performers of the Opera, particularly Signor Gluck, Composer of the Opera, will play a Concerto, and a Song to be sung by Signora Frasi, upon a new Instrument of 26 Glasses, and therefore hopes to satisfy the Curious, as well as all Lovers of Musick.

Pit and Boxes to be put together at Half a Guinea each, Gallery 5s.

To begin at Half an Hour after Six.

Tickets to be had at the Prince of Orange Coffee-house in the Haymarket.

The musical critic had no existence at that time. One wonders what those of the present day would have to say about Signor Gluck's performances on those vessels of imbibition. In the absence of any such criticism, Horace Walpole may be quoted. Writing to Horace Mann, on March 28, 1746, he says: 'The Operas flourish more than in any latter years; the composer is Gluck, a German: he is to have a benefit, at which he is to play on a set of drinking-glasses, which he modulates with water: I think I have heard you speak of some such thing.' It seems extraordinary that at his benefit Gluck, the composer, should play a concerto 'upon a new instrument of 26 glasses.'

As an instrumental composer Gluck is hardly known to fame, but the British Museum contains the following publication, issued during his visit to England:

> Six | Sonatas | for two | Violins & a Thorough Bass | compos'd by | Sigr. Gluck. | Composer to the Opera. |
>
> London Printed or J. Simpson at the Bass Viol and | Flute at Sweeting's Alley opposite the East Door of ye Royal Exchange.

No better conclusion to these informal notes on Gluck's only visit to England could be found than Burney's description of the visit he paid to the composer at Vienna in September 2, 1722, as recorded in 'The present state of music in Germany, &c.' (1775):

'At five o'clock Lord Stormont's coach carried Madame Thun, his lordship, and myself, to the house of the Chevalier Gluck, in the Fauxbourg St. Mark. He is very well housed there; has a pretty garden, and a great number of neat, and elegantly furnished rooms. He has no children. Madame Gluck and his niece who lives with him, came to receive us at the door as well as the veteran composer himself. He is much pitted with the small-pox and very coarse in figure and look, but was soon got into good humour; and he talked, sung, and played, Madame Thun observed, more than ever she knew him at any one time. He began, upon a very bad harpsichord, by accompanying his niece, who is but thirteen years old, in two of the capital scenes of his own famous opera of "Alceste." She has a powerful and well-toned voice, and sung with infinite taste, feeling, expression, and even execution.

'When she had done, her uncle was prevailed upon to sing himself; and with as little voice as possible, he contrived to entertain and even delight the company, in a very high degree; for, with the richness of accompaniment, the energy and vehemence of his manner in the *Allegros*, and his judicious expression in the slow movements, he so well compensated for the want of voice that it was a defect which was soon entirely forgotten.

'He was so good-humoured as to perform almost his whole opera of "Alceste"; many admirable things in a still later opera of his, called "Paride ed Elena"; and in a French opera, from

Racine's "Iphigénie," which he has just composed. This last, though he had not as yet committed a note of it to paper, was so well digested in his head, and his retention is so wonderful, that he sung it nearly from the beginning to the end, with as much readiness as if he had had a fair score before him.

'His invention is, I believe, unequalled by any other composer who now lives, or has ever existed, particularly in dramatic painting and theatrical effects. He studies a poem a long time before he thinks of setting it. He considers well the relation which each part bears to the whole, the general cast of each character, and aspires more at satisfying the mind, than flattering the ear. This is not only being a friend to poetry, but a poet himself; and if he had language sufficient, of any other kind than that of sound, in which to express his ideas, I am certain he would be a great poet: as it is, music, in his hands, is a most copious, nervous, elegant, and expressive language.'

'I reminded M. Gluck of his air "Rasserena il mesto ciglio," which was in such great favour in England, so long ago as the year 1745; and prevailed upon him, not only to sing that, but several others of his first and most favourite airs. He told me that he owed entirely to England the study of nature in his dramatic compositions: he went thither at a very disadvantageous period. Handel was then so high in fame, that no one would willingly listen to any other than to his compositions. The rebellion broke out; all foreigners were regarded as dangerous to the state: the Opera-house was shut up, by order of the Lord Chamberlain, and it was with great difficulty and address that Lord Middlesex obtained permission to open it again, with a temporary and political performance, "La Caduta de' Giganti." This Gluck worked upon with fear and trembling, not only on account of the few friends he had in England, but from an apprehension of riot and popular fury, at the opening of a theatre in which none but foreigners and papists were employed.

'He then studied the English taste; remarked particularly what the audience seemed most to feel; and finding that plainness and simplicity had the greatest effect upon them, he has, ever since that time, endeavoured to write for the voice, more in the natural tones of the human affections and passions, than to flatter the lovers of deep science or difficult execution.'

The present writer had intended to conclude this article with a list of the first performances of Gluck's operas in England, but as the available information on this point is somewhat conflicting, the project was relinquished with regret.

F. G. E.

Dr. T. von Frimmel, the well-known authority on Beethoven, in the *Neue Freie Presse* (Vienna) calls special attention to and quotes largely from the biographical sketch of George P. Bridgetower which appeared in our May issue. Several English newspapers have also called attention to this article on the mulatto violinist for whom Beethoven wrote the Kreutzer sonata.

Occasional Notes.

For many years I wanted to compose a work entitled 'Love, a theme with variations.' But I gave it up. When I was young I had the theme, but not sufficient experience for the variations. When I was old I could write the variations, but could not find the theme.

Anton Rubinstein.

The monument to John Sebastian Bach recently erected at Leipzig, stands in front of St. Thomas's Church, a most appropriate position for a memento of one so illustriously connected with that historic sanctuary. At the unveiling ceremony, on May 17, English musicians were represented by that ardent Bach-lover, Mr. Henry Davey. This information supersedes and corrects that given in our July issue, p. 472.

The arrangements for the visit to Canada of the Sheffield Musical Union (conductor, Dr. Henry Coward) have now been matured. The party will leave Glasgow on October 23 and reach Montreal on November 1. The itinerary will include Montreal, Ottawa, Toronto, Niagara, Hamilton, London (the farthest point), Brantford, Galt or Guelph, Belleville or Kingston, Montreal and, perhaps, Quebec.

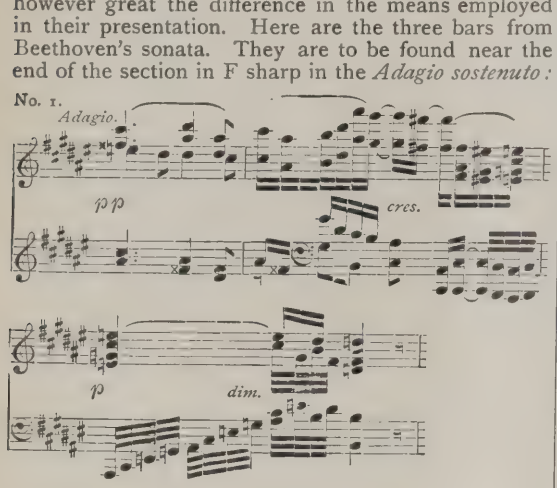
The approaching centenary of the birth of Mendelssohn—he was born at Hamburg, February 3, 1809—has caused the directors of the Crystal Palace to celebrate the event by enlarging the scope of the Handel Festival, due next year. It is proposed to hold a Handel-Mendelssohn Festival in June, 1909, which will include performances of 'Messiah' and 'Elijah,' each oratorio occupying one day. On the Selection day, excerpts will be given from Handel's 'Israel in Egypt' and Mendelssohn's choral and orchestral works. Dr. F. H. Cowen will conduct this novel two-composer music-making at Sydenham.

A musical coincidence of quite exceptional interest was recently pointed out by Herr Arthur Smolian, a critic and Musikschriftsteller of excellent repute in Germany. To be sure, the subject of musical coincidence has been worn threadbare, but Herr Smolian's interesting find is altogether out of the usual run of such things. He had been asked to write an analysis of Liszt's 'Dante' Symphony for a concert in Leipzig, and in the course of his elucidatory remarks he drew attention to the relationship existing between (1) the short F sharp Episode in seven-four time suggesting the touching dialogue between Paolo and Francesca in Liszt's work, (2) a passage in Beethoven's great 'Hammerklavier' Sonata in B flat (Op. 106), and (3) the theme with the characteristic 'turn' upon which great portions of the Love Duet, and of the Liebestod-Finale in Wagner's 'Tristan und Isolde' are built. The similarity lies not so much in the actual notes which these three great masters have put upon paper, but in the mood, which is that of intensest, purest love-longing, and finds expression chiefly in the yearning upward glance across the interval of a seventh which is found in each of the passages.

The most fascinating part of Herr Smolian's discovery is, however, the fact that Beethoven is here, in one of his most inspired and world-forgetting

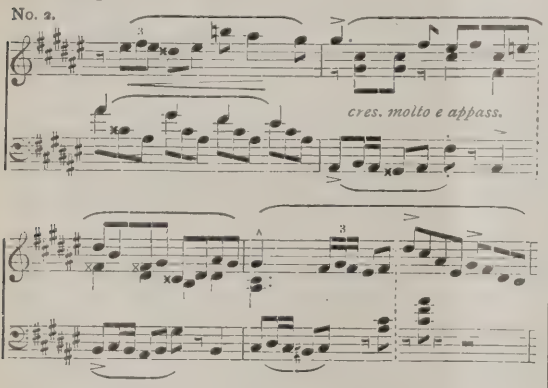
moments, found in the company of the masters who have undoubtedly exercised the most potent influence upon music since his great soul left its frail dwelling-place. For the expression is of the same depth, the exultation of the same height, in the three masters, however great the difference in the means employed in their presentation. Here are the three bars from Beethoven's sonata. They are to be found near the end of the section in F sharp in the *Adagio sostenuto*:

No. 1.

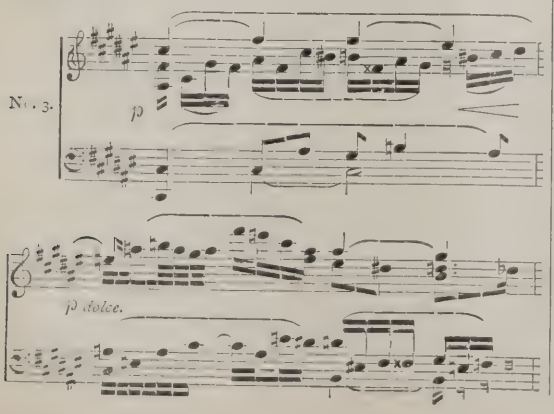


The theme occurs in a different version earlier in the movement. Liszt's beautiful love-theme is played by muted violins, accompanied by harps, violas, &c., and, like Beethoven's soaring thought, is set in the key of F sharp:

No. 2.



The example from Wagner is so well known that quotation is almost unnecessary. However, for the sake of easier comparison, it shall be set out in the key of the above, as it appears at the words 'Süsser Athem sanft entweht':

No. 3.

Beautiful and affecting as the idea is in Beethoven and Liszt, it is Wagner, who, in his great love-drama, has made it his very own by recognizing its latent possibilities and founding upon it one of those wonderful pieces of music that have the power of moving humanity as little else can. 'Isolden's Liebestod' will remain a unique monument to Wagner's genius, as it is a unique outpouring of the human heart in moments of loftiest exultation. It is a moving thought that the inspired piece may owe something to the master, Beethoven, whom Wagner admired above all others.

'F. C.' writes: 'In your July number you quote a question asked by the late Sir George Grove: "Why is it that people with imperfect acquirements are often so much more enthusiastic than those who know more?" Surely the answer is obvious: the former are in the position of lovers in the courtship stage—they are wooing the goddess of their Art (or heart), and are therefore enthusiastic. The professional artists are wedded for ever to the object of their admiration: some are disenchanted, others remain faithful lovers still; but the season for rapture is past, and is replaced by a devotion which is no longer blind to the faults of its idol.'

Mr. Arthur Hervey has resigned his appointment of musical critic to the *Morning Post*, which he has held for more than seventeen years, in order to devote himself entirely to composition. He is succeeded by Mr. Francis E. Barrett, a son of Dr. W. A. Barrett and Mr. Hervey's immediate predecessor, who has ably discharged the duties of assistant critic for some years past.

It is a London, not a poor provincial paper, which is responsible for the following information:

During a torrential downpour at Wiveliscombe, Devonshire, water rushed through the roof of the parish church and flooded the organ, all the pipes being filled.

In the absence of any information to the contrary, it may be assumed that those pipes were all stopped—at the wrong end. And how greatly such a 'torrential downpour' would aid the organist in a realistic interpretation of the 'Storm' fantasia, or in playing 'Thanks be to God'! Was the organ in question mechanically blown? Perchance it was like the instrument in a certain cathedral which, a guide informed a visitor, was 'blown by hydraulic water.'

As a set off to the metropolitan extract above given, here are some curious comments upon an organ recital as recorded in a newspaper issued North of the Tweed. On that occasion the 'War march' from 'Athalie' was 'given with the swell organ coupled, standing out predominant.' What about the pretonic? Again, in reference to the same march: 'Mention should be made of the intermezzo section with the full pedal organ, minus swell, staccato obbligato. . . . Towards the close Mr. ——— brought the organ from full to piano gradually, with a crescendo again to full organ, closing the piece as a solemn march.' We are also told that Mr. ——— (who appeared in the dual, or 'do all,' capacity of organist and vocalist) 'in the Messiah item gave examples of the master's scale passages on different vowel sounds, finishing on low F sharp, an octave lower than written.' Here is an instance of an organist singing, not playing, low.

Among the Civil List Pensions granted in the present year is one of £80 to Mr. William Ashton Ellis, 'in consideration of his contributions to literature in biography and music.'

Church and Organ Music.

THE MORNING HYMN.

Centenaries serve the useful purpose of calling to remembrance persons who might otherwise be forgotten. This being admitted, there is some justification for the following *In memoriam* notes on the composer of a familiar church-song, who passed into the Unseen one hundred years ago.

François Hippolite Barthélémon, the eldest of a family of sixteen children, was born at Bordeaux, July 27, 1741. His father was an officer in the Army, and for many years held a responsible position in a Colonial department under the French government; his mother, an Irish lady, came of a wealthy family in Queen's County. His maternal ancestry doubtless accounted for the fact that he, although a Frenchman, was for some time an officer in the Duke of Berwick's regiment of the Irish Brigade. A perfect gentleman, accomplished in music and fencing, proficient in modern languages and a Hebrew scholar, Barthélémon was held in the highest esteem, particularly by his own Colonel. The Earl of Kellie, an intimate friend of the Colonel's and a passionate lover of music, became attached to the young officer, and induced him to forsake the profession of arms in favour of the art of music. Thereupon Barthélémon studied the violin on the continent and in due time, through the influence of the Earl of Kellie, had the honour of appearing at Court before King George III. and his Consort.

Upon his arrival in England in 1765, Barthélémon was appointed leader of the Opera orchestra. In the following year (1766) two important events occurred in his life. He married Miss Mary (or Maria) Young, a great-granddaughter of Anthony Young, organist of All Hallows' Church, Barking, and a niece of Mrs. Arne, the wife of Dr. Arne; and his opera 'Pelopida' was produced at the King's Theatre. Burney says of this work: 'There were traits of genius and bold modulation in the music, which promised, with experience in writing for the voice and a more perfect acquaintance with the Italian language and stage, future works of great worth and abilities.' The success of this opera caused Garrick and, through him, Dr. Johnson, to make Barthélémon's acquaintance. Garrick requested him to set to music a song in the play of 'The Country Girl,' which had so much success that other commissions followed, including a burletta entitled 'Orpheus' in Act II. of the operatic farce 'A peep behind the curtain.' Garrick cleared by this successful work several thousand pounds, but rewarded Barthélémon with the sum of forty guineas instead of the fifty he had promised, giving as his reason the great expense of the 'dancing cows' in the production! Barthélémon composed the music to other dramatic pieces for the English stage, now quite forgotten, and an opera, 'Le Fleuve Scamandre,' produced at Paris in 1768.

From 1770 to 1776 he was leader of the orchestra at Vauxhall Gardens, thence he went on a continental tour, he and his wife being well received in the best circles of society. While in Italy, at the request of the Grand Duke of Tuscany he composed his Italian oratorio 'Jefte in Masfa,' part of which was performed before the Pope, who presented the composer with two gold medals as a mark of esteem. A selection from this oratorio was posthumously published by the composer's daughter in 1827. On his return to England, Barthélémon seems to have resumed his duties at Vauxhall Gardens. In 1784 he and his wife, who was a singer, appeared with success in various concerts given at Dublin. During the visits of Haydn to London—in 1791 and 1794—a warm friendship sprang up between the two composers, so intimate, indeed, as to ripen into almost brotherly affection. Haydn gave lessons to Cecilia, the only child of the house, and took part in a concert given by Barthélémon on May 30, 1792. When Haydn was shown the score of 'Jefte in Masfa,' he complimented the composer by saying, 'Ah, my dear friend, had you composed that in Germany, you would have been immortalised.'

FRANÇOIS HIPPOLITE BARTHÉLÉMON.
FROM AN OIL-PAINTING BY GAINSBOROUGH.
(*Photograph by Mr. W. Gill, Colchester.*)

As a violinist Barthélémon had a great reputation. Burney refers to his 'powerful hand aud truly vocal adagio.' Fanny Burney causes one of the characters in her 'Evelina' to speak 'of hearing a concerto on the violin by Mr. Barthélémon, who, to me, seems a player of exquisite fancy, feeling, and variety'; and when Salomon heard of Barthélémon's death, he said: 'We have lost our Corelli! There is no one now that can play those sublime solos.' The following appreciation of his violin playing is from the pen of Samuel Wesley, who says:

Barthélémon's performance on the violin was both original and highly elegant, and his *adagio* playing wholly unrivalled by any other master, Abel excepted. Among the pieces for the execution of which he was universally

celebrated was the ninth solo of Corelli, the first and slow movement of which he gave in a manner which was always sure to excite the universal admiration and rapturous applause of every surrounding hearer.

The closing years of Barthélémon's life seem to have been clouded by disease and unhappiness; indeed, his daughter records that he died paralytic and broken-hearted! The death of Mrs. Arne in 1795, who, for the seventeen years after the death of her husband lived under Barthélémon's roof, and that of his own good wife in 1799, were clouds in the sunshine of our composer's life—clouds which do not appear to have been dispersed by his second marriage.

He died at his house, 23, Hatfield Street, a narrow thoroughfare off Stamford Street, Blackfriars, on July 23, 1808. His death is thus briefly recorded in the *Morning Chronicle* of Monday, July 25, 1808:

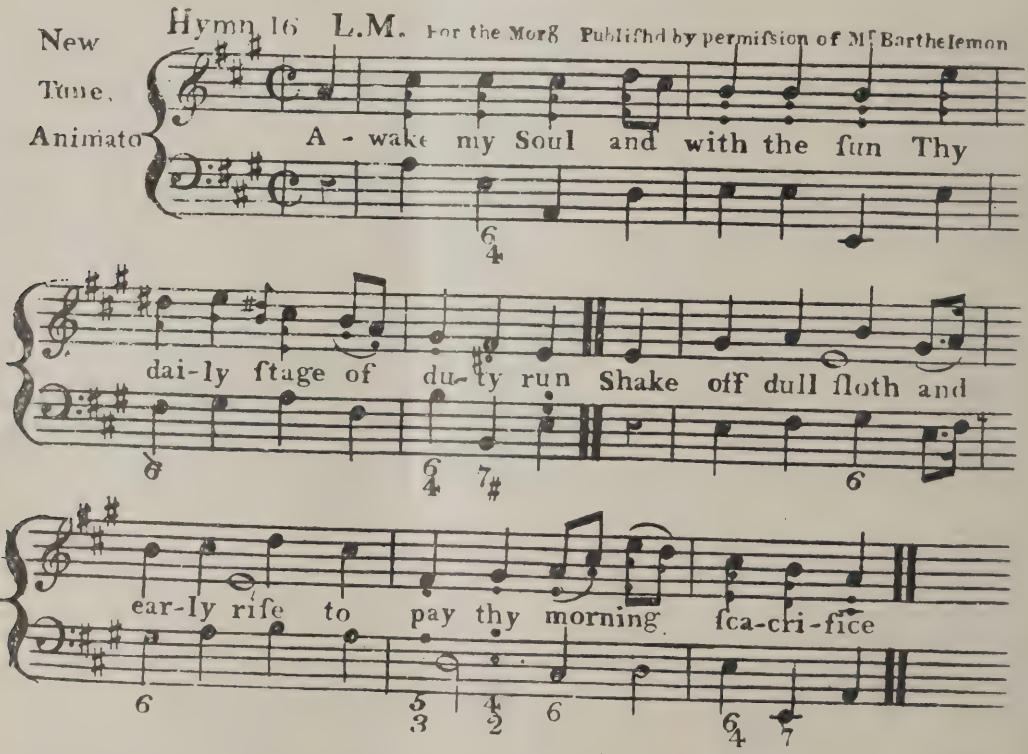
> On Saturday, at his house near Blackfriars Road, at an advanced age, Mr. Barthélémon, the celebrated performer on the violin; he particularly excelled as a solo performer, and of Corelli's music.

In a London directory of that year his name appears as 'Bartholomew (*sic*)—*musician*, 23, Hatfield Street, Blackfriars.' The place of his burial is at present unknown.

'What claim has Barthélémon to fame?' The answer to this question is to be found in every hymnal, for did he not compose the tune to Bishop Ken's 'Morning Hymn'? The circumstance of his having thus contributed to English worship-music is not without interest. In the latter part of the 18th century the chaplain and secretary of the Asylum for Female Orphans—an institution which stood at the junction of Kennington and Westminster-bridge Roads, and now occupied by Christ Church—was the Rev. Jacob Duché, one of the most eloquent and popular preachers in London. The first Mrs. Barthélémon was in the habit of attending the ministry of this eminent divine, with the result that he asked Barthélémon to compose a setting of Bishop Ken's 'Awake, my soul, and with the sun' for a new edition of the hymnal then in use at the Asylum. Accordingly the now familiar tune first appeared in the collection entitled:

> The | Hymns and Psalms | Used at the | Asylum | or House of Refuge for | Female Orphans. | Selected by W. Gawler, Organist to the Asylum. London, Printed & Sold at A. Bland & Weller's Music Warehouse, No. 23, Oxford Street. Pr. 7*s*. 6*d*.

The tune did not appear in the 1785 edition of this book, and no definite date can be given for its publication; but as a copy of the above publication in the possession of Dr. W. H. Cummings bears the written date '1789,' that may be taken approximately as the birth-year of the tune. Organists and others may be interested in making the acquaintance of the tune in its original form. Here it is, in exact facsimile:


New
Tune.
Hymn 16 L.M. For the Morg Publifhd by permifsion of Mr Barthelemon
Animato
A - wake my Soul and with the fun Thy
dai-ly ftage of du-ty run Shake off dull floth and
ear-ly rife to pay thy morning fca-cri-fice

It will be observed that the passing notes in the first and third lines (of words) of the tune as now printed find no place in the original. The natural and easy common-chord skips and the stepwise progressions of the melody are characteristic of all the old hymn-tunes which have survived and which, in many cases, as in this, kept green the memory of their composers.

It should be added that the Rev. Jacob Duché, although he remained a clergyman of the Church of England, preached the doctrines of the New Church (Swedenborgian), and that Barthélémon fully embraced and died in that faith. For much of the information contained in the above notes the present writer is indebted to an interesting article on

Barthélémon by Mr. Charles Higham which appeared in the 'New Church Magazine' for January, 1896; in the issue of the following September and October is an article, also by Mr. Higham, on the Rev. Jacob Duché.

The portrait of Barthélémon is from a painting of which the head and cravat are by Gainsborough, the work being completed by a French artist.

LICHFIELD CATHEDRAL.

Special thanksgiving services for the re-opening of the enlarged organ and the restoration of St. Stephen's Chapel, were successfully held in Lichfield Cathedral on June 30. At the morning service Brahms's 'How lovely is Thy dwelling-place' furnished the anthem, and after the sermon, preached by the Bishop of Massachusetts, the 'Solemn *Te Deum*' was Sir Charles Stanford's setting in B flat. At Evensong (3 p.m.) the *Magnificat* and *Nunc dimittis* were 'Smart in B flat.' The anthem was Sir George Martin's 'Magnify His name and shew forth His praise with the songs of your lips, and with harps,' composed for the annual festival of the London Gregorian Choral Association, held in St. Paul's Cathedral, June 12, 1890. In this fine though unpretentious composition, Sir George has introduced the Eighth tone with the happiest results. At both services was sung a new setting of the Rev. Godfrey Thring's hymn, 'Hark! hark, the organ loudly peals,' composed by Mr. John E. West, specially for the occasion. This effective tune, with its organ interludes (*ad lib.*) between the verses, is one that is likely to become popular for use at organ dedication services, its bold yet simple construction, the harmony and unison treatment of the voice parts, together with its independent organ part, being particularly felicitous.

At the morning service the music was conducted by Sir George Martin, organist of St. Paul's Cathedral, with Mr. John B. Lott, organist of Lichfield Cathedral, at the organ, their respective duties being interchanged at the afternoon service. On both occasions the cathedral choir was augmented to the number of 150 voices, including members of the Lichfield Musical Society, in addition to thirty choristers from Tamworth, who had been trained by Mr. H. Rose, organist of the Parish Church and assistant-organist of Lichfield Cathedral. The rendering of the music throughout the day reflected great credit upon all concerned, especially upon Mr. J. B. Lott, who has held the office of chief-musician of Lichfield with distinction for twenty-seven years.

During the afternoon service Sir George Martin played the following pieces on the reconstructed organ:

Toccata and fugue in D minor	*Bach.*
Prelude in C sharp minor	*Rachmaninoff.*
Largo, from the 'New World' symphony	*Dvorák.*
Elegy	*Silas.*
Minuet in B flat	*Handel.*

Next month we hope to give a complete specification of the organ, with some views. In the meantime it should be stated that the instrument has been removed from its former unsatisfactory floor location in St. Stephen's Chapel to its present elevated position.

Mr. Theodore Walrond, M.A., has been appointed acting-organist of Carlisle Cathedral in succession to Mr. Sydney H. Nicholson. He is at present organist of St. Cuthbert's Church in that city, and for over two years has been assistant to the acting-organist at the cathedral. Mr. Nicholson will not, however, enter upon his new duties at Manchester Cathedral until January 1. We understand that this post was offered to him by the Dean and Chapter of Manchester without competition, and that he did not apply for it.

RIPON CATHEDRAL.

The North-East Cathedral Choir Association held a festival service here at Evensong on July 23. Four cathedral choirs—Durham, York, Wakefield and Ripon—combined in a most impressive rendering of an interesting selection of music. The Ripon choir sang the 'verse' portions, the boys specially distinguishing themselves, and in so doing gave strong proof of the skilful training they receive from Mr. Moody. Dr. Bairstow's fine setting, in D, of the *Magnificat* and *Nunc dimittis* was sung, and the anthems were two Psalms by Mendelssohn, 'Not unto us, O Lord' (cxv.) and 'When Israel out of Egypt came' (cxiv.). The Rev. Arnold D. Culley (Durham) played the in-going voluntary and accompanied all the service with the exception of the anthems, which were entrusted to Mr. T. Tertius Noble (York). Mr. J. N. Hardy (Wakefield) played the out-going voluntary, and Mr. C. H. Moody (Ripon) conducted throughout and contributed the chant for Psalm lxxii. and the offertory hymn. The opening hymn, sung in procession, was an effective setting of 'Hail, festal day! for ever sanctified,' composed by the late Dr. Armes. The organ accompaniment was reinforced by drums, played by Mr. Waller, of the Kursaal Orchestra, Harrogate.

NORWICH CATHEDRAL.

Dr. Bunnett had no sooner retired from the organistship of St. Peter Mancroft Church, Norwich—a post he had held for thirty-one years—than the Dean of Norwich invited him to become organist of the Sunday evening services held in the nave of the cathedral. In accepting the Dean's much-appreciated offer, Dr. Bunnett returns to the scene of his former labours, which covered a period of thirty-five years, first as chorister in 1842, and afterwards as assistant-organist until the year 1877. In addressing the Nave choir at his first rehearsal on July 4, Dr. Bunnett said it was a great pleasure to him to come back to what he might term his old love. He felt sure that after their kind reception they would give him their hearty support and work with him. They might be sure he would take a very great interest in their work.

PRESENTATIONS.

Mr. F. J. W. Crowe, organist of Chichester Cathedral, has been presented with an ivory and silver-mounted baton, together with an illuminated address, by the Chichester Oratorio and Orchestral Societies, as a token of their esteem and in acknowledgment of the work he has done during the past six years to forward the cause of music in the city. The presentation was made, on behalf of the subscribers, by the Countess of March, at the Deanery, on July 18. The Dean, who presided, spoke in appreciative terms of the enthusiasm and self-denying labours of Mr. Crowe in initiating and carrying out the oratorio performances that have been held from time to time in the cathedral.

Mr. Roylands-Smith, secretary of the Exeter Diocesan Choral Society during the past twenty-two years, has been the gratified recipient of a cheque value £100, together with an illuminated album containing the names of the subscribers. The presentation was made by the Bishop of Exeter at a meeting held in the Chapter House, Exeter, on July 2. For thirty-two years past Mr. Roylands-Smith has conducted choral festivals in the diocese of Exeter, including the annual meeting in the cathedral since 1887.

Mr. W. A. Roberts, organist of St. Paul's Church, Princes Park, Liverpool, has been presented with an address from the congregation, and a cheque for fifty guineas, to mark the completion of twenty-five years' service of good and faithful work. At the same time the choirmen and boys gave him a suit-case with silver-mounted fittings.

A very successful festival of parish choirs was held at All Saints' Church, Evesham, on July 8, when twelve choirs from churches in the district furnished 250 voices. The *Magnificat* and *Nunc dimittis* were sung to Stanford in B flat, and the anthem was R. F. Lloyd's 'Let the righteous be glad.' The Rev. W. C. Allsebrook, vicar of Badsey, ably conducted, and Mr. A. M. Slatter, organist of All Saints', Evesham, presided at the organ. The Rev. H. H. Woodward, Precentor of Worcester Cathedral, preached an inspiring sermon.

Dr. Haydn Keeton, organist of Peterborough Cathedral, pleasantly observed the jubilee of his admittance to the choir of St. George's Chapel, Windsor, by attending the service there on June 28. On the corresponding day fifty years ago Master Keeton, aged ten, became a chorister in that royal sanctuary. It was characteristic of Sir Walter Parratt's courtesy to commemorate the occasion by inviting the ex-chorister of Windsor and the oldest, as regards length of service, cathedral organist in England, to play part of the morning service.

Mr. Lister R. Peace has obtained, after a competition adjudicated upon by Dr. A. H. Mann, the organ scholarship at Queens' College, Cambridge. Congratulations to him and his genial father, Dr. A. L. Peace.

To celebrate the Jubilee of St. Hilary's Church, Wallasey, Liverpool, a festival evensong took place on July 2. Dr. James Lyon, organist of the church, conducted a special choir of about 200 voices, and in addition to the organ, at which Dr. A. W. Pollitt presided, there were six brass instruments and drums. Dr. J. C. Bridge's setting of the *Magnificat* and *Nunc dimittis* in C was sung, and Dr. Lyon composed a special festival anthem for the occasion, 'Blessed be the Lord God of our fathers.'

THE ROYAL COLLEGE OF ORGANISTS.

The following candidates passed the Fellowship examination held in July :

Baynon, A. J., Clifton.
Bennett, H. E., Forres, N.B.
Bibby, E. H., Mus. B., St. Anne's-on-Sea.
Brearley, C., St. Leonard's-on-Sea.
Daughtry, E. O., Mus. B., Cambridge.
Gaccon, J. A., Newport, Mon.
Gawthorpe, F., Wakefield.
Greir, R. A., London.
Guest, E. L., Wallington.
Jackson, W. H. L., Leeds.
Lawrie, W., London.
Leah, J. E., Guildford.
Lee, J. H., Taunton.
Miller, K. J., Oxford.
Mountford, R., Bury.
Ratcliffe, W., Teddington.
Rhodes, H. W., Windsor.
Shirlan, M., Mus. B., Edinburgh.
Sowry, H. M., Cheltenham.
Spanner, H. V., London.
Stubbs, S. G. P., London.
Tayler, E. D., Wallington.
Wheeldon, F. P., Wells.
Wylde, H. E., Lincoln.

The Henry Cart prize was awarded to Mr. E. D. Tayler.

ORGAN RECITALS.

Dr. Alan Gray, Trinity College Chapel, Cambridge—Adagio and Toccata, *Alan Gray*.

Mr. E. H. Lemare, Holy Trinity, Yeovil (dedication of new organ, built by Messrs. J. W. Walker & Sons)—Overture in C major, *Hollins*.

Mr. Frederick Wyatt, Hill Street Baptist Church, Swadlincote—Evening Song, *Bairstow*.

Mr. Arthur Ruddock, Above Bar Congregational Church, Southampton—Grand chœur in D, *Guilmant*.

Mr. C. H. Barker, All Hallows', Bromley-by-Bow, E.—Berceuse, and Minuet and Trio, *Faulkes*.

Mr. Paul Rochard, Parish Church, Hinckley—The Storm, *Lemmens*.

Mr. F. G. M. Ogbourne, St. Andrew's, Holborn—Theme, with variations, in A, *Hesse*.

Mr. Henry Riding, Chigwell Church—Reverie, *John E. West*.

Mr. A. H. Whinfield, Parish Church, Eastbourne (dedication of organ reconstructed and enlarged by Messrs. Nicholson & Co., Worcester)—Choral song, *S. S. Wesley*.

Mr. J. Barfoot, St. Mary's, Northiam—Processional Wedding march, *Henry R. Bird*.

Mr. Henry T. Gilberthorpe, St. Mary's, Walton-on-Thames, Tempo di minuetto, *E. Cutler*.

Mr. Jesse Timson, First Church of Otago, Dunedin—Postlude in D, *Smart*.

Mr. W. A. Roberts, Wepre Presbyterian Church, Connahs Quay (opening of new organ built by Messrs. Blackett & Howden, of Newcastle-on-Tyne) — Air and variations, *James Lyon*.

M. Charles Quef, organist of the church of La Trinité, Paris, and successor to M. Alexandre Guilmant, gave an organ recital in Bow Church, Cheapside, on July 3, of which the following is the programme :

Toccata and Fugue in D minor	*Bach.*
Noël Breton	*Ch. Quef.*
Impromptu	*Purcell J. Mansfield.*
Adagio in A	*C. Franck.*
Pastorale	*Ch. Quef.*
Prelude	*Clérambault* (1676-1749).
Festival Postlude	*Ch. Quef.*

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. John H. Fereday, St. Margaret's Church, Lothbury.
Mr. Herbert Galer, St. Barnabas' Church, North Finchley.
Mr. E. H. Melling, Woodstock Parish Church, and organist to the Duke of Marlborough at Blenheim Palace.
Miss Kate Cholditch Smith, Oxted and Limpsfield Congregational Church.
Mr. Walter C. Brennand Smith, St. John's Church, Ryde.
Mr. Sidney Thorne, St. Aidan's Parish Church, Gateshead.
Mr. Herbert Weatherly, St. John the Evangelist's Church, Wilton Road, Pimlico.
Mr. Norman C. Woods, Parish Church, Ludlow.

FOUR FORTHCOMING FESTIVALS.

WORCESTER.

First in point of date and in order of antiquity is the 185th Meeting of the Three Choirs, the performances as usual taking place in the Cathedral and, as regards the Wednesday evening concert, in the Public Hall. The following is the outline scheme of this venerable music-making :

Sunday afternoon, September 6. Opening service, Toccata in F, *Bach* (arranged for orchestra by *Esser*) ; Magnificat and Nunc dimittis in B minor, *Tertius Noble ;* anthems, Glory, honour, praise, and power, *Mozart*, and O Lord, Thou art my God, *Lee Williams ;* Poem for orchestra, Finlandia, *Sibelius ;* Organ voluntary, Festival Monologue, *Wolstenholme*, composed for this service and played by the composer.

Tuesday, September 8. Morning ; Elijah, *Mendelssohn*. Evening, The Dream of Gerontius, *Elgar*.

Wednesday, September 9. Morning : The Kingdom, *Elgar ;* Beyond these voices there is peace, *Parry* (composed for the Festival) ; Symphony in C minor, *Brahms*. Evening : (in the Public Hall). The Pierrot of the Minuet, fantastic poem for orchestra, *Bantock* (first performance) ; The Wand of Youth, Suite No. 2, *Elgar* (first performance) ; Overture, The cricket on the hearth, *Mackenzie ;* Song, 'England, my England,' *Brewer* (first performance), &c.

Thursday, September 10. Morning : Stabat Mater (Op. 95), *Stanford ;* Violin concerto, *Beethoven* (soloist, Mischa Elman) ; Everyman, *Walford Davies*. Evening : Hymn of Faith, *Ivor Atkins ;* Magnificat, *Bach ;* Hymn of Praise, *Mendelssohn*.

Friday, September 11. Morning : Messiah, *Handel*.

Conductor : Mr. Ivor Atkins.

SHEFFIELD.

The programme of this, the youngest of the festivals, differs from that originally issued, Elgar's 'The Kingdom' being, from some unexplained reason, omitted. The dates of the concerts given in the Albert Hall, and principal works to be performed, are subjoined :

Monday evening, October 5. Elijah, *Mendelssohn*.

Tuesday morning, October 6. Beatitudes, *César Franck ;* Pianoforte concerto in B flat minor, *Tchaikovsky* (soloist, Madame Carreño) ; Te Deum, *Berlioz*.

Wednesday morning, October 7. Overture in G minor, *York Bowen;* Everyman, *Walford Davies;* Concerto in E, for violin, strings, and organ, *Bach* (soloist, Herr Kreisler); Sea Drift, *Delius* (first performance in England); Till Eulenspiegel's merry pranks, *Strauss.*

Thursday morning, October 8. L'enfant prodigue, *Debussy;* Symphony in D (Haffner), *Mozart;* Manzoni Requiem, *Verdi;* New suite from the opera The Eve of Christmas, *Rimsky-Korsakov;* Selection from Act III., Die Meistersinger, *Wagner.*

Friday morning, October 9. St. Matthew Passion, *Bach.* Friday evening, October 9. Part I., Choral works by various composers; Part II., Choral Symphony, *Beethoven.*

Conductor: Mr. Henry J. Wood.
Chorus-master: Dr. Henry Coward.

BRISTOL.

The twelfth musical festival in the western city will present, as heretofore, a varied and interesting programme. Here it is, in an outline form:

Wednesday, October 14. Morning: Elijah, *Mendelssohn.* Evening: Ode on the death of the Duke of Wellington, *Stanford* (first performance); Violin concertos, *Brahms* and *Mozart* (soloist, Herr Kreisler); Songs of the Sea, *Stanford,* &c.

Thursday, October 15. Morning: Lay of the Bell, *Max Bruch;* Symphony in G minor, *Kalinnikov;* Watch ye, pray ye, *Bach.* Evening: Cantatas, Andromeda, *Cyril B. Rootham* (first performance), and King Olaf, *Elgar.*

Friday, October 16, Morning: Passion Music (Op. 45), *Felix Woyrsch;* Choral Symphony, *Beethoven.* Evening: Miscellaneous concert, to include Samuel Wesley's unaccompanied motet In exitu Israel.

Saturday Morning, October 17. Die Walküre, *Wagner.*

Conductor: Mr. George Riseley.

NORWICH.

The twenty-ninth triennial festival will be held during the last days of October in St. Andrew's Hall. The following information relating thereto is obtained from a preliminary prospectus:

Wednesday, October 28. Morning: Dream of Gerontius, *Elgar;* Pathetic symphony, *Tchaikovsky.* Evening: Phœbus and Pan, *Bach;* Violin concerto, *Beethoven* (soloist, Herr Kreisler); Wagner selection.

Thursday, October 29. Morning: Stabat Mater, *Dvorák;* Symphony in G minor, *Mozart;* Magnificat, *Bach;* Hungarian Rhapsody, No. 2, *Liszt.* Evening: King Olaf, *Elgar;* Death and Transfiguration, *Strauss;* The blessed Damozel, *Debussy;* Overture, 1812, *Tchaikovsky.*

Friday, October 30. Morning: Variations, *Elgar;* Requiem, *Brahms;* Christmas-night, *Hugo Wolf* (first performance in England), &c. Evening: Prize cantata, Cleopatra, *Julius Harrison;* Pianoforte concerto in B flat minor, *Tchaikovsky* (soloist, Madame Carreño); Praise ye the Lord, *Bach;* Choral Symphony, *Beethoven.*

Saturday, October 31. Morning: Elijah, *Mendelssohn.* Evening: A popular concert.

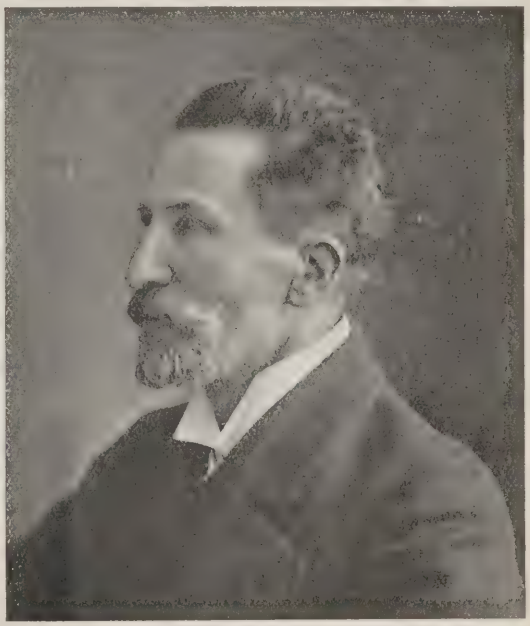
Conductor: Mr. Henry J. Wood.
Chorus-master: Mr. Haydon Hare.

From a perusal of the above outline programmes it will be observed that 'Elijah' finds a place at all four festivals, thus showing a vitality which it will be difficult to explain away. Beethoven's Choral Symphony will be heard at Sheffield, Bristol, and Norwich, and two performances will be given of each of the following choral works: Magnificat, *Bach,* King Olaf and The Dream of Gerontius, *Elgar,* and Everyman, *Walford Davies.*

Information concerning the Musical Competition Festival movement will be found in the extra supplement given with the present issue.

MUSIC IN SYDNEY, N.S.W.

The resignation of Signor Roberto Hazon from the conductorship of the Sydney Philharmonic Society and the Sydney Amateur Orchestral Society, furnishes an opportunity for calling attention to a much esteemed musician and the Antipodean organizations with which his name has for several years been worthily associated. Born fifty-four years ago at Borgotara, Italy, Signor Hazon began his musical studies under Giovanni Rossi, director of the Scuola del Carmine, Parma. Later on, under the auspices of Verdi, he entered the Milan Conservatorium. There he remained four years, profiting by the teaching of Franco Faccio, the distinguished conductor, and Antonio Bazzini, the eminent composer and violinist. After having gained experience as an operatic conductor at the Teatro Dal Verme, Milan, and elsewhere in Italy, he went to Australia in 1886 as conductor of an Italian opera company organized by M. Simonsen, which, during a season of fourteen months, performed twenty-five different grand operas



SIGNOR ROBERTO HAZON.

LATE CONDUCTOR OF THE SYDNEY PHILHARMONIC SOCIETY AND THE SYDNEY AMATEUR ORCHESTRAL SOCIETY.

(*Photograph by the Crom Studios, Sydney.*)

in the principal cities of Australia. He subsequently (in 1901) conducted with equal success another season of Italian opera, under the management of Mr. J. C. Williamson. After having conducted two series of orchestral concerts with professional players at Melbourne, where he resided for a short time, Signor Hazon came to Sydney in May, 1889, being engaged by Mr. George Rignold to conduct a series of twelve orchestral concerts at Her Majesty's Theatre, with the result that the oldest city in Australia became his home for eighteen happy years of his life. For five years, beginning in 1889, he conducted the Metropolitan Liedertafel of Sydney. His beneficent reign over the Philharmonic and Amateur Orchestral Societies of the capital of New South Wales must now be considered.

The present Sydney Philharmonic Society was founded in the year 1885, though an earlier organization under the same name came into existence as far back as 1854. Preceded by two conductors—Max Vogrich

and Henri Kowalski—Signor Hazon was appointed to the office in July, 1889. He began his duties under most interesting conditions, as the first concert he conducted, October 2, 1889, was 'Elijah,' with Sir Charles Santley in the rôle of the Prophet, this being the first appearance in Australia of the great baritone in Mendelssohn's familiar oratorio. The performance was both artistically and financially a great success. No less a sum than £766 was realised, the largest amount then ever known in the Colony at an oratorio concert. In regard to the performance, it is recorded that 'the great point in the new conductor's interpretation was its dramatic quality. He made his singers exhibit an enthusiasm, a precision of attack, and a feeling for the charm of the tenderer passages, which convinced every listener that at last an ideal conductor had been found.' It is unnecessary to mention in detail the subsequent performances given by the Society, which went on from strength to strength. Suffice it to say that Signor Hazon had the satisfaction of first introducing Berlioz's 'Faust' to an Australian audience on May 13, 1897. His resignation of the conductorship called forth genuine regret. The annual report for 1907 stated: 'For the past nineteen years Signor Hazon occupied the position of conductor, a space of time covering the history of the Society within the memories of most of our subscribers and members: how he filled that position is known to everyone, and his achievements will long be remembered.' As already intimated in these columns, Mr. Joseph Bradley, conductor of the Glasgow Choral Union, has been appointed to the office so worthily held by his predecessor; in taking up his duties he may be sure to uphold the traditions associated with the artistic achievements of both the Sydney and Glasgow Societies.

Signor Hazon founded the Sydney Amateur Orchestral Society early in 1892, the first concert having been given on April 27 of that year. This excellent organization, consisting of eighty performers of both sexes, has from the first had a most successful career under its founder-conductor. At its sixty-four concerts—*i.e.*, up to September 4, 1907—there have been performed all the great symphonies, overtures, concertos, &c., in a most efficient manner, new works as well as old having been added to the large répertoire of the Society. A note to the programme-book of the last concert conducted by Signor Hazon records his devotion to the Society of his creation in the following words: 'Unselfish labour, incessant strivings, and the unremitting energy of our conductor have raised the Society from small beginnings but great aspirations to the present position of eminence and success, crowning the labours of Signor Hazon's efforts in the best and widest interests of musical art in this city.' This testimony to his beneficent influence in the cause of music in the Colony is confirmed by the *Sydney Herald*, which referred to him as having been 'active in all that could foster popular taste and produce musical entertainments worthy of a cultivated city.' Owing to reasons of health, Signor Hazon has returned to his native country and settled at Milan, where, as a teacher of operatic and oratorio singing and as one fully acquainted with the English language, he is sure to obtain many pupils. It is pleasant to learn from him that the people of Australia have 'a great love and talent for music.' May that devotion to the divine art deepen as the years roll on. Advance Australia! in all that appertains to the beautiful and true in music.

Mr. Harry Evans, conductor of the Liverpool Welsh Choral Union, has been presented by the members of the choir with a full score of Elgar's 'Apostles,' as a memento of a remarkable performance of the work given by the Society.

WORCESTER FESTIVAL NOVELTIES.

ELGAR'S 'THE WAND OF YOUTH' (SECOND SUITE).

On the production—Queen's Hall, December 14, 1907—of the first set of pieces arranged from the incidental music devised by Sir Edward Elgar in his boyhood days for a child's play, it was announced that a second Suite, drawn from the same source, would be forthcoming. The promise has been fulfilled, and the further instalment of these juvenilia will be performed for the first time at the evening concert of the Worcester Festival, September 9, under the direction of the composer.

It may be recalled that the 'Wand of Youth (music to a child's play)' was commenced in 1869, when Sir Edward was a boy aged twelve. As in the first Suite, the pieces, six in number, have been left almost in their original form; while they have been re-scored and remodelled by the composer, we understand that no attempt has been made to modernise them unduly by too much revision.

The titles of the six pieces are as follow:

March (*Allegro moderato*).
The little bells *Scherzino* (*Allegro molto*).
Moths and butterflies. Dance (*Allegretto*).
Fountain dance (*Allegretto comodo*).
The tame bear (*Allegro moderato*).
The wild bears (*Presto*).

The sequence adopted is arbitrary, and has no reference to the original position of the pieces in the 'drama'; this literary effort has disappeared, together with sundry long poems and a novel written at the same period. 'Moths and butterflies' and 'The wild bears' are the earliest of the pieces, and remain almost exactly in their first form; others have been reconstructed from what the composer calls, without paradox, 'complete fragments.'

Curiously enough, the Suite will be first performed in the city of which the composer is now an honorary freeman—a distinction he shares with Lord Nelson—and within a few hundred yards of the site of the cottage, now no longer standing, where the little play was rehearsed and the music conceived.

DR. BREWER'S NEW SONG.

The Gloucester organist's contribution to the festival programme is a virile setting of W. E. Henley's inspiring poem 'England, my England,' from his 'For England's sake.' (By the way, Henley, like the composer, was a Gloucester boy.) Laid out for baritone solo and the usual full orchestra, the piece displays the welcome qualities of directness and melodic interest, combined with that skilled workmanship which one naturally expects from Dr. Brewer.

Above a dominant pedal, a short introduction, *Allegro marziale*, is built up on an energetic horn-call which, embroidered with bustling string figures, leads into a rhythmical one-bar phrase of which considerable use is subsequently made. The voice enters immediately, above sustained chords, with a dignified strain which typifies the broad, vocal writing assigned to the soloist. The 'refrain' line, 'Round the world on your bugles blown,' is set to a significant 'call,' the brass instruments adding a short fanfare to give vraisemblance to the military picture. With the verse beginning 'Ever the faith endures, England, my England,' and with rhythmic and key changes, the music fails not to do justice to the poet's noble reminder that England demands sacrifices from her sons, and that her bugles resound on many a battlefield. Dr. Brewer employs simple means to impressive ends, yet there is enough variety in the voice part, and in the accompaniment, to sustain interest in a composition the performance of which will be anticipated with pleasure.

The Musical Times, **EXTRA SUPPLEMENT.** August 1, 1908.

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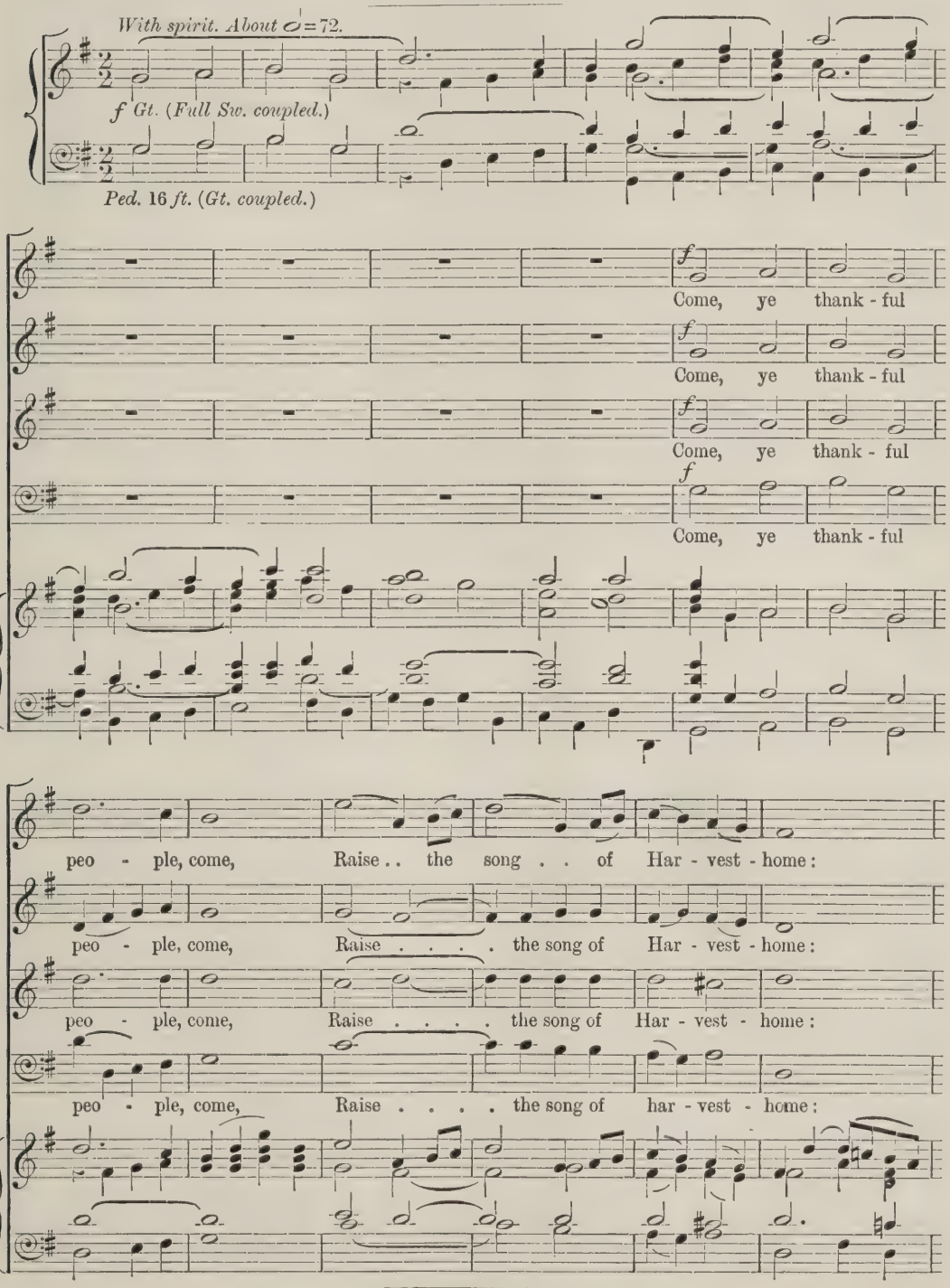
COME, YE THANKFUL PEOPLE, COME

HARVEST ANTHEM

WORDS FROM *HYMNS ANCIENT & MODERN*, No. 382

THE MUSIC COMPOSED BY

BRUCE STEANE.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

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peo - ple, come, Raise . . . . the song of Har - vest - home:
peo - ple, come, Raise . . . . the song of har - vest - home:

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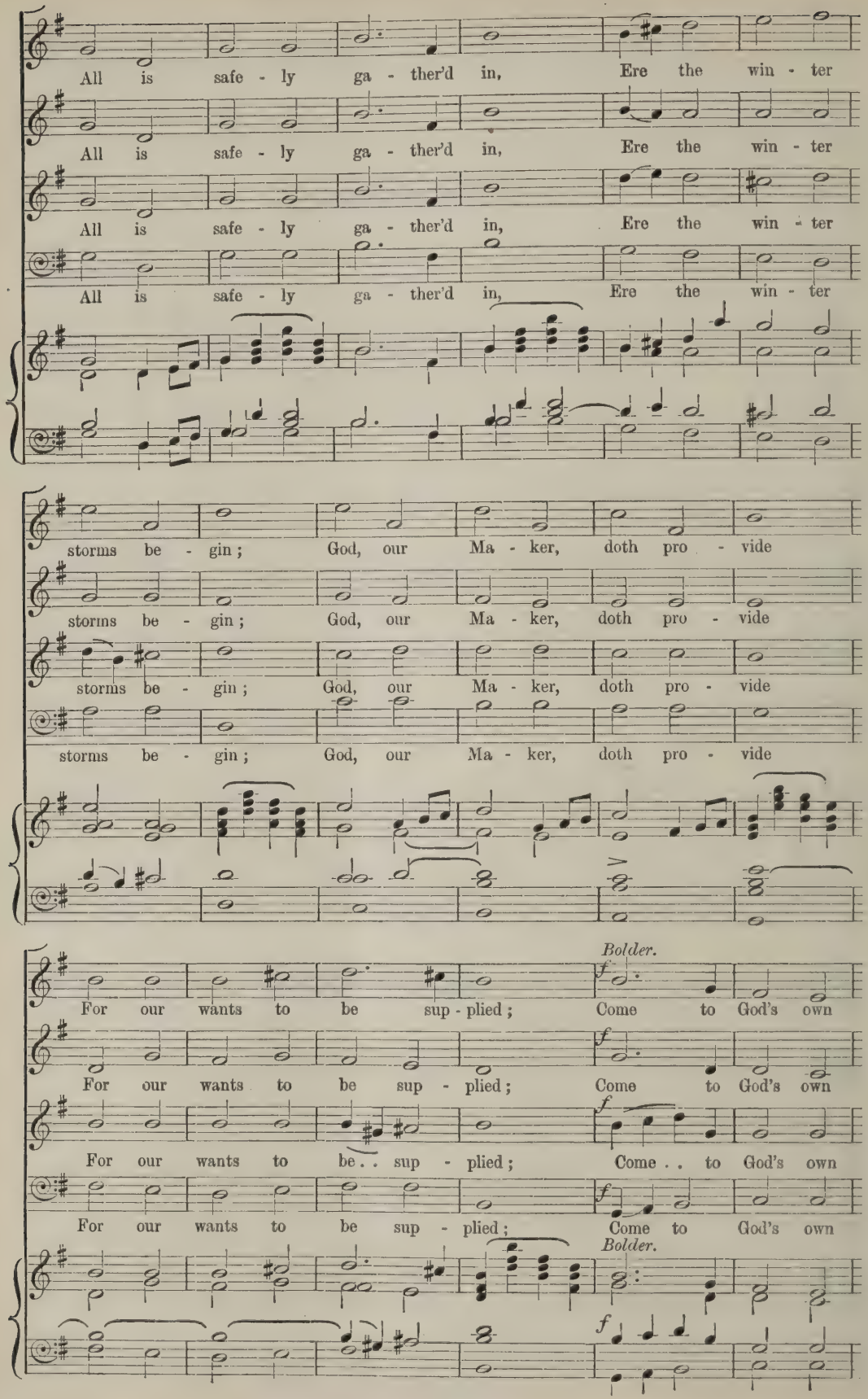
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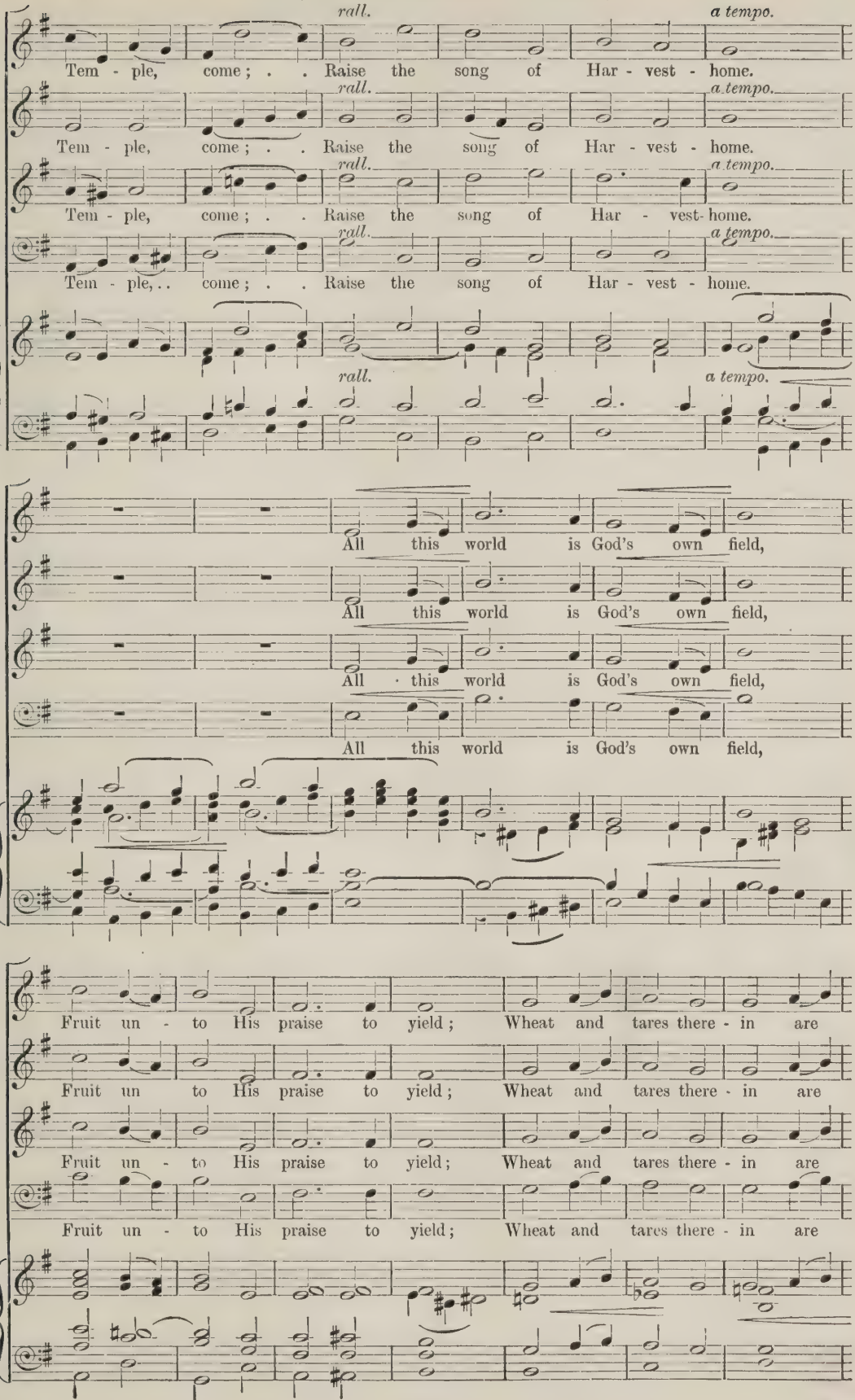
For our wants to be sup - plied; Come to God's own
For our wants to be . . sup - plied; Come . . to God's own
For our wants to be sup - plied; Come to God's own
Bolder.

COME, YE THANKFUL PEOPLE, COME,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a tempo.
Tem - ple, come; . . Raise the song of Har - vest - home.
Tem - ple, come; . . Raise the song of Har - vest - home.
Tem - ple, come; . . Raise the song of Har - vest - home.
Tem - ple, . . come; . . Raise the song of Har - vest - home.
All this world is God's own field,
All this world is God's own field,
All this world is God's own field,
All this world is God's own field,
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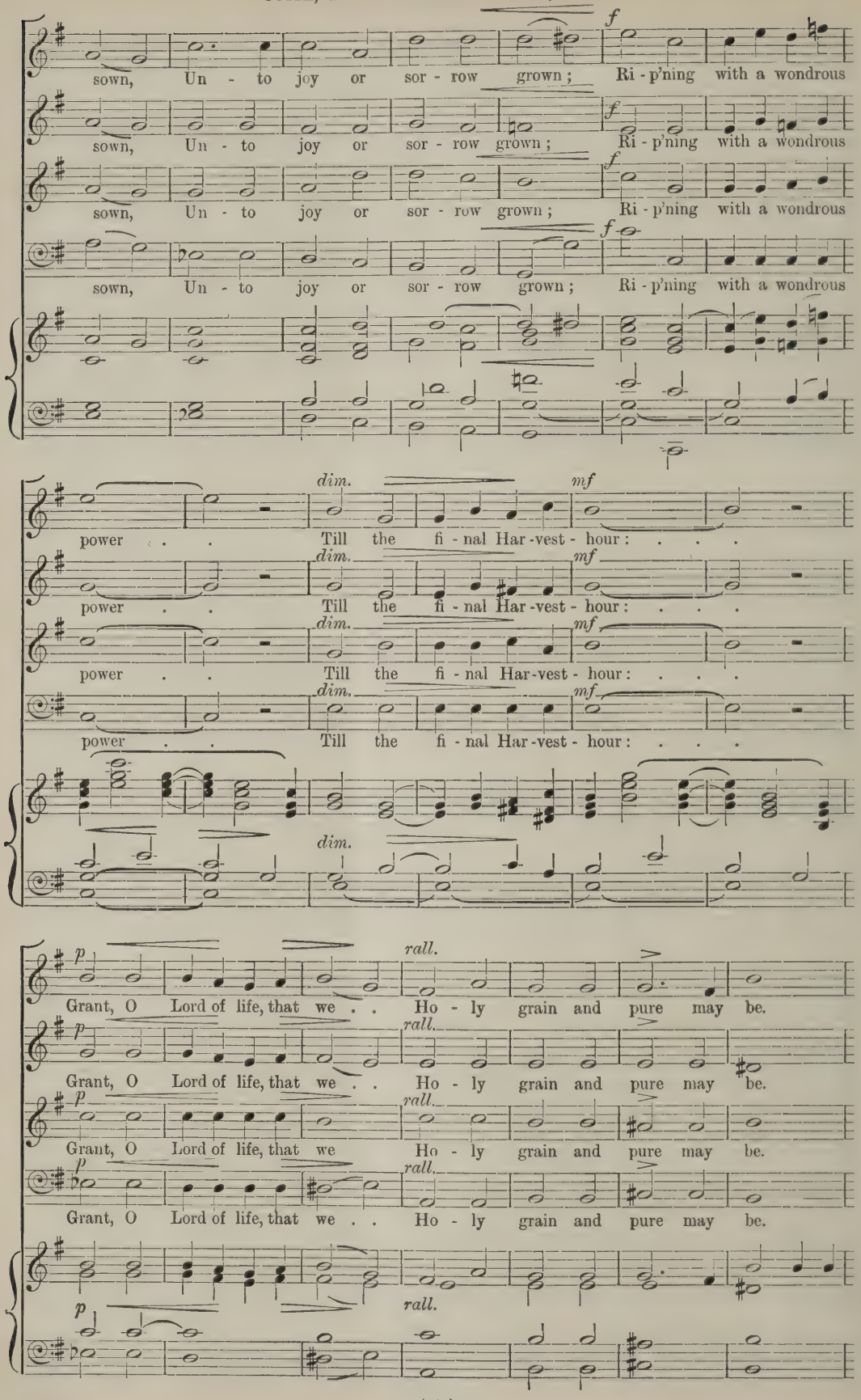
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Grant, O Lord of life, that we . . Ho - ly grain and pure may be.

This Supplement is part also of the August issue of THE SCHOOL MUSIC REVIEW, *and can be obtained with the* REVIEW, *Price* 1½*d. The* REVIEW *also contains the songs "Tender Wood Dove" (Gounod) and "The Marseillaise," with English words.*

The Competition Festival Record

UNDER this head it is proposed to deal with festivals of the competitive type, and generally to serve the interests of the competitive festival movement which has now become an important factor in the musical development of the nation. We hope to be of service to the promoters of festivals in providing expert advice as to the best means of overcoming the numerous difficulties that arise in connection with the inception and carrying out of schemes. Communications are invited from secretaries and others who may desire to discuss points of general interest, and we shall be glad to receive printed reports of festival proceedings.

THE ASSOCIATION OF MUSICAL COMPETITION FESTIVALS.

ANNUAL CONFERENCE.

THE fourth annual conference of this Association was held on July 9, 1908, in the King's Room, at Messrs. Broadwoods, Conduit Street.

Miss WAKEFIELD took the chair at the morning business meeting. The minutes of the third annual Conference were confirmed.

Dr. W. G. MCNAUGHT then read the Committee's report, which was as follows:

REPORT FOR THE YEAR ENDING JULY, 1908.

At the Committee meetings held during the year, the chief business discussed has been the formation of the proposed Advisory Council and the plans for the annual Conference.

The first Council meeting was held yesterday (July 8). The resolutions passed and suggestions made will be brought before you. Subscriptions have been received from 161 members. This number represents merely those from whom it has been found possible to obtain the subscription which entitles to formal membership. The Committee are glad to record the continued expansion of the movement. New festivals have been successfully started at Ashbourne in Derbyshire, Bourne in Lincolnshire, and at the People's Palace in East London. All three of these schemes owe their origin and inspiration to ladies, as do most of the festivals held in the country. At Ashbourne, Lady Duncombe, of Calwick Abbey, and those associated with her, greatly stirred the district. At Bourne, Lady Ancaster was the originator; much interest was aroused, and two days were occupied in hearing the competitors. The new festival in East London was fostered with extraordinary zeal and tact by Miss Edith Barran. The response was enthusiastic, and culminated in a very successful concert given by the choirs under Sir Walter Parratt.

It has sometimes been said that the competition festival movement is not likely to be as useful in large towns as it has been found to be in countryside places. But experience is showing that in the large, busy towns the movement is exceedingly successful in encouraging and creating musical organization, and in affording an appreciative and attractive arena for the display of the most efficient choirs.

In this connection it is worthy of note that the Metropolis and suburbs are now being provided with competition festival centres on a comprehensive scale.

A new festival at Aberdeen will begin its operations next Spring, and it promises, under the care of Professor Sandford Terry, to be an important event. In Ireland, Belfast is discussing plans for expanding the small scheme worked recently by the Irish Temperance League, and Coleraine has formed a committee in order to hold a festival in the Spring of 1909.

The Committee believe it will be interesting to members to know that the Royal National Eisteddfod will be held in London next Summer, commencing on June 15. These competitions will be upon a very comprehensive scale, and entries are invited from all the four nations. The opportunity thus presented of bringing the results of the young English movement into touch with the older Welsh institution is unique, and it may be hoped that choirs connected with our festivals will be worthily represented.

It is evident from many Press notices and from inquiries received that the existence of the Association has been the means of drawing considerable attention to the utility of the competition festival idea, both at home and abroad. It is doubtful whether some of the recently-established festivals would have come into being at all if the Association had not existed.

The report was adopted, and the following officers and committee were elected: President, Her Grace the Duchess of Norfolk. Committee: Lady Mary Forbes-Trefusis, Mr. W. H. Leslie, Miss Mary Egerton, Mrs. Commeline, Mr. J. A. Fuller Maitland; and hon. secretaries, Miss Wakefield and Dr. W. G. McNaught.

The Hon. NORAH DAWNAY presented the report of the certificate sub-committee, and stated that matters had been progressing satisfactorily. Five places had interchanged this year, and many more would have done so had it not been for the fact that it was difficult to get printing done at prices which the various societies could afford, where only a few certificates were required.

After some discussion as to how the various existing blocks could be utilised, the report was received, and a vote of thanks to Miss Dawnay was passed.

The resolutions arrived at by the Council were then submitted. The following were the chief recommendations:

That the subscription for membership of the Association be 2s. 6d. per annum, and that only members should vote at Association Conferences.

That a Council be formed, composed of any member or members of the Executive Committees of affiliated Competition Festivals nominated by the local committee. This Council to meet once a year; the subscription for affiliation be 10s. per annum, and this subscription to entitle delegates to membership of the Association.

That each centre should forward to the secretary annually an annotated list of the music performed, adding a statement of the number of second-hand copies for sale, and the price proposed for the same.

That a list of names of adjudicators with their addresses, and with a statement of the centres they have visited, be given annually by the secretary.

That a classified list of music, suitable for the use of competition festivals, be compiled and made available for use, the list to contain pieces already performed and others that are recommended.

That the Association should petition the Board of Education to appoint special music inspectors in various districts of the country.

These resolutions were then considered, and, with some modifications, were carried. It was decided that three delegates from each affiliated centre would be regarded as members of the Association.

A committee was appointed to consider the proposed memorial to the Board of Education.

Lady Winefride Carey-Elwes explained that the idea was that an appeal should be made rather to the local Education Committees than to the Board of Education.

Mr. W. H. Leslie submitted the financial statement, which showed that the total income was £18 17s. 3d. There was a balance in hand of £4 10s., while there were liabilities to the extent of about £10. In order to make the work of the Association really effective there ought to be a guarantee fund of at least £50. [This amount was soon guaranteed in the room.]

The Countess of Ancaster then took the chair.

A telegram from Lady Salisbury was read, stating that she much regretted being unable to fulfil her promise to take the chair, as she was to accompany the Queen on her visit to Bristol that day.

Lady Ancaster said she felt she was placed in a position which could be much more adequately filled by many other ladies present. It was a splendid movement in which they were concerned, and she was glad of the opportunity to learn more about it.

Mr. Fuller Maitland reported on the choral work which had won the prize offered last year. The conditions were that it should not take more than half-an-hour, and be of moderate difficulty, and that the accompaniment should be real pianoforte music. The judges found that one work suited the conditions much better than any of the others, and had no hesitation in awarding the prize to Mr. Luard-Selby, for his setting of "The Fakenham Ghost," by Robert Blomfield.

Lady Ancaster presented the prize to Mr. Bertram Luard-Selby.

Dr. Sinclair then read the following paper on:

THE ENCOURAGEMENT OF AMATEUR ORCHESTRAL PLAYING.

There is no doubt that the standard of choral singing in this country has gone up very much during the last few years, and that this is, in many districts, chiefly due to our choral unions and competitive festivals, but we rarely find an orchestral society worth listening to in a country town. A generation ago nearly every village had its small band of instrumentalists, who accompanied the services in the church and on other occasions did duty. The general use of the church organ has been the death of these little bands, and instead we now frequently find the brass band. The lack of a properly organized band cripples choral societies in the choice of music, and in many other ways.

Could not every festival, in addition to having competitions for solo string instruments, have unison classes for violins, and, when possible, for violas and violoncellos? These classes are the first real step towards orchestral playing. At a festival where I was lately adjudicating, I heard one of Bach's Gavottes played by a school of small boys. Violin classes are increasing rapidly in our elementary schools, as was illustrated at the Alexandra Palace last month, when fourteen hundred boy and girl violinists played together under the auspices of the National Union of School Orchestras. As a very important step towards the formation of orchestras, I suggest that classes for string orchestras, with or without pianoforte, should become more general. Besides the many good compositions for string orchestra only, there are now published a number of classics, well arranged for strings and pianoforte, the latter taking the place of the wind instruments. Classes should be conducted so as to be accustomed to follow a beat.

The Hereford Society, which I conduct, started with town members only, but it was soon found desirable to form a country section. There is now a membership of seventy to eighty performers. The town members meet for practice one night weekly, and the country members one afternoon every three weeks. The full society meets together for rehearsal just before the concerts.

We do all we can to make our members realise that the Society is really an educational institution. In the first place, only music which can be of educational value is put before the members for practice. At the practices the works are very minutely analysed and the scoring explained, so as to teach the members to be not merely one-line players. All difficult passages are taught separately, and at first very slowly, so that members get to realise the importance of every individual note they have to play. Much is also done by slow practice, at first, to teach a proper sense of rhythm.

I make a special point of teaching choir boys to play the drums and other percussion instruments. Some of these boys drum really well, and their performance at the practices does much to infuse a strong sense of rhythm into the other players. This is not allowed to interfere with delicacy and soft playing. The conductor of an orchestral society must, of course, insist on getting real *piano* and delicate playing when required.

The Society buys all its music, and is forming a good library. We are thus not only able to mark our music freely with fingering, bowing, &c., which is very essential, but also to let the members keep their music at home for study. There are other reasons why the system of buying instead of hiring music is desirable.

Now that the competition festivals have met with so much success in their efforts to further and raise the standard of choral singing, it is to be hoped that by degrees a similar result will in time be obtained in instrumental playing.

I consider that this Association may be the chief factor towards the encouragement of orchestral playing in this country.

Miss Mary L. Egerton (York) next read the following paper on:

COMBINATION IN COMPETITIONS.

Some few months ago I was asked to write a light paper of a racy nature on "Combination in Competitions." Fancy anyone writing a light, racy paper on such a weighty matter as Choral Combinations! Was ever such a request?

I think most choral societies see only one side of their competitions. They strain after excellence of singing in each individual choir, for the sole purpose of getting the better of other choirs, and they entirely ignore the far finer result which can be obtained by massed choirs in certain choral works; also, it seems to me, they overlook the higher moral effect of such singing in the minds of all concerned. Competition is now in the air; we breathe, smell and taste it everywhere, and it is time we turned the attention of our choirs to that higher platform of song for which they are—many of them unconsciously—fitting themselves.

I should like to tell you what we have been doing in our part of Yorkshire. Ever since we started these competitions some ten years ago, we have worked on modest lines, but always at *choral* work, as apart from solo work, in our villages, trying to improve the singing and musical taste in and out of the churches and chapels, with, I may say, some success. The last two years we have tried the experiment of grouping villages together against others in a short cantata competition, thus giving greater scope to conductors. Instead of there being only one local person to conduct a combined choir,

there are now three or four more or less efficient conductors. Another object of this grouping is to break up the village cliques, which are so strong in some places that the inhabitants of one village will not speak to those of another; and this boycotting has gone on for generations. If we do not take care, village competitions, pure and simple, will only still more accentuate this exclusiveness. The way of working these groups is this: The conductor goes round once (oftener if he or she can) to each village; then, where it is possible, a combined rehearsal takes place in a central village, ending in a combined tea. These teas have been a great success, and have warmed the feelings of the coldest neighbours in a very effective and pleasant way. I should add that it is not absolutely necessary to have a combined rehearsal, so long as the choirs are familiar with the ways of their group conductor. The group which won at York this year had had no combined rehearsal. Now what has been the result of this combined choirs' competition? Each individual choir has, without doubt, done its level best for its respective group, and the effect produced was such that one judge, Dr. McNaught, said the tone was surprisingly good, and another judge, Dr. Walford Davies, told me that nothing had given him greater hopes for the competition movement than this combined singing of village choirs.

Next year we hope to have a still more ambitious scheme. We propose to hold a Village Choral Festival in our glorious old Minster, when we shall take some straightforward works. We hope all our village choirs, large and small, will join in this great choral effort, and we should have a grand total of something like 800 voices. I do not suppose that at present these villages have an idea of the magnificent effect they will be able to produce, if they throw their heart into it, and I look forward to the result giving them fresh zest and spurring them on to still higher choral flights.

An Inter-County Festival.

One word more, on a yet further effort in combination which we tried at Doncaster last year for the first time. The same thing was also done at Grimsby some three or four years ago. For want of a better term, we have called this experiment an Inter-county Competition, a competition in which some four centres took part, not including Doncaster itself. From a competition point of view it was quite successful; almost too much so, in one way, for there was scarcely enough time allowed, the entries being unexpectedly numerous. The opportunity this competition offered of comparing the results of the work done in the various centres was extremely interesting. As a matter of fact, the choirs came out very evenly, some of those from the so-called unmusical parts of Yorkshire, Nottinghamshire and Lincolnshire being as good as the others, showing what practice can achieve when carried out on the right lines. I do not pretend to offer any advice on these choral combinations. Every centre works presumably on the lines best fitted to the wants of the local choirs. I only wish to suggest that it is well to bear in mind that *combinational* choral singing aims at higher objects than *competition* choral singing.

Dr. H. P. Allen (New College, Oxford, Conductor Bach Choir, &c.) also gave an address on the importance of combined music at competition festivals.

While recognizing that the competitive spirit was useful and stimulating in the early stages, he felt that it was important to insure that the movement led to greater results than competition. It was to the organization of combined effort that they must look for a permanent basis of success. After a few years of competitive activity, the whole aim of the resources should be to produce great works of Art. Friendly unity then took the place of rivalry, and the outlook was enlarged.

The difficulty of unifying a number of local units must be met by giving to combined rehearsals much more prominence than often was given at present. The concert at all festivals should be made the crowning point of the work by the choirs, and all else should be subordinated to that end. He thought that those who had to choose the music for combined performance should be courageous. With judicious work and capable conductors choirs could learn anything reasonably difficult. Nothing produced more enthusiasm than the discovery by a choir that it was learning something difficult. He thought that all the tests for competition should be taken from the combined music.

It was a great mistake to have combined choirs so large that orchestras and halls were inadequate to accommodate them. The number of competitors should be limited to the known capacity of the arena. He had this year been at festivals where the choirs were twice as big as could possibly be contained in one room, and where the audience numbered about sixty and the choir 650. There was not the least doubt that the competition system had done and was doing an enormous educational work, but ultimately he hoped that they would be able to drop out the word "competition" and have all over the kingdom musical festivals of the highest kind.

In answer to questions, Dr. Allen said that, what really was wanted, was to get local conductors, ladies or gentlemen, to go through the work with them and assist them generally. This would give them heart to tackle their own choirs. If they could only give some real help to the small conductors, he was sure that was one of the principal things which would ensure success. People who said they had no ability to conduct—and perhaps had not—could very soon get it. The real thing in conducting was enthusiasm; it was extraordinary what results could be achieved by people who had small musical talent.

Miss Wakefield observed that at Kendal they had a meeting of the conductors before the year's work commenced, which had proved very valuable. The work was gone through by some competent player, and every conductor then knew how it should be studied.

Lady Winefride Cary-Elwes asked if anyone had ever tried a class for conductors? In her case it had not yet been done, because they could not find the person to give the lessons.

The Chairman said that Miss Wakefield's suggestion for a conductors' meeting, with someone to play the music in the first instance, was a suggestion which would entirely serve the purpose in view.

At the afternoon meeting, Lady Mabel Howard, President of the Carlisle Competition, took the chair.

The first paper read was by Mr. T. Tertius Noble (York Minster) on

THE TRAINING OF VILLAGE CHORAL SOCIETES.

Mr. Noble said:

I intend to give you some idea of what I did with two small village choral societies in my Ely days.

The material I had to deal with was raw in every sense of the word: in one of the villages the population was probably well under 2,000, and the other under 1,000; in one class I had about forty members, and in the other about thirty. Cambridgeshire has a reputation for being somewhat unmusical, and the voices are said to be thin and of poor quality; in fact, this is frequently said of many parts of Great Britain, but I am bold enough to assert that there is good material in every corner of our Islands, and that, with proper training, good singing may be acquired anywhere. During the last few years, I have had many opportunities of hearing village choirs and choral societies, when acting as adjudicator at musical competitions, and I do not hesitate to say that I have heard great beauty of tone produced by choirs in the so-called unmusical spots of England; take, for example, Lincolnshire.

I took for granted that the class knew absolutely nothing of theory, or voice production, so I began at the very beginning. I made free use of the blackboard, and began by explaining the meaning of the stave, clefs, key-signatures, time-signatures, value of notes, rests, and so forth. On these points I spoke at length, and gave many illustrations. I usually devoted about an hour to theory alone; all members of the class had small MS. music books to make notes in, so that at the end of the twelve lectures they were able to work examination papers set by myself. I found most of the papers

exceedingly well done, and I should say at least 60 per cent. answered every question accurately.

After dealing with theory, I generally gave the class three-quarters of an hour on voice-production, and very easy sight-reading tests. The first step is "the art of breathing." I think one of the best ways to acquire good, steady breathing is to begin by giving counting exercises. Get your class to take a breath very slowly through the nostrils, and exhale slowly while counting, say, up to twelve. Little by little increase the dose, till you can get your class to count very slowly at least twenty-five beats (M. 60) in one breath. After this, attention should be given to producing good tone. This, more often than not, is a difficult task, and requires much patience. To my mind the best plan is to begin by singing very softly on the easy vowel sounds such as *oo* and *ah*, sustaining these sounds for about four slow beats with a steady, flowing tone on the lower and middle registers. When these vowels have been mastered, and the tone is really pure and of good quality—in other words, well placed—we may pass on to the more difficult vowels, such as *a*, *e*, and *ah*. These require much practice, and much patience on the part of the teacher, and I often find it most difficult to get the tone well forward on these sounds, especially the *e* and *a*. This being the case, I take an easy vowel like *oo* and gradually work into *e* and *a*. By degrees the tone becomes fuller and rounder, and travels better; but until these difficulties are overcome, it is useless to attempt to teach part-songs, &c., with the words. Never attempt to sing words until all the vowel sounds and modifications of these sounds are conquered; much harm is often done by trying to sing words before the tone is properly placed.

In order to make the lesson interesting and agreeable, I wrote a series of short and easy melodious phrases on the blackboard. These were sung by the class in unison to all the vowel sounds in turn, and, by way of variation, I also wrote a scale in the major key, using a long pointer, and took simple intervals from the scale; and so, little by little, the members of my class were able almost faultlessly to sing any interval without hesitation. Later on I added the chromatic notes, and, after much work and plenty of encouragement and patience, I got some really good results in reading difficult intervals.

After about six lectures the tone of the class improved by leaps and bounds, so that I was able to give simple part-songs and madrigals for study, but in every case they learned the notes without the words, singing them through quite softly on all the vowel sounds in turn, taking *ah* last of all; for I consider this to be the most difficult of all our sounds to get a bright, healthy tone on. I was only talking the other day to an eminent teacher of singing, and he assured me that it sometimes took him six months to get the right quality of tone out of a pupil on *ah*.

When I found the tone and quality to be good after vocalizing the part-songs, I then worked carefully at the words, insisting on the great importance of consonant attack, and release of the same. By this I mean the great importance of pronouncing the first and final consonants with great rapidity of either tongue, lip or jaw movement, the effect of a slow movement of jaw would be to give a blurred and slovenly sound to the words.

It may interest you to hear what I do with small boys, mostly from our elementary schools in York, of seven and eight years of age, who come to be tested for my choir. As a rule, for a single vacancy, I have as many as fifty or sixty boys, varying in age from seven to ten. The first step I take is to examine the inside of their mouths in order to find out if they have good, arched roofs, healthy throats, and small tongues. I never choose a boy with a large, thick tongue. The next step is to sing a scale. Generally about a dozen of the boys are unable to hit any note at all; these I send away at once as being useless. As a rule about 35 per cent. of the boys have fair voices, but only about 10 per cent. really first-rate ears, and these are the boys who are finally selected. The ear-test I set is a somewhat searching one. First of all, I give each candidate a series of notes played rapidly on the pianoforte. If the boy possesses a good ear he will sing this test without hesitation; then I sound two notes, and ask for the lower one to be sung; then three notes, and the candidate has to sing the middle one; then a chord of four notes, usually an unpleasant discord, and I expect the two middle notes to be sung alternately, and very often little fellows of seven and eight are able to go through this severe test with the greatest ease. I often find boys with a sense for absolute pitch, and I encourage them to cultivate this splendid gift.

I return to my village folk. After two seasons' lectures and careful training of the voices, it was thought wise to give two concerts in order the show the results of our labours. These were most satisfactory. At one of the concerts a small cantata was performed, and at the other unaccompanied part-songs and madrigals, the music chosen being of the first order. The tone produced by both choruses was really wonderfully good, considering how coarse and hard it was during the first few lessons.

I think it very helpful to add expression marks, especially in music where very little has been done by the composer. Much of the music sung by my Minster choir is marked most carefully, and I find by adopting this plan I am able to get a great unity of expression and varied colouring. I even go to the trouble of marking nearly all the orchestral parts used by my symphony orchestra, and by so doing I find we get far better results, especially in the works of the old masters.

My final remarks must be on the great and important factor, enthusiasm. Enthusiasm backed up by a sound knowledge of one's subject will work wonders, and without it a teacher is of little use in any work which he or she may undertake.

Miss Cecilia Hill, secretary of the Herts and North Middlesex festival, read the following paper on:

THE COMPETITION FESTIVAL MOVEMENT IN LONDON.

Large bodies move slowly, and London comes late into the field of competitive festival activity. With the noble exception of Stratford, London has only recently to any large or organized extent, lent its enormous facilities and advantages to this cause. A London competition festival, certainly at first thought, appears to offer no charm, and does not appeal to the poetic imagination. Country villages sending their church choirs, and school children driving in hay wagons through green lanes, to sing in a tent or a shed, or under the trees in a field, present a more attractive picture than any we can conjure up in Edgware Road, or Mile End Road, or the Old Kent Road. But how incomparably important is the influence, both musical and moral, which a London competition festival might exert! Surely if it be necessary to raise the standard of public taste (I take this as the primary result we aim at in our festivals) the commercial City of London (for London is commercial through and through, East End, West End, from end to end) is in crying need of competition festivals. Musical comedies, music halls, ballad concerts, fashionable audiences, all do their best to degrade public taste. I am told, for instance, that the reason why the music hall has such an enormous hold on the masses is partly because there is no other institution in which the hearers can feel one with the singer, the chorus of a music hall song being the expression of such unity. (In all local music halls the audience, I am told, joins in the chorus.) Now, if London is eventually to become one of the capitals of the realm of music, to rival let us say Berlin, we must start with these people who pay threepence for their seats and join in the chorus, we must give them more choruses to join in, we must begin at the earth and work upwards. Let us start festivals; for choral societies spring up like flowers about the path of competition festivals, and we want hundreds and hundreds of choral societies for men, for women, for mixed voices, for factory girls, for office boys, for cooks, waiters, nurserymaids and policemen, we must make all London sing! That is what I mean by beginning with the masses, and these are the possibilities of a London competition festival.

Local Feeling.

Now in the country festivals, one of the chief factors on which we rely for success is the enormous strength of local feeling, and the joys and griefs of the choirs are fully shared by the audience. But local feeling of this sort practically does not exist in London. The audience would, I imagine, be quite indifferent if Chelsea were to beat Mayfair, or Notting Hill to beat them both. London is at present too vast and unorganized to allow of communal intercourse. There has, I believe, never been anywhere a strong revival or a new movement in art, or anything else, which did not start from a *local* centre. Art may end upon a national basis, but must start on a local one. As Professor Geddes says, let us go back to our boroughs, let us start from the village or perhaps the parish pump. A competition festival in every important borough of London would surely develop local resources and local pride.

Now for another way in which London festivals might help London. All lovers of music want a permanent opera in London. If at the competition festivals special classes were introduced for the study of opera, the airs, quartets, choruses, and so on, hundreds of people would be induced to know and love the operas, and the demand for a permanent opera would acquire an impatient and imperative sincerity which could not be trifled with. Further, London competition festivals would change and improve the language of London. It is something gained if cockney children can sing one song in comparatively pure English. At our recent inaugural festival at the People's Palace I was intensely struck with the charming accent of children when singing, who, in ordinary speech, spoke such cockney as to be almost unintelligible; this was of course the result of very careful training. In the adult choirs the cockney accent was more noticeable. So a London competitive festival could be a school for English speech.

Then let me point to, perhaps, a less attractive argument, the *ease* with which a London festival can be started. I have started festivals in the country and in the town. There is absolutely no credit in being jolly over starting a London festival. To begin with, there is an alertness in the London mind which welcomes novelty, and meets one half-way. Then, there are numberless existing organizations that can be made use of—clubs, societies, commercial firms, all willing to include musical competitions in their work. There are hundreds of workers ready to hand, experienced in dealing with large numbers of people, trained in parish work, active and self-sacrificing. Then again it is much easier to raise money for subscriptions in London than in the country. It is comparatively easy to get an audience. It is easy to secure good adjudicators. There are good and convenient halls everywhere. One of the chief practical difficulties in the organization of a country festival is that of travelling, arrangements of special trains, &c. This trouble is non-existent in a London competition. All the competitors can walk to the hall. Then, one does not have to cater; competitors can either go home to tea, or secure tea and buns just round the corner.

It may be a heresy, but it is my conviction that a competition festival started in London, and hoping to achieve any serious success and form a prominent feature in the life of London citizens, must be designed on a large scale. The organization must be large, comprehensive in its outlines, with a large area and large number of workers interested, a large number of competitors, and even a large expenditure. It seems to me there would otherwise be danger that in the enormous number of societies, institutions and educational efforts in London, a competition festival on a small scale would be engulfed in London's terrific stream and achieve little real result. I am open to correction, but it certainly seems to me that those festivals started in a small and timid way, remain small. Fortune in this case, I have found, is always with the brave. Let us, however, now see how London so far is provided for.

Areas of London Festival.

The East beyond Whitechapel, and the district comprising Essex, have been magnificently catered for, during the past twenty-six years, by the Stratford Festival, an admirable effort which owes its existence and success to the initiative of Mr. and Mrs. Curwen, and the untiring energy and perseverance of Mr. Graham. I am not here to give details as to the organization of existing festivals, and Stratford is too well-known to require any advertisement. Working geographically round London, and not in order of the date of their formation, I take the festival recently established at the People's Palace. Here is an area reaching to Temple Bar on the south and Hackney on the north, joining the area of the Stratford Festival on the east. These two festivals provide for competition in all forms of choral and concerted music (the People's Palace omits, however, the competitions for solos which are such a conspicuous feature of the older institution). Coming up to Hackney on the East, and as far South as Pentonville Road, and going far North through all the northern suburbs of London right away into Hertfordshire and North Middlesex, comes the festival held at the Alexandra Palace. Working round in our survey to the West of London, there might have been a distressing gap in the circle. To my great joy, however, I find that this district is also to be provided for. The admirable choral and orchestral competition of Kensington is extending its area, hitherto somewhat limited, and is in the future to include the London boroughs as far North as St. Pancras and Marylebone and as far West as Paddington. [It was explained afterwards that Ealing, Uxbridge and other places are included in this scheme.] The South London Festival, held at Battersea, including all London South of the river, completes the circle. If I have not mentioned the competitions of the London Sunday School Choir, of the London Working Girls' Club, of the St. Cecilia singing competition, of the Crystal Palace Festival in connection with the Tonic Sol-fa Association, and the London Schools Musical and Dramatic Association, it is not that I wish to ignore those excellent, artistic and useful efforts, because these, it appears to me, are working on very definite lines, catering each for special requirements more than for a special area not exactly metropolitan, though each is doing admirable and useful work in spreading the love of music and increasing the excellence of its study in London. Now that you have a clear idea of the organizations that are already on foot, you will perhaps realize the largeness of the sum of human effort that is being expended in this particular direction in London. Each festival represents a stupendous amount of work, carefully organized committees, carefully chosen local secretaries, large public meetings, large sums of money, hundreds and hundreds of singers, armies of conductors, stewards and secretaries, ceaseless rehearsals, and, finally, endless trouble on the part of devoted organists and schoolmasters, generously and cheerfully given without the hope of the smallest material reward. I am not a pessimist; I believe that none of this tremendous sum of human effort has been wasted, but competition festivals on a large scale are too recent a development in London for us to be discouraged by any smallness of result or by any apathy. I cannot help feeling, however, that these metropolitan festivals might perhaps help London more effectually and more swiftly with greater co-operation between them, the committees and secretaries meeting at stated times to adjust small differences and devise large and united efforts. There has not been time, so far; charity begins at home. I have visions of a festival, not so far away, of a competition festival to be held in London called "the London Competition," where the first-prize choirs from Stratford, Alexandra Palace, People's Palace, Kensington, Battersea, will meet and contend for the final prize, to be presented by the King at Buckingham Palace. There (as a result entirely of the educative influence of the local borough competition festivals) the best choral singing in England will be heard; there the choir of Blackpool and the prize-choir of the National Eisteddfod will come to listen with wonder and envy to the singing of a choir from St. Pancras or the Bayswater Road.

And why should we stop there? The next year we should have an Imperial festival, the Colonies would

send their best choirs to compete. We might then go on and have an international tournament of song in London; the French, the Germans, the Russians, the Swedes could meet in friendly rivalry. In case of difficulties arising, a special arbitration court could be established at The Hague. The ancient Greeks combined dramatic performances (including song and dance) with their annual games. England is the inheritor of the Greeks, and the home of athletic conquests; it would be an ideal return to a pure and healthy attitude if song and sport could be combined, and if in London an Olympiad could be held where cricket matches, contests in dramatic representations, swimming contests, and choral singing would form the programme. London, by that time, but not before, will require no competition festivals; London will possess a musical atmosphere; London will be the home and school of English composers whose influence will spread throughout the world; London will be the centre of active Art life; and London will possess its National Theatre and its National Opera House, and it will be the competition festivals of London that will have helped to bring about these magnificent results.

Mr. Aitken Crawshaw (Hon. Sec. of the Upper Wharfedale Festival, held at Ilkley) read a paper which described minutely a scheme for the encouragement of sight-reading. The scheme is not a new or particular plan of teaching the subject, but an elaborately graded series of examinations of results and of awards. As the scheme was printed in full in the July number of the School Music Review, it need not again be given here.

In reply to a question, "If the sight-reading tests are not to be compulsory, how are we to get the choirs to go in for them?" Mr. Aitkin Crawshaw said the obvious answer was that inducements are so great that the teachers and conductors who wish to gain distinction, would enter for them on those grounds. He believed there were a number of choirs and schools which were anxious to bring themselves up in this respect.

Dr. McNaught said that Mr. Crawshaw had boldly gone into details, which, though difficult to follow, were absolutely necessary if the scheme was to be made to work. His own fear was, that the scheme was too elaborate. School teachers had recently emancipated themselves from individual examination. But now they would be asked to renew such examination, and that was a change which some teachers would resist. Yet the fact that the feeling against individual examination was not universal was proved recently at the Crystal Palace, when 5,000 children were gathered from the East of London, every one of whom had passed an individual examination in sight-singing. The event was organized by the Tonic Sol-fa Association, which was the only body in this country that had the courage to say they would not have a singer in the choir unless he or she had passed this examination. He wished they could do this right through the competition festivals, but this was a counsel of perfection.

Lady Mabel Howard said she believed that in this question of sight-singing laid the great difficulty of the education committees. The teacher had often hard work to get any music at all in the schools. The importance of the matter had been impressed on the Education Committee in Cumberland. They had to approach the managers, for the teachers had little to do with the matter. She thought everyone should impress on the education committees the importance of allowing teachers to teach festival music. Permission had been obtained for this in Cumberland.

The Rev. A. S. Commeline said that he did not think there was any necessity to get leave for festival music to be practised. The choice of the music usually laid with the head teachers, and if they chose the festival music it could be practised in the ordinary school time. Not only so, but the music could be bought out of the allowance for school material. He urged all who had to do with these competitions to make sight-singing compulsory for the schools. In the Bucks competition they had 1,600 children, all of whom went through a sight-singing test. They encouraged staff notation. As far as his own experience went—and they had all the bigger schools in the area in their festival this year—not a single school made any difficulty about the test. In fact, the performance of a very difficult cantata, worked at in school hours according to the time-table, showed that it was obvious all the schools had managed to grapple with this sight-singing, and as a consequence had been vastly improved in power.

Mr. T. H. Warner urged that the point was to approach the education committees in order to get them to include sight-singing in the school curriculum. One of the education committees in East London paid for the whole of the certificates granted to these children on behalf of the recent Crystal Palace Festival. They encouraged the festival in every possible way, and allowed rehearsals during school hours.

The Rev. A. S. Commeline said that the three education committees in Berks, Bucks and Oxon supported the festival committees most warmly. They did not give them money, but they helped in the way of music, notices, &c., and gave other facilities. Personally he did not believe it was true that there was any real difficulty in getting hold of schools or teachers.

Miss Wakefield said it would be very nice if all county councils and education committees could see matters in this light.

Lt.-General Orde (Morpeth) said he had no difficulty in getting hold of the Northumberland Education Committee; the real difficulty was to get hold of the children.

Miss Say Ashworth then read a paper on her work in connection with a Manchester (Ancoats) Girls' Club. The experience recounted proved to be exceedingly interesting to the audience. We shall give the paper in full in our next issue.

After votes of thanks to Lady Mabel Howard and Messrs. Broadwood, the proceedings terminated.

SUNDERLAND.

Children's Competition, June 24.

This event was open to choirs of children (35 to 50 voices) attending the Council Schools of Sunderland, Southwick and Fulwell. The scheme was under the direct patronage of the Mayor and members of the Council. There were five money prizes, ranging from 10s. 6d. up to £2 2s., and there were besides gold medals and batons for conductors. Mr. J. E. Jeffries, organist of Newcastle Cathedral, adjudicated. There were fifteen entries. Each choir had to sing "A song of evening" (A. H. Ashworth), and an "own-choice" piece. The following is a list of entries, &c., and a statement of the chief results:

2nd, Barnes Boys' School (Mr. Edward Warriner).
"The comrades' song of hope."

Colliery Boys' School (Mr. George Hedley).
"When evening's twilight."

3rd (tied) Diamond Hall Boys' School (Mr. J. T. Hindmarch).
"The carnovale."

3rd (tied) Redby Boys' School (Mr. Andrew Wilson).
"Gentle swallow."

Hendon Boys' School (Mr. J. R. Johnson).
"The May bells and the flowers."

James Williams Street Boys' School (Mr. Martin Cartledge). "I know a bank."

4th, Moor Boys' School (Mr. Arthur Hurdman).
"May day."

Simpson Street Boys' School (Mr. R. W. Rudd).
"The Carnovale."

St. Columba's School (Mr. J. D. Hall).
"The old green lane."

5th, St. Joseph's Mixed School (Mr. James C. Stone).
"O, blithe new-comer."

St. Mary's Boys' School (Miss Brien).
"Hark, the birds are calling."

St. Mary's Girls' School (Mrs. Curran).
"The gipsies' revel."

St. Patrick's Mixed School (Miss Doherty).
"Greeting."

Thomas Street Boys' School (Mr. Wm. Adamson).
"Gentle swallow."

1st, Valley Road Boys' School (Mr. J. E. Orr).
"Whispering winds."

Mr. Jeffries reported as follows: "I am pleased to state that I found an excellent style of singing displayed by nearly all the choirs which took part. The quality of tone produced was of the right kind, and great care had evidently been taken in the preparation of both the test-piece and also that chosen by each choir to show its capabilities. Much attention had been paid to phrasing and expression. The results reflect the greatest credit upon the teachers."

Mr. Laycock says that a conspicuous feature of the competition was that it showed throughout the utmost goodwill and cheerfulness, indicating that the choirs competed for the love of the music and a desire to improve, rather than from the mere wish to gain a prize.

SOUTHPORT.

July 2, 3, 4.

This festival is managed with great spirit. It appeals to almost the same districts as those covered by the other Lancashire festivals. But as few of the choirs, in the North at least, are content to sing at only one competitive centre, there was this year, as in previous years, a considerable number of entries. The weather turned out to be so fine and hot that the audiences were not altogether satisfactory, the public somewhat naturally preferring out-door attractions.

The following were the entries and chief results:

Junior Classes.

Local Challenge Shield Class. Tests: "Down in a green and shady bed" (Boundy) and "The River" (Challinor).

Blowick School (Mr. F. W. Clarke).
1st, Talbot Street Wesleyan School (Mr. W. T. Barnett).
3rd, Hesketh-with-Becconsall C. E. School (Mr. T. Wilson).
* St. Paul's Mixed School (Mr. R. G. W. Davis).
2nd, Birkdale Council School (Mr. A. E. Parr).
Wennington Road School (Mr. W. Ward).

Open Challenge Shield Class. Tests: "Gentle swallow" (Rogers) and "Slumber song" (Challinor).

St. Paul's Mixed School (Mr. R. G. W. Davis).
Birkdale Council School (Mr. A. E. Parr).
Blowick School (Mr. F. W. Clarke).
2nd, Talbot Street Wesleyan School (Mr. W. T. Barnett).
3rd, Ancoats Junior Choir (Miss S. Ashworth).
1st, Morecambe Central School (Mr. M. Stoddard).

Children's choirs (Band of Hope). Test: "Spring song" (Schumann). One entry: Churchtown Congregational (Mr. T. Brookfield).

Girls' Friendly Societies, Challenge Shield Class. Tests, (*a*) "The happy birds" (Rubinstein); (*b*) "The lamb" (Walford Davies).

Heywood Street Girls' Club, Ancoats (Miss Wood).
Emmanuel Girls' Friendly Society, Southport (Mr. W. Tattersall).
1st, Girls' Institute, Ancoats (Miss S. Ashworth).
Girls' Institute, St. Helens (Mr. H. Berry).
3rd, Girls' Institute, Salford (Miss S. Ashworth).
2nd, Morecambe Girls' Friendly Society (Miss Duff).

Action Songs.

Grimshaw Street School, Preston (Miss Seed).
"Dear little shamrock."
Southport Sand-pipers (Miss Brockbank).
"Wynken, Blynken, and Nod."
2nd, Talbot Street Wesleyan, Southport (Miss Coppack).
"Spider and the fly."
Lytham Congregational (Misses Lowe and Consterdine.) "Fairies."
Brunswick Sunday School, Bury (Miss Platt).
"Little gipsies."
1st, Grimshaw Street School, Preston (Miss Peake).
"Come, lasses and lads."
3rd, Talbot Girls, Preston (Miss Turner).
"When will the boats come home."
St. Wilfred's School, Preston (Miss Lyon).
"Mr. Gollywog, good-night."

Adult Classes.

There were eight divisions in the adult solo-singing competition. The first-prize winners were: Mrs. Marie Whitaker and Miss Edith F. Gledhill (sopranos), Miss Nancy Howe and Miss Maud Sykes (contraltos), Mr. A. Greenwood and Mr. Wilfred Gaukrodger (tenors), Mr. Herbert Allen (baritone) and Mr. Wm. Halkyard (bass).

The chief results in the choral sections were as follows:

Male-voice choirs (alto lead). Tests: "I arise from dreams of thee" (Challinor) and "Tally-ho!" (Lee Williams).
1st, Colne Orpheus (Mr. T. Wilkinson).
2nd, Lancaster (Mr. R. T. Grosse).
3rd, Todmorden (Mr. T. H. Lees).

Male-voice choirs (tenor lead). Tests: "There was an aged monarch" (Cornelius), "Happy light, happy day" (Scharwenka) and "The phantom host" (Hegar).
1st, Habergham (Mr. E. Hitchon).
2nd, Southport (Mr. J. C. Clarke).

Female-voice choirs. Tests: "Evening" (Hegar) and "The mermaid" (Schumann).
1st, Southport (Mr. W. Tattersall).
2nd, Girls' Institute, Ancoats (Miss S. Ashworth).
3rd, Birkdale Ladies' Choir (Miss E. Griffiths).

Choral sight-reading.
1st, Bradford (Mr. H. Ball).
2nd, Southport (Mr. W. Tattersall).

Mixed-voice choirs. Tests: "Christ has arisen" (Schubert), "Praise the Lord, all ye heathen" (Bach) and "Song of the dance" (Cornelius).
1st, Colne Valley (Mr. T. E. Pearson).
2nd, Southport (Mr. W. Tattersall).
3rd, Mossley (Mr. John Shaw).

The Bach cantata was generally well prepared and constituted a special feature of the festival. Mr. Granville Bantock, who was one of the adjudicators, expressed great satisfaction at the inclusion of such a work as a test-piece. The other adjudicators were Dr. H. Walford Davies, Dr. Challinor and Mr. C. E. Bryan.

NONCONFORMIST CHOIR UNION.

Crystal Palace, July 4.

Ten choirs competed in two sections. Mr. Arthur Fagge adjudicated.

Class A.—For choirs of not less than 26 and not more than 40 voices. Test-piece: "If ye then be risen with Christ" (I. Atkins), and piece of own selection. The following choirs competed:

Portsmouth Wesleyan Church Choir (Mr. C. Weedon). "Good-night, beloved" (Pinsuti).
Waltham Abbey Wesleyan Church Choir (Mr. W. T. Thomson). "Awake, Æolian lyre" (J. Danby).
1st, Ebenezer United Methodist Church Choir, Barnsley (Mr. John E. Ward). "The river floweth strong, my love" (R. Rogers).

Class B.—For choirs of not less than 16 and not more than 25 voices. Test-piece: "Unto Thee, O God" (W. Wolstenholme), and piece of own selection. The following choirs competed:

Dartford Wesleyan Church Choir (Mr. Edwin Phillips). "On the banks of Allan Water."
Marlowes Baptist Church Choir, Hemel Hempstead (Mr. Alfred Goodman).
"The long day closes" (Sullivan).
Camberley Wesleyan Church Choir (Mr. Ernest V. Mellon). "Love wakes and weeps" (Callcott).
2nd, Rushden Park Road Wesleyan Church Choir (Mr. F. Betts). "Lullaby of life" (Henry Leslie).
1st, Wainsgate Baptist Church Choir, Hebden Bridge (Mr. A. R. Ashworth).
"Three fishers went sailing" (R. Rogers).
Reigate Congregational Church Choir (Mr. F. J. Buckland). "Moonlight and music" (Pinsuti).
High Cross Congregational Church Choir, Tottenham (Mr. Jas. Edmondson).
"The shepherds' Sabbath day" (Hatton).

NATIONAL TEMPERANCE FÊTE.

Crystal Palace, July 11.

The competitions on this occasion were for solo singers and choirs. In the solo sections the entries were as follows: Soprano 16, contralto 12, tenor 11, bass 9. The tests and first-prize winners were:

Soprano: "A woodland madrigal" (in key D) (Batten).
1st, Miss Washburn (Portsmouth).
2nd, Miss Clatworthy (Barry).

Tenor: "O flower of all the world" (in key F) (Woodforde-Finden).
1st, Mr. Fisher (Southsea).
2nd, Mr. James (Aberavon).

Contralto: "Where corals lie" (in key D) (Elgar).
1st, Miss Price (Southsea).
2nd, Miss Burns (Portsmouth).

Bass: "Droop not, young lover" (in key A minor) (Handel).
1st, C. F. Clay (Portsmouth).
2nd, W. Bennett (Portsea).

The first prizes were £1 1s. and second 10s. 6d. Mr. A. W. Moss, of Reading, was the adjudicator.

In the juvenile choir class there were ten entries, the test-pieces being "Come away, elves" (Glover), and "While topers must keep drinking" (Anon.). Maximum marks 100.

First prize was secured by Lake Road, Portsmouth (Mr. W. T. Sayer), 97 marks.

Second prize by Surrey Chapel Band of Hope (Mr. S. W. Sharvell), 95 marks.

Third prize by John Pounds Mission, Stepney (Mr. W. Grix), 89 marks.

Mr. H. Llewelyn (Mountain Ash) adjudicated. The prizes consisted of bannerettes, silver badges, certificates and music.

There were two adult choral sections. In that for small mixed choirs up to fifty voices there were six entries. The test-pieces were "Who is Sylvia" (Macfarren) and "My bonnie lass she smileth" (Morley).

Bristol secured first prize (Mr. F. Stone), 91 marks.

Clarion, Portsmouth, second prize (Mr. S. Martin), 86 marks.

Barry Temperance, third prize (Mr. P. Harvard), 85 marks.

In the class for choirs up to 100 singers there were three entries. The test-pieces were "Nymphs and shepherds" (Purcell) and "Martyrs of the arena" (Laurent de Rillé).

The first prize was taken by Cardiff Blue Ribbon Choir (Mr. Jenkyn Morris), 94 marks.

Second prize, Aberavon, Port Talbot and Farbach Choir (Mr. G. T. Llewellyn), 87 marks.

Mr. S. Coleridge-Taylor adjudicated in both the above classes.

THE TONIC SOL-FA ASSOCIATION.

Crystal Palace, June 27.

Four choirs contended for the Curwen silver challenge shield. A silver cup was given to the second in order, and another cup was given for the best sight-singing. There were no money prizes. Each choir had to sing "Æolian harp, I love thy dying strain" (Frederic James) and an own-choice piece. The following is a list of entries and selected pieces, &c.:

Eglinton Road Choral Society, Plumstead (Mr. P. Alderton), "O Light, whose beams" (S. Reay).

Borough of Greenwich Choral Society (Mr. C. Nixon), "How sweet the calm" (G. A. Blackburn).

The Select Choir, Mile End (Mr. G. Day Winter), "Lullaby of life" (H. Leslie).

Essendine Choir, Paddington (Mr. W. Kendall), "Evening scene" (Elgar).

Eglington Road seemed to lack experience, but they displayed good drill and some delicate rhythm. Their own-choice piece was sung too staccato, the vowel resonance lacked unity and beauty, and the attack was rather ragged. On the whole it seemed that the conductor had a good conception of choral effects, but that the choir was not yet capable of fully responding.

The Greenwich Choir is a well-equipped and well-disciplined body of singers. The tonal attack was occasionally curved, and the expression lacked sincerity and moving power.

Mr. Winter's choir is large and well organized. A straggling formation of the men's voices could hardly have promoted unity. The tone was resonant and of good quality, and there was finish and breadth in the style. Some of the rhythmic possibilities of the first piece and a good deal of its poetry were realized. The "Lullaby" was thoughtfully interpreted. It was a trifle slow, and the pitch gave way; but it was always interesting, because it displayed musical sonority and expressive insight.

The Essendine Choir contains many excellent singers, but the balance sadly lacked tenors. In the first piece there was much to admire in the tenderness of the expression and the beauty of the tone. The tone-colour of this choir is remarkably consistent, but this quality seemed to be secured at the expense of complete vowel definition. The "Evening scene" was charmingly and picturesquely sung. Mr. Kendall has a fine conception of the piece. The low tints, although obscured by the distressing noises tolerated in and around the concert room, were beautifully realized, and throughout there was control notwithstanding the restraint. But the lack of tenors was fatal to complete realization of the piece.

The result was as follows:

1st, Mr. Winter's Choir, 141 marks (out of 160).
2nd, Essendine Choir, 139 marks.

Two pieces were submitted as sight-tests: "How calmly the evening" (Elgar), which was found far too easy, and "God sends the night" (Reginald Somerville). All the readings were good. The results were as follows: Maximum, 80 marks—Eglington 71, Greenwich 76, Mr. Winter's Choir 77, Essendine 74. Dr. McNaught adjudicated.

BERKS, BUCKS, AND OXON FESTIVAL.

A VALUABLE APPRECIATION.

At the meeting of the general committee, held on June 26, the following telegram was received: "Bucks County Education Committee desires to express appreciation of service rendered to the cause of musical education by means of the Competitive Musical Festival" (Signed, Secretary).

DATES OF COMPETITIONS WITH NAMES OF SECRETARIES, 1908.

Newcastle Emlyn (S. Wales).—August 5. Mr. J. P. Jones, Eisteddfod Offices.

National Co-operative Crystal Palace Festival.—August 22. Mr. George Morris, 6, Bloomsbury Square, W.C.

Llangollen (N. Wales), National Eisteddfod.—September 1, 2, 3, 4. Mr. E. D. Jones, Eisteddfod Offices.

Portsmouth.—September 26. National Temperance Choral Union. Mr. Robert J. Barclay, 53, Orchard Road, Southsea.

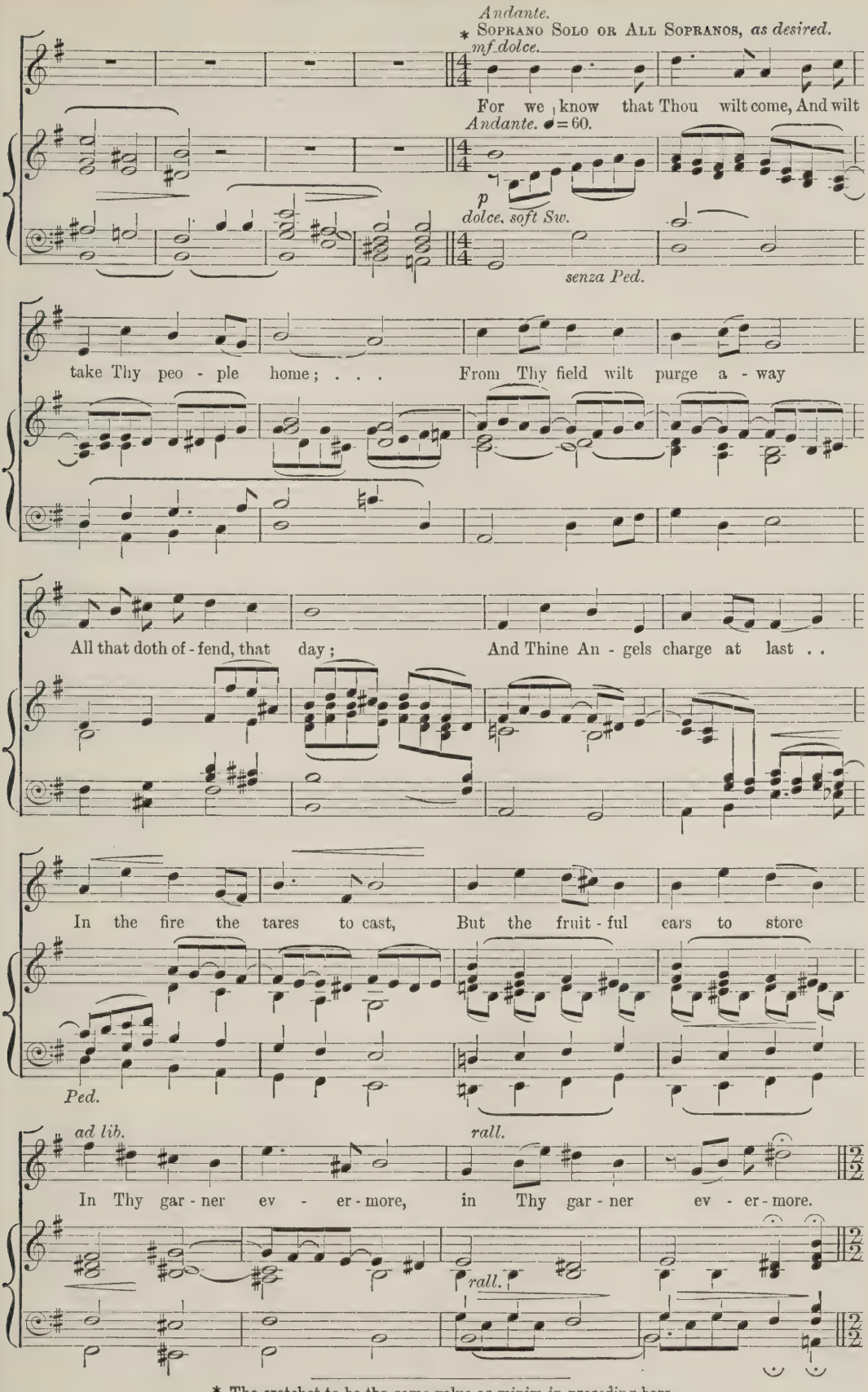
Sheffield.—September 26. The N.W. Co-operative Choral Association. Mr. T. Horrocks, 2, Nicholas Croft, High Street, Manchester.

Blackpool.—October 14, 15, 16, 17. Mr. Lionel H. Franceys, Williams Deacon's Bank.

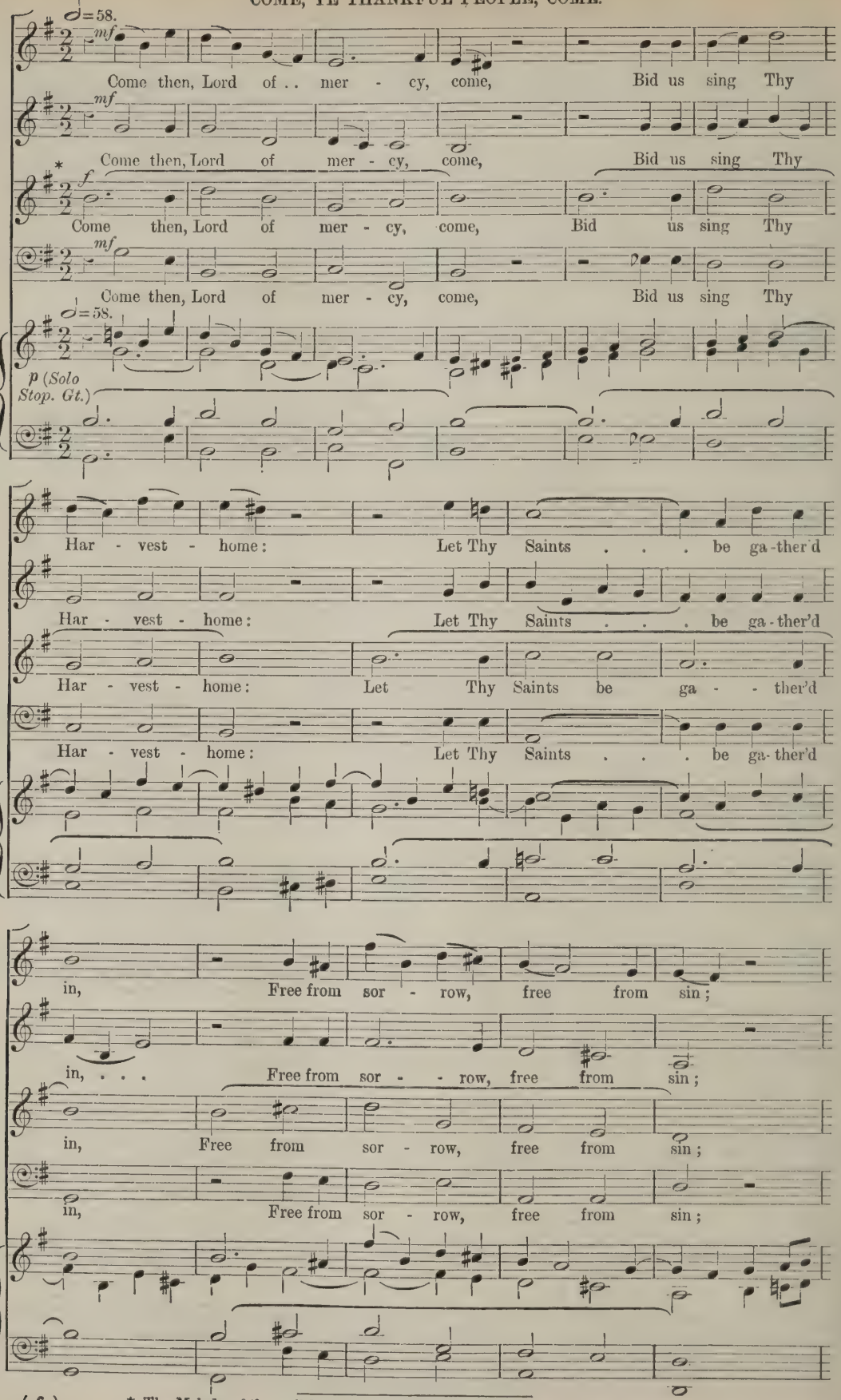
Nottingham.—October 17, 24. Mr. F. Purdy, 1, Claremont Terrace, Francis Street.

Keighley (The "Summerscales").—October 24, 31. Mr. Allan Bradley, Scott Street, Keighley.

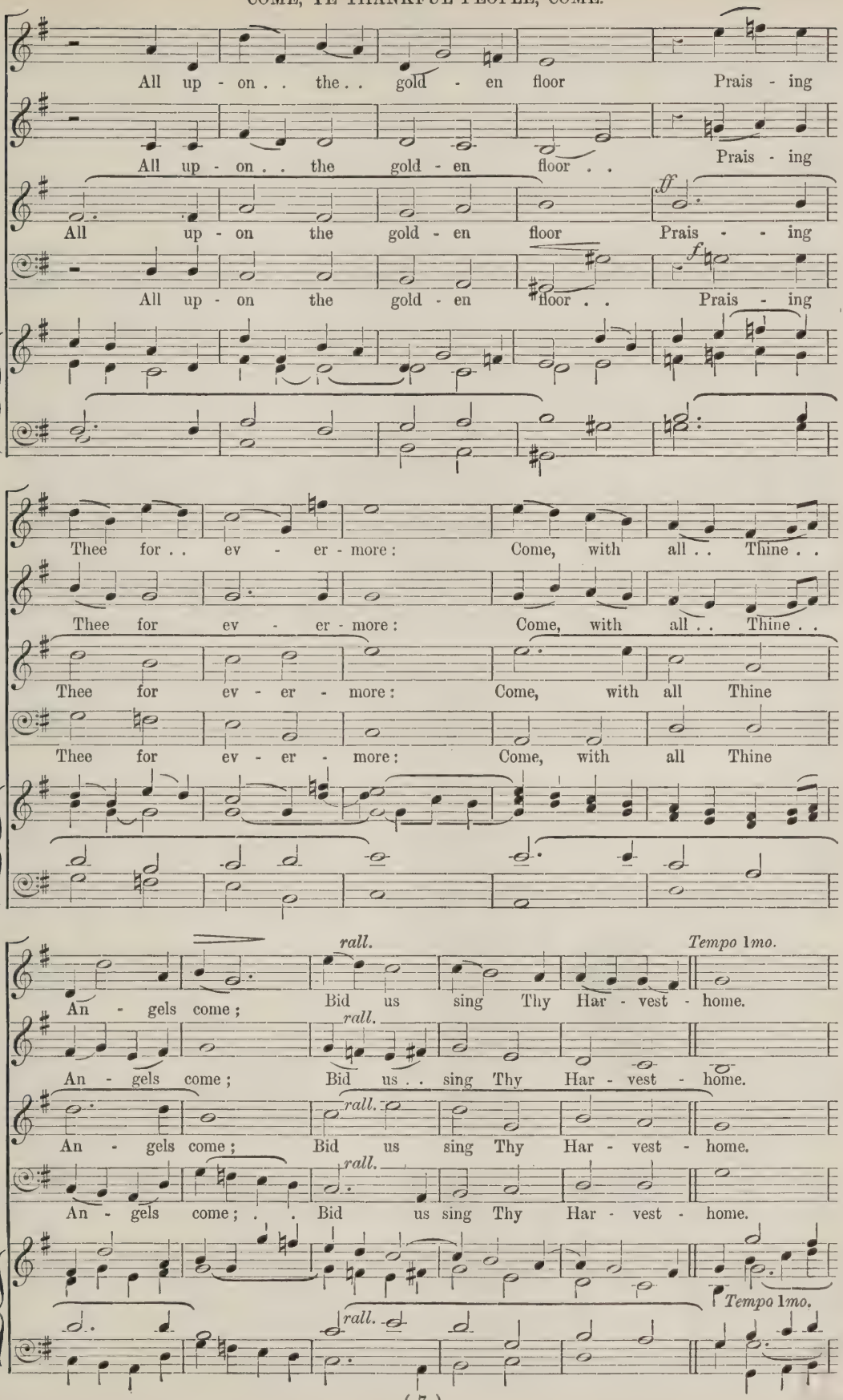
Barrow-in-Furness.—November 5, 6, 7. Mr. T. J. Symons, 28, Warwick Street.

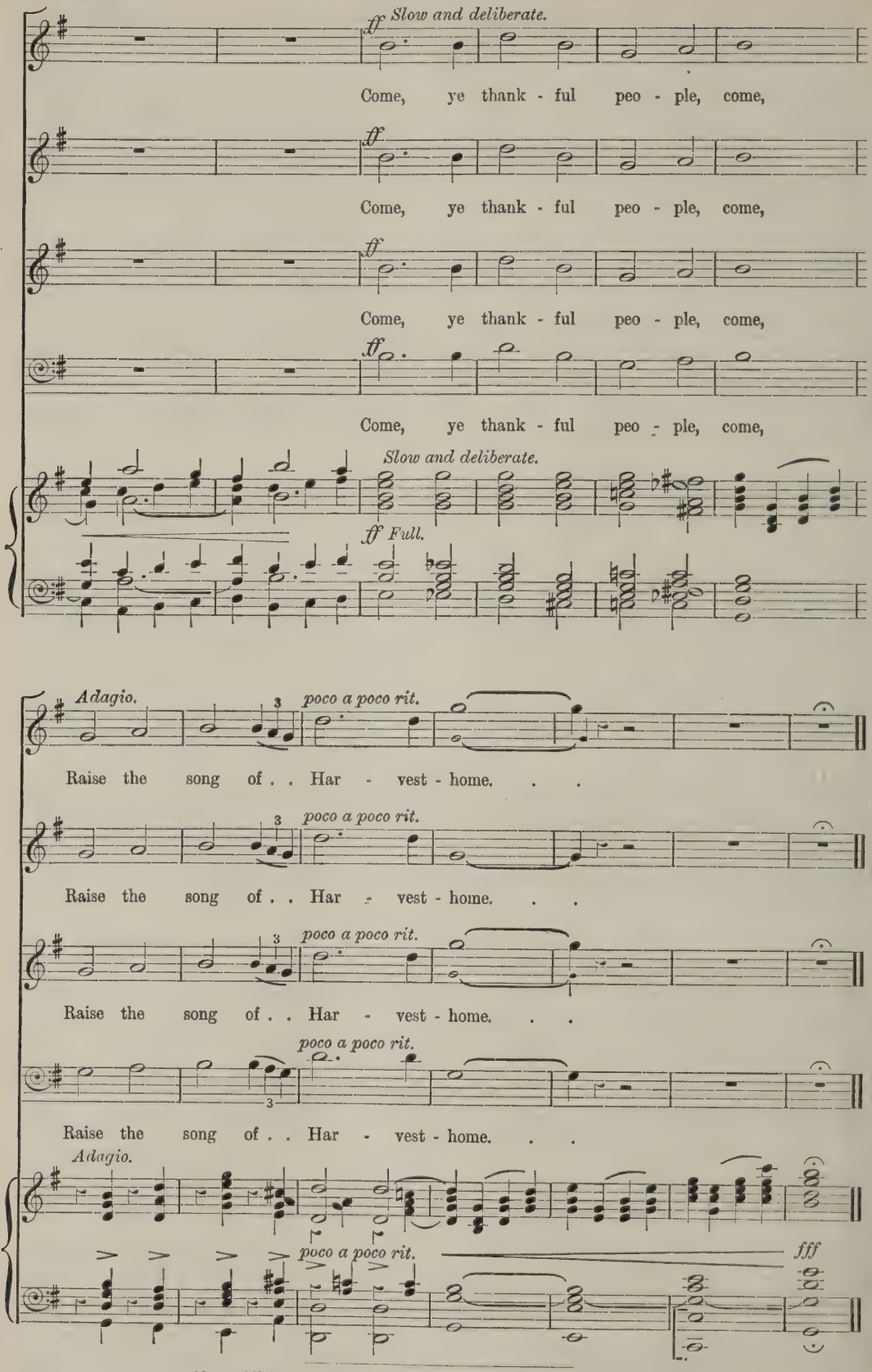
The 1909 National Eisteddfod will be held in London, at the Royal Albert Hall, during the week ending June 19. The programme will be issued shortly. The adjudicators will be Sir Charles Villiers Stanford, Dr. McNaught, Mr. D. Emlyn Evans, Mr. Dan Price and Mr. Harry Evans.

Andante.
* Soprano Solo or All Sopranos, as desired.
mf dolce.
For we know that Thou wilt come, And wilt
Andante. ♩ = 60.
p
dolce. soft Sw.
senza Ped.
take Thy peo - ple home; . . . From Thy field wilt purge a - way
All that doth of - fend, that day; And Thine An - gels charge at last . .
In the fire the tares to cast, But the fruit - ful ears to store
Ped.
ad lib.
rall.
In Thy gar - ner ev - er - more, in Thy gar - ner ev - er - more.
rall.

* The crotchet to be the same value as minim in preceding bars.


♩=58.
mf
Come then, Lord of .. mer - cy, come, Bid us sing Thy
mf
Come then, Lord of mer - cy, come, Bid us sing Thy
*
f
Come then, Lord of mer - cy, come, Bid us sing Thy
mf
Come then, Lord of mer - cy, come, Bid us sing Thy
♩=58.
p (Solo Stop. Gt.)
Har - vest - home: Let Thy Saints . . . be ga-ther'd
Har - vest - home: Let Thy Saints . . . be ga-ther'd
Har - vest - home: Let Thy Saints be ga - - ther'd
Har - vest - home: Let Thy Saints . . . be ga-ther'd
in, Free from sor - row, free from sin;
in, . . . Free from sor - - row, free from sin;
in, Free from sor - row, free from sin;
in, Free from sor - row, free from sin;

* The Melody of the well-known Tune in the Tenor part must be well emphasized.


All up - on . . the . . gold - en floor Prais - ing
All up - on . . the gold - en floor . . Prais - ing
All up - on the gold - en floor Prais - - ing
ff
All up - on the gold - en floor . . Prais - ing
f
Thee for . . ev - er - more: Come, with all . . Thine . .
Thee for ev - er - more: Come, with all . . Thine . .
Thee for ev - er - more: Come, with all Thine
Thee for ev - er - more: Come, with all Thine
rall.
Tempo 1mo.
An - gels come; Bid us sing Thy Har - vest - home.
rall.
An - gels come; Bid us . . sing Thy Har - vest - home.
rall.
An - gels come; Bid us sing Thy Har - vest - home.
rall.
An - gels come; . . Bid us sing Thy Har - vest - home.
Tempo 1mo.
rall.


ff Slow and deliberate.
Come, ye thank - ful peo - ple, come,
ff
Come, ye thank - ful peo - ple, come,
ff
Come, ye thank - ful peo - ple, come,
ff
Come, ye thank - ful peo - ple, come,
Slow and deliberate.
ff Full.
Adagio.
poco a poco rit.
Raise the song of . . Har - vest - home. . .
poco a poco rit.
Raise the song of . . Har - vest - home. . .
poco a poco rit.
Raise the song of . . Har - vest - home. . .
poco a poco rit.
Raise the song of . . Har - vest - home. . .
Adagio.
poco a poco rit.
fff

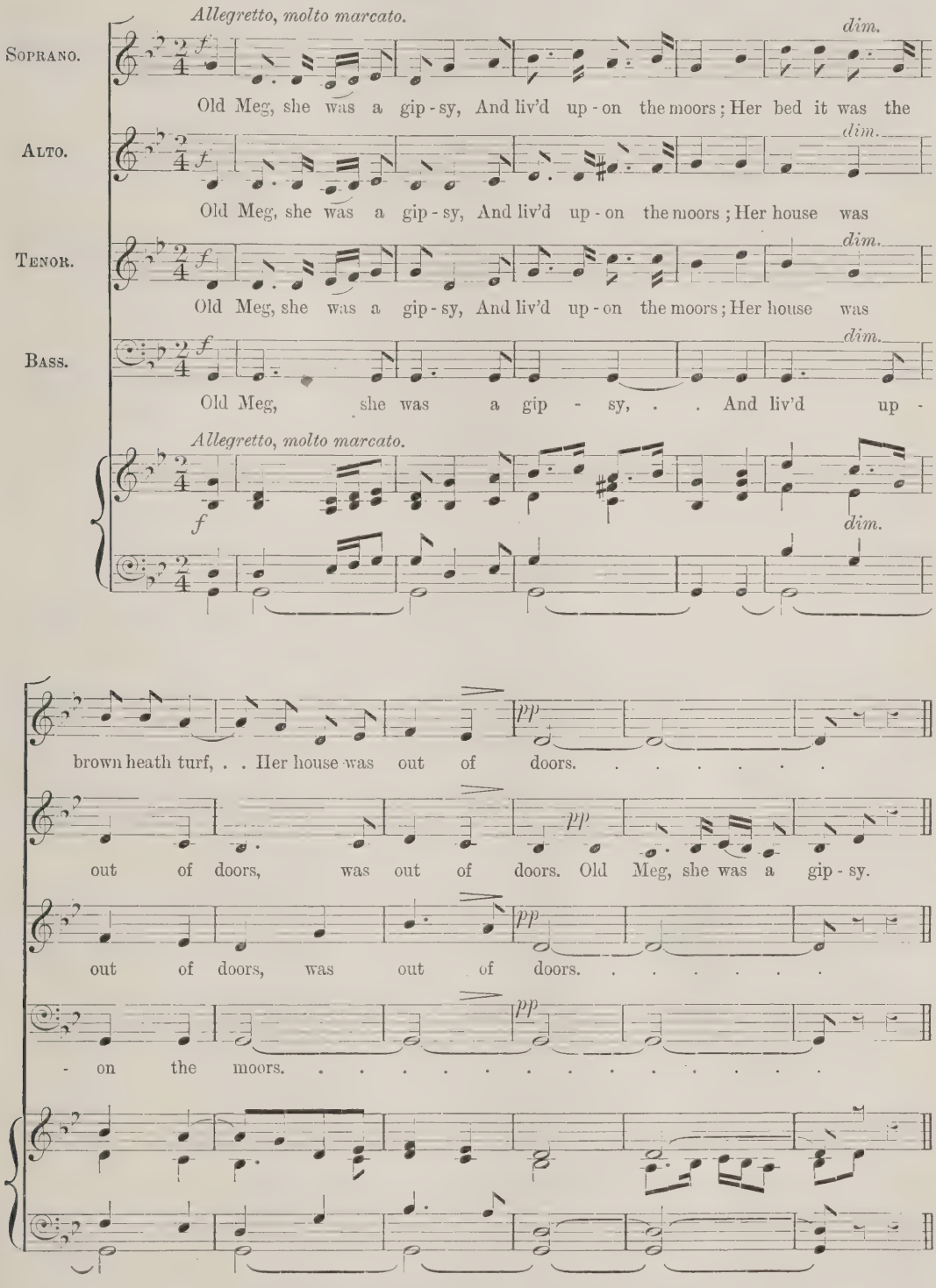
Also published in Novello's Tonic Sol-fa Series, No. 1712, price 1½d.

Meg Merrilies.

FOUR-PART SONG.

Words by KEATS. Composed by RUTLAND BOUGHTON.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.


Allegretto, molto marcato.
Soprano.
Alto.
Tenor.
Bass.
f
dim.
Old Meg, she was a gip - sy, And liv'd up - on the moors; Her bed it was the
Old Meg, she was a gip - sy, And liv'd up - on the moors; Her house was
Old Meg, she was a gip - sy, And liv'd up - on the moors; Her house was
Old Meg, she was a gip - sy, . . And liv'd up -
Allegretto, molto marcato.
pp
brown heath turf, . . Her house was out of doors. . . . . .
out of doors, was out of doors. Old Meg, she was a gip - sy.
out of doors, was out of doors. . . . . .
- on the moors. . . . . .

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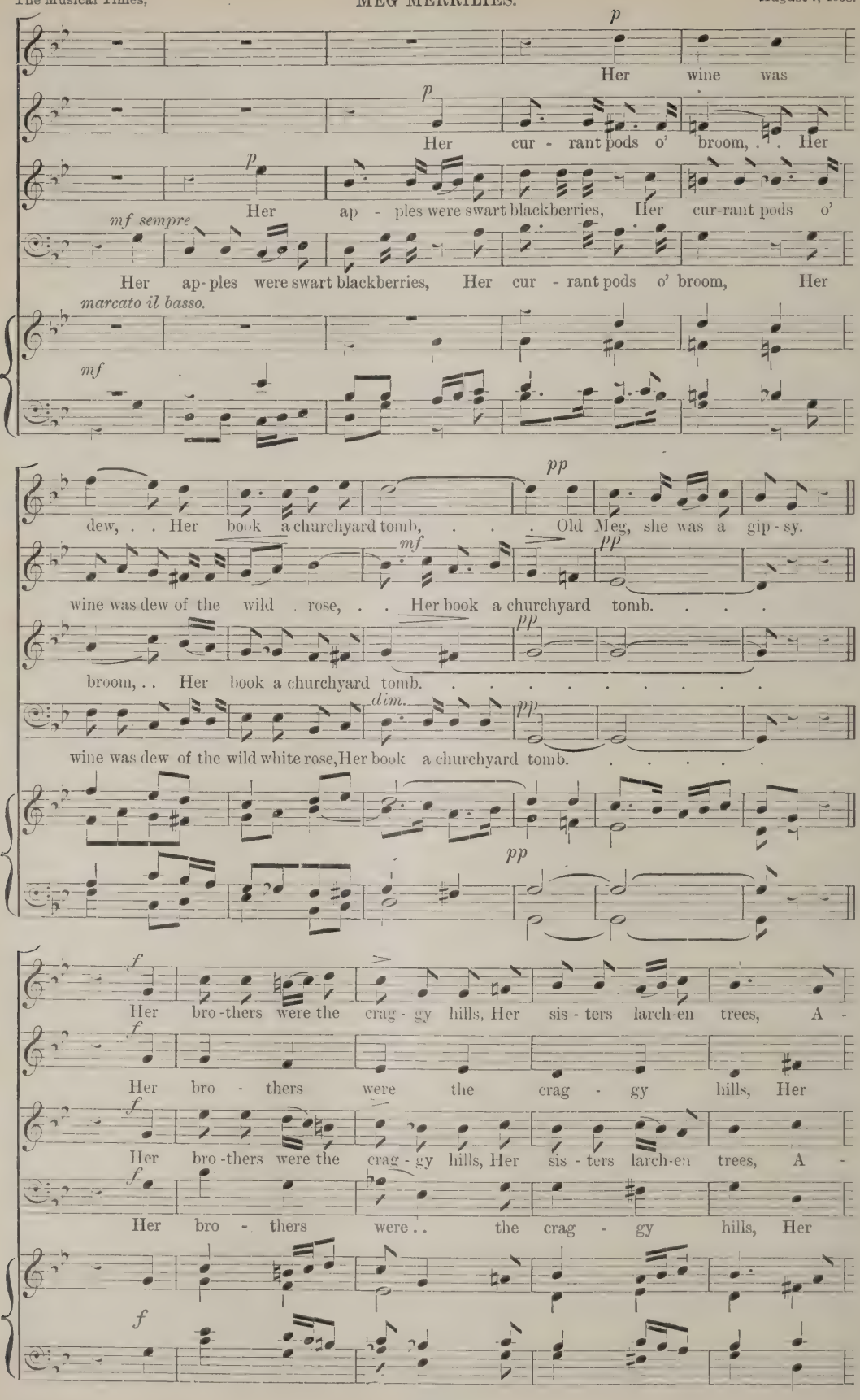
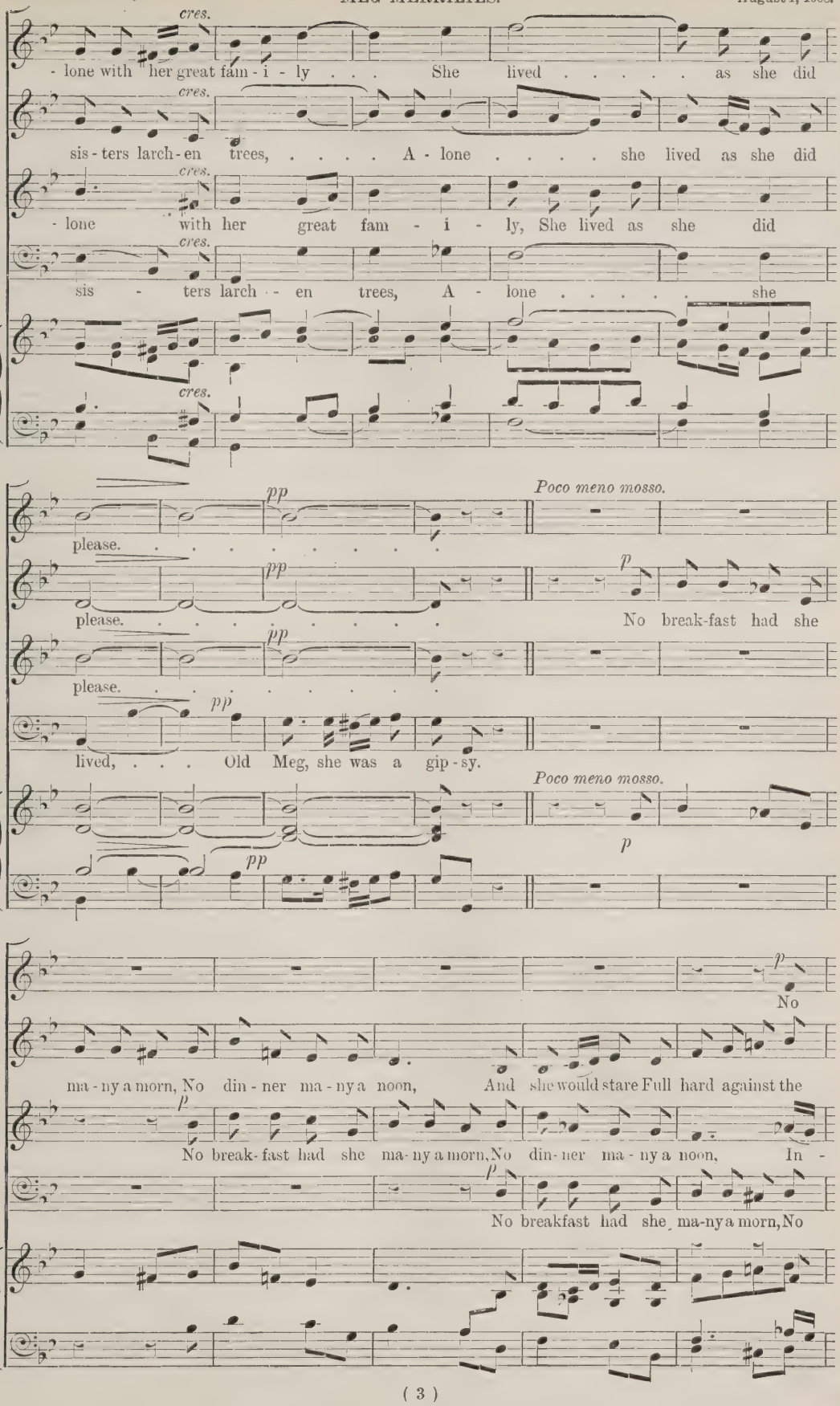
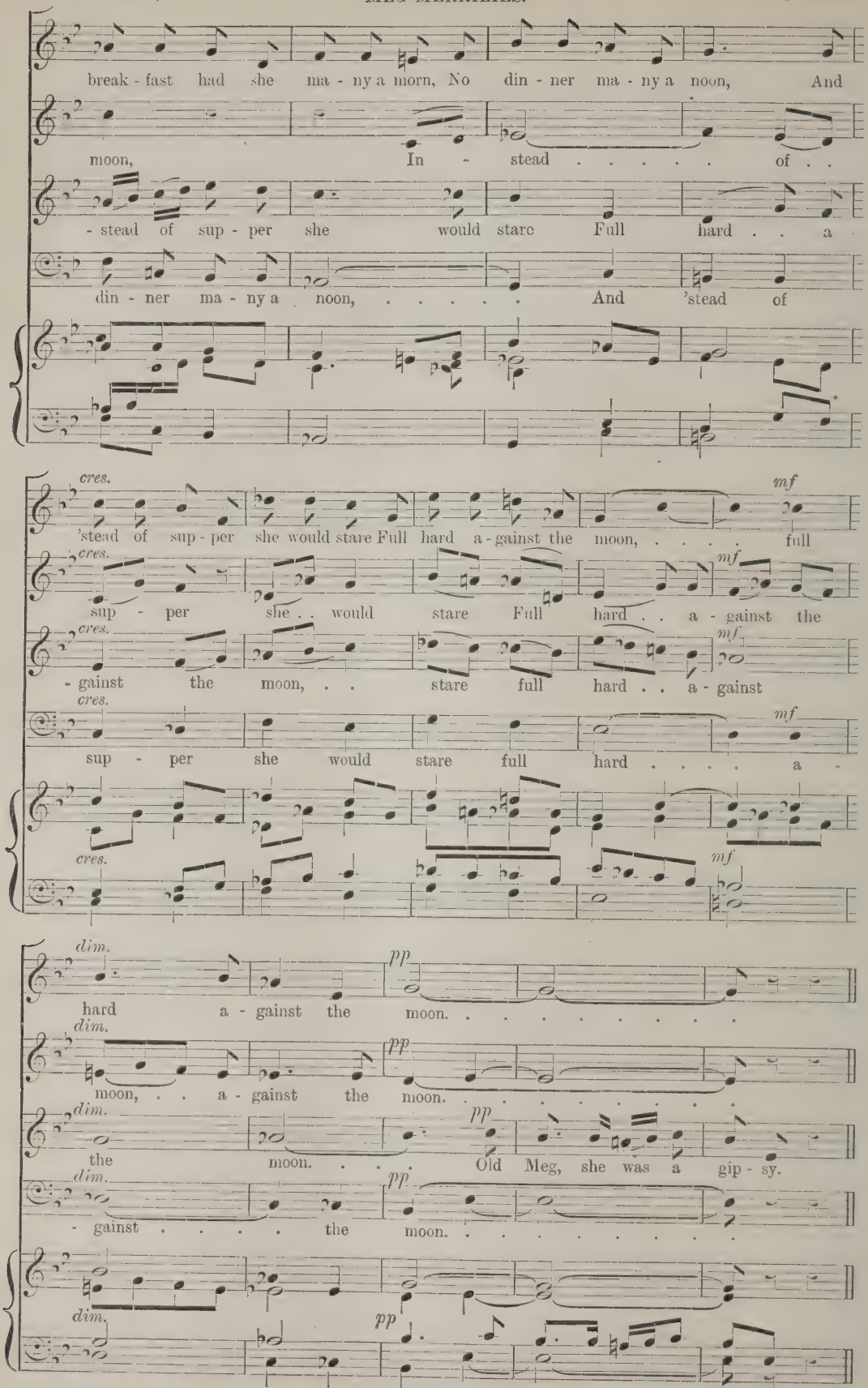
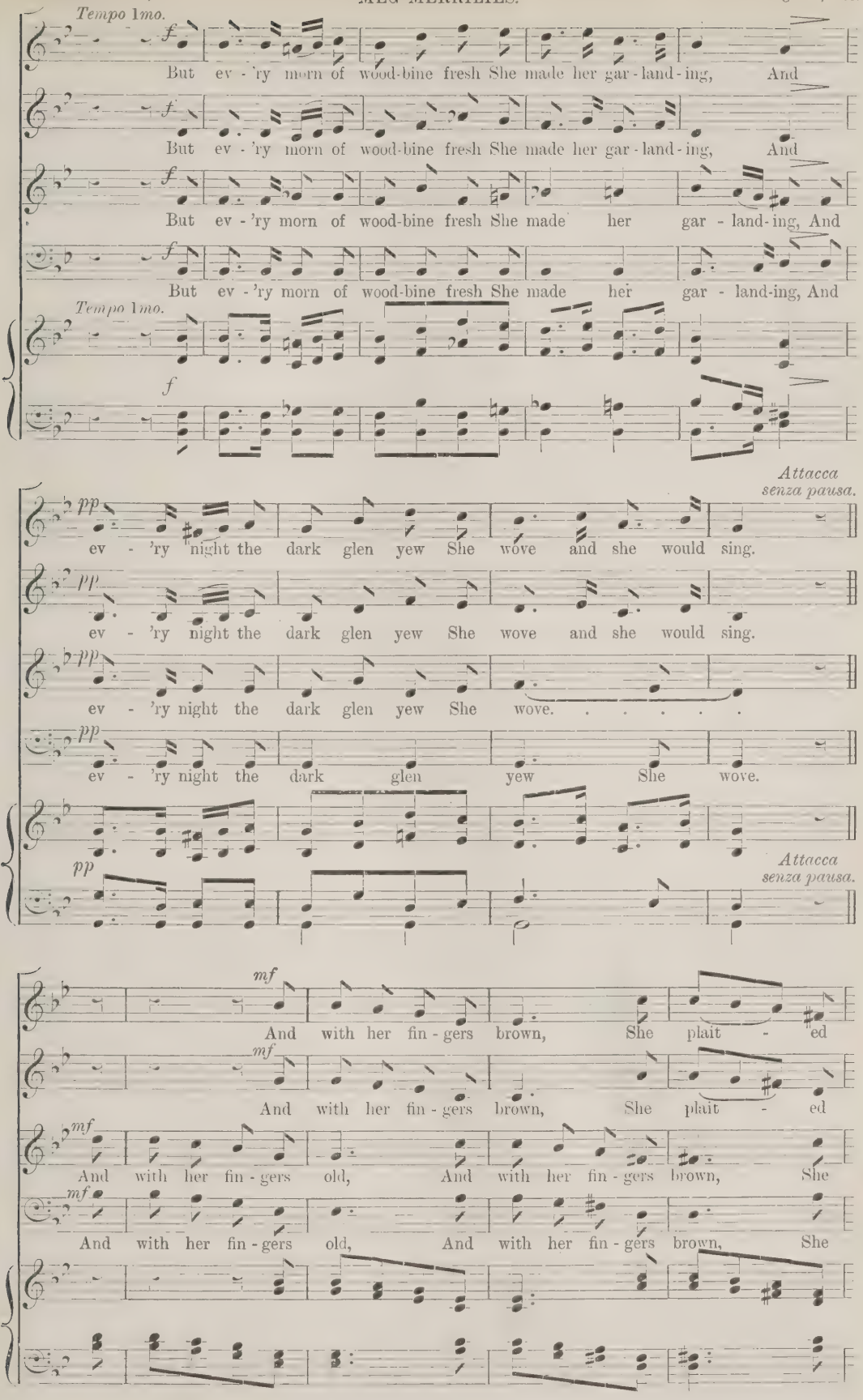
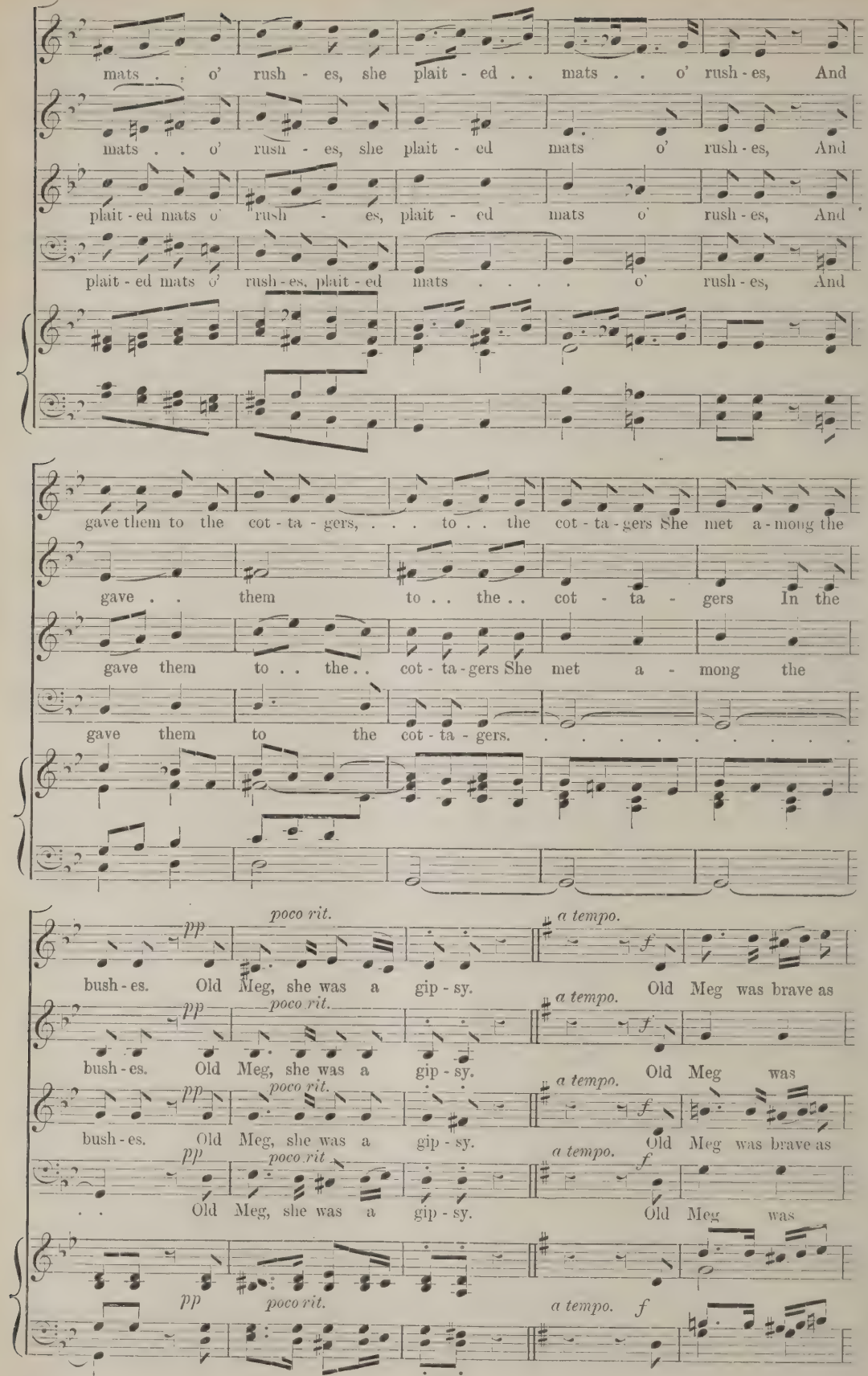
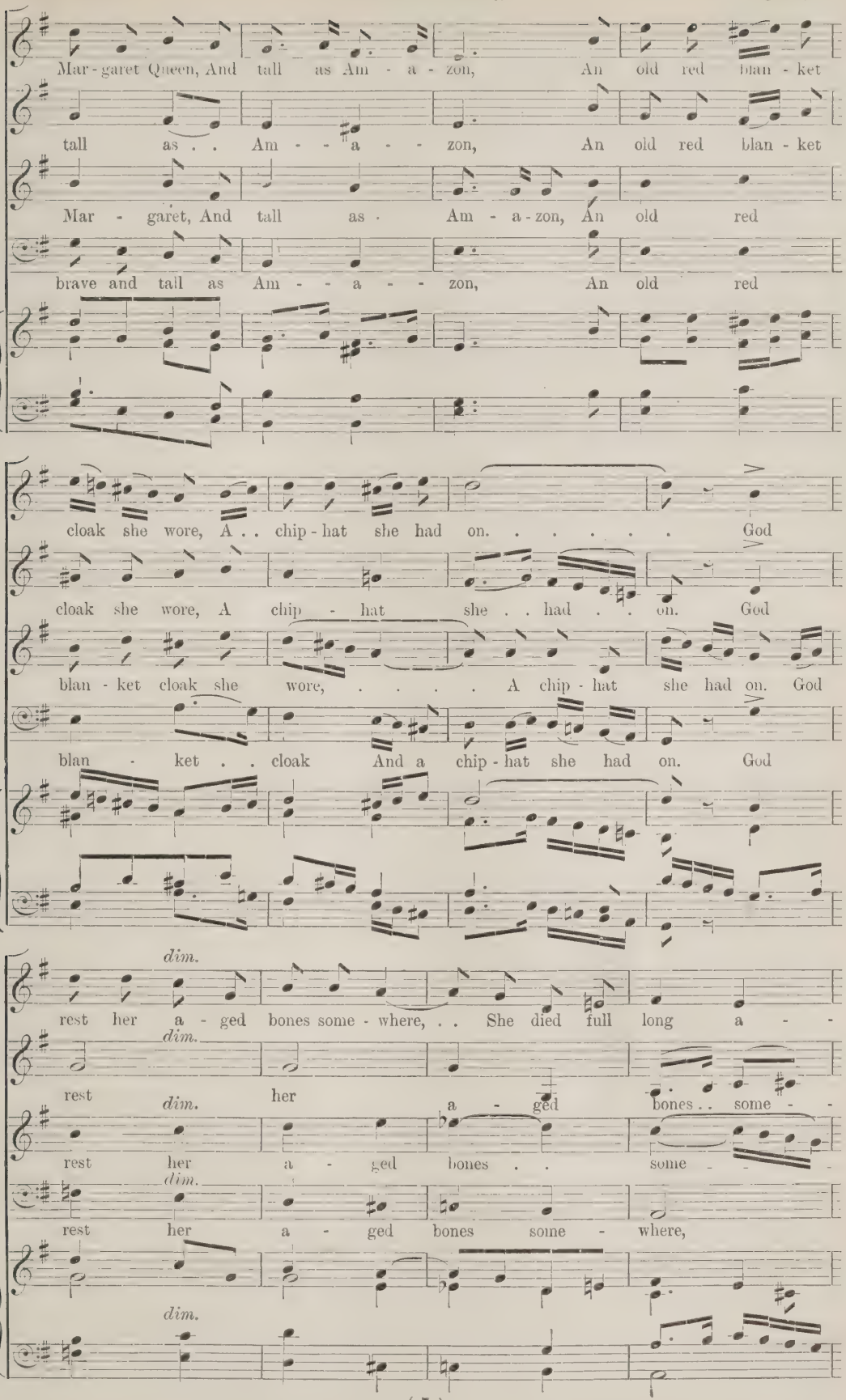
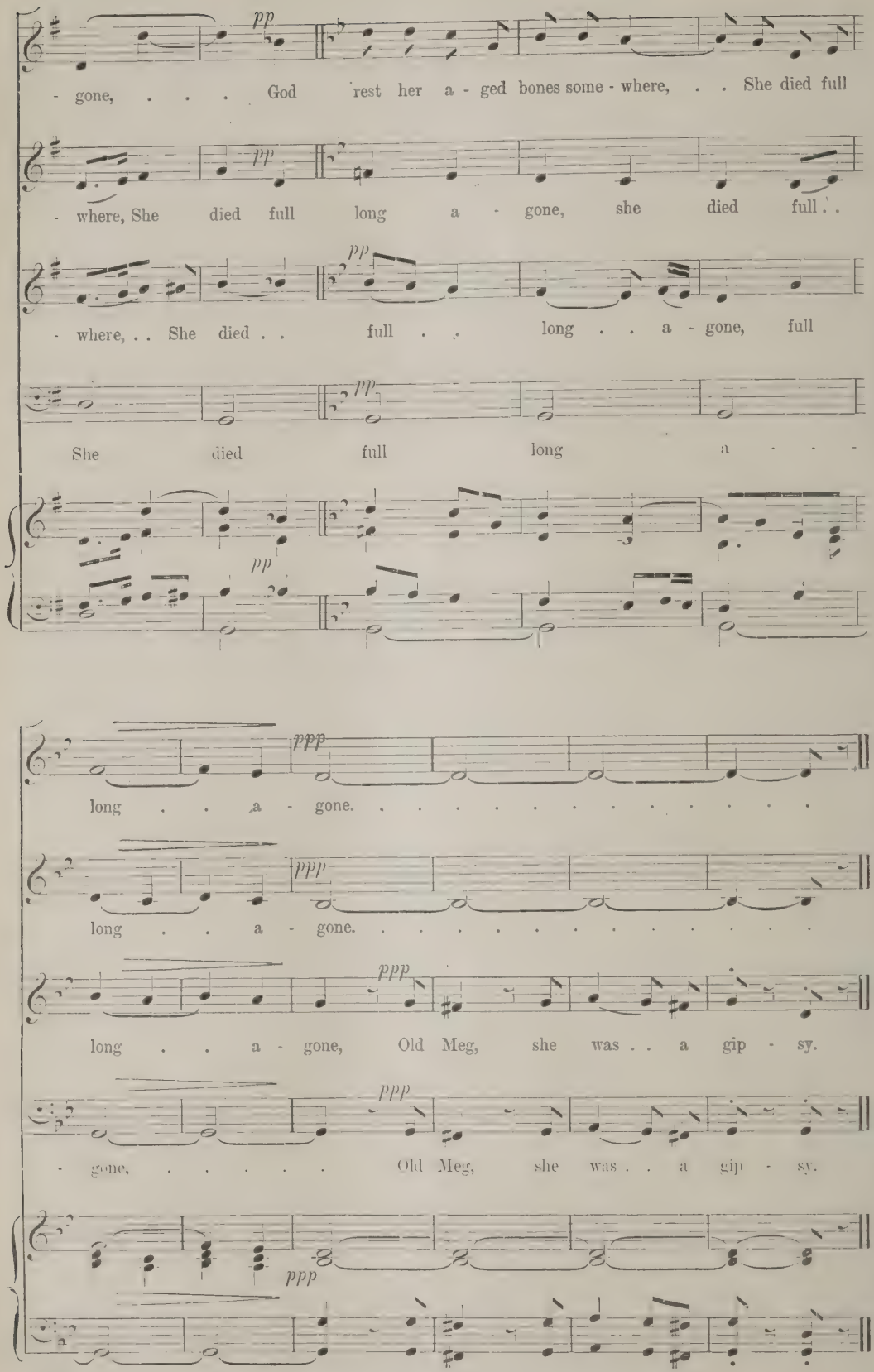

p
Her wine was
p
Her cur - rant pods o' broom, . . Her
p
Her ap - ples were swart blackberries, Her cur-rant pods o'
mf sempre
Her ap-ples were swart blackberries, Her cur - rant pods o' broom, Her
marcato il basso.
mf
pp
dew, . . Her book a churchyard tomb, . . . Old Meg, she was a gip - sy.
mf
pp
wine was dew of the wild rose, . . Her book a churchyard tomb. . . .
pp
broom, . . Her book a churchyard tomb. . . . . .
dim.
pp
wine was dew of the wild white rose, Her book a churchyard tomb. . . . . .
pp
f
Her bro-thers were the crag - gy hills, Her sis - ters larch-en trees, A -
f
Her bro - thers were the crag - gy hills, Her
f
Her bro-thers were the crag - gy hills, Her sis - ters larch-en trees, A -
f
Her bro - thers were . . the crag - gy hills, Her
f

cres.
- lone with her great fam - i - ly . . . She lived . . . . . as she did
sis - ters larch - en trees, ... A - lone . . . . she lived as she did
- lone with her great fam - i - ly, She lived as she did
sis - ters larch - en trees, A - lone . . . . . she
pp
please. . . . . .
Poco meno mosso.
p
No break-fast had she
lived, . . . Old Meg, she was a gip - sy.
No
ma - ny a morn, No din - ner ma - ny a noon, And she would stare Full hard against the
No break-fast had she ma - ny a morn, No din - ner ma - ny a noon, In -
No breakfast had she ma-ny a morn, No


break - fast had she ma - ny a morn, No din - ner ma - ny a noon, And
moon, In - stead . . . . . of . .
- stead of sup - per she would stare Full hard . . a
din - ner ma - ny a noon, ... And 'stead of
cres.
'stead of sup - per she would stare Full hard a - gainst the moon, ... full
mf
cres.
sup - per she . . would stare Full hard . . a - gainst the
mf
cres.
- gainst the moon, . . stare full hard . . a - gainst
mf
cres.
sup - per she would stare full hard . . . . a -
mf
cres.
mf
dim.
pp
hard a - gainst the moon. . . . . .
dim.
pp
moon, . . a - gainst the moon. . . . . .
dim.
pp
the moon. . . . Old Meg, she was a gip - sy.
dim.
pp
- gainst . . . . the moon. . . . . .
dim.
pp

Tempo 1mo.
f
But ev - 'ry morn of wood-bine fresh She made her gar - land - ing, And
But ev - 'ry morn of wood-bine fresh She made her gar - land - ing, And
But ev - 'ry morn of wood-bine fresh She made her gar - land-ing, And
But ev - 'ry morn of wood-bine fresh She made her gar - land-ing, And
Tempo 1mo.
f
pp
Attacca senza pausa.
ev - 'ry night the dark glen yew She wove and she would sing.
ev - 'ry night the dark glen yew She wove and she would sing.
ev - 'ry night the dark glen yew She wove. . . . . .
ev - 'ry night the dark glen yew She wove.
pp
Attacca senza pausa.
mf
And with her fin - gers brown, She plait - ed
And with her fin - gers brown, She plait - ed
And with her fin - gers old, And with her fin - gers brown, She
And with her fin - gers old, And with her fin - gers brown, She


mats . . o' rush - es, she plait - ed . . mats . . o' rush - es, And
mats . . o' rush - es, she plait - ed mats o' rush - es, And
plait - ed mats o' rush - es, plait - ed mats o' rush - es, And
plait - ed mats o' rush - es, plait - ed mats . . . . o' rush - es, And
gave them to the cot - ta - gers, . . . to . . the cot - ta - gers She met a - mong the
gave . . them to . . the . . cot - ta - gers In the
gave them to . . the . . cot - ta - gers She met a - mong the
gave them to the cot - ta - gers. . . . . .
pp poco rit. a tempo. f
bush - es. Old Meg, she was a gip - sy. Old Meg was brave as
pp poco rit. a tempo. f
bush - es. Old Meg, she was a gip - sy. Old Meg was
pp poco rit. a tempo. f
bush - es. Old Meg, she was a gip - sy. Old Meg was brave as
pp poco rit a tempo. f
. . Old Meg, she was a gip - sy. Old Meg was
pp poco rit. a tempo. f


Mar - garet Queen, And tall as Am - a - zon, An old red blan - ket
tall as . . Am - - a - - zon, An old red blan - ket
Mar - garet, And tall as . Am - a - zon, An old red
brave and tall as Am - - a - - zon, An old red
cloak she wore, A . . chip - hat she had on. . . . . God
cloak she wore, A chip - hat she . . had . . on. God
blan - ket cloak she wore, ... A chip - hat she had on. God
blan - ket . . cloak And a chip - hat she had on. God
dim.
rest her a - ged bones some - where, . . She died full long a - -
dim.
rest her
dim.
a - ged bones . . some - -
rest her a - ged bones . . some - -
dim.
rest her a - ged bones some - where,
dim.


pp
- gone, . . . God rest her a - ged bones some - where, . . She died full
pp
- where, She died full long a - gone, she died full . .
pp
- where, . . She died . . full . . long . . a - gone, full
pp
She died full long a - - -
pp
ppp
long . . a - gone. . . . . .
ppp
long . . a - gone. . . . . .
ppp
long . . a - gone, Old Meg, she was . . a gip - sy.
ppp
- gone, ... Old Meg, she was . . a gip - sy.
ppp

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THE HIGHBURY PHILHARMONIC SOCIETY.

The Highbury Philharmonic Society has, we regret to record, ceased to exist. Founded in October, 1878, it has had a most successful career during the twenty-nine years of its existence. The first conductor was Sir Frederick Bridge, who composed expressly for the Society his cantata 'Boadicea,' first performed on May 31, 1880, and it was at Highbury that the same composer-conductor's 'Hymn to the Creator' obtained its first hearing on May 7, 1883. Dr. F. E. Gladstone composed two works specially for those music-loving Highburyans—the oratorio 'Nicodemus,' produced on December 13, 1880, and the cantata 'Constance of Calais,' on May 18, 1885. During Sir Frederick Bridge's régime the following works, in addition to others, were performed: Smart's 'Jacob,' December 15, 1879; Schubert's Mass in F, March 14, 1881; Weber's 'Euryanthe,' complete and in English, March 20, 1882; Gade's 'Psyche,' November 27, 1882; and Berlioz's 'Childhood of Christ,' December 7, 1885.

In October, 1886, Mr. G. H. Betjemann became conductor, and under his experienced leadership the Society has done excellent work during the past twenty-two years. Under his baton have been given Schumann's 'Paradise and the Peri,' May, 7, 1888; Parry's 'De Profundis,' January 18, 1892, and 'Job,' January 16, 1893, both for the first time in London; Walthew's 'Pied piper of Hamelin,' March 20, 1893, and 'Ode to a nightingale,' November 23, 1897, both first public performances; Rossini's 'Moses in Egypt,' May 7, 1895; Elgar's 'Caractacus,' November 29, 1898, first time in London; Corder's 'The Sword of Argantyr,' also first time in London, on November 27, 1899, in addition to other works, twenty-two in all, for the first time in London.

At the recently held final meeting it was resolved to hand over the balance derived from the sale of the Society's assets to the testimonial fund, the object of which was to present to certain officers of the Society some mark of the esteem in which they were held, for valuable services they had rendered. From the amount subscribed a purse of forty guineas was presented to Mrs. C. J. Birch, who had been the efficient honorary accompanist for the entire period of the Society's existence; a ruby and pearl bracelet to Miss Berry, who played the pianoforte at the orchestral rehearsals; a silver inkstand to Mr. J. I. Berry, the honorary treasurer; a gold sovereign-purse to Mr. J. Mortimer Jones, chairman of the Committee; a stereoscope with slides to Mr. G. H. Betjemann, the esteemed conductor; a silver cigarette-box to Mr. David Watkins, honorary assistant-conductor; and a gold pencil-case to Mr. A. H. Betjemann, honorary librarian.

On this special occasion the chair was occupied by Mr. W. H. Thornthwaite, who, we regret to record, died on July 15, after a few hours' illness. In addition to being widely known as an enthusiastic amateur of music, Mr. Thornthwaite took an active part in the affairs of the Society from the commencement, first as a member of the Committee, and subsequently for a considerable time as honorary secretary. He indulged in a few reminiscences of the early history of the Society, and while expressing profound regret that it could not be continued, congratulated the members on their achievements, first under Dr. J. F. (now Sir Frederick) Bridge, and secondly under Mr. G. H. Betjemann, whose untiring efforts had raised the performances of the Society to a high pitch of excellence. Mr. Betjemann, in returning thanks, said that the Society's reputation extended far and wide. He was constantly being reminded of the important position held by the Highbury Philharmonic Society among the musical organizations of the country.

Reviews.

Grove's Dictionary of Music and Musicians. Edited by J. A. Fuller Maitland, M.A., F.S.A. Vol. iv. Q—S. [Macmillan & Co., Ltd.]

Accuracy is a prime essential in a book of reference. And this is especially looked for in a new and revised edition of so important and expensive a publication as 'Grove's Dictionary of Music and Musicians,' a voluminous and monumental work that cannot be issued at frequent intervals. Considering the mass of information therein given, it would be futile to expect perfection in accuracy, but the rather formidable list of 'Addenda et corrigenda for vol. iii.,' printed at the end of the volume under notice, is somewhat disquieting. For instance, the corrections in the article 'Psalter' occupy nearly a column and a half. (By the way, no mention is made of the exhaustive list of inaccuracies in this 'Psalter' article compiled by Mr. William Cowan and printed in this journal.) Now this is an abstruse subject upon which students naturally expect accurate information in the pages of 'Grove': it may be said that they may ultimately get it, but at the terribly tedious cost of inserting the errata and corrigenda, which really ought not to have assumed such large proportions in this particular article; moreover, it is doubtful if all the errors have been rectified.

How does this essential stand in the present volume? Turning to the 'List of contributors' we find four names that should have been printed in italic instead of Roman type, because the writers are no longer in the flesh: they are David Baptie (d. 1906), William Henderson (d. 1891), T. L. Stillie (d. 1883), and J. Muir Wood (d. 1892). The names of the authors of the articles 'G. and E. A. W. Siboni,' and 'Ludwig Stark' are not given, omissions evidently due to deletions from the earlier edition. The foot-note on p. 55 relating to 'the first programme issued in Great Britain with analytical notes' repeats the erroneous information contained in vol. i., *art.* 'Analysis'; and the statement (on p. 261) that Brahms's 'Schicksalslied' ('Song of Destiny') was first performed in England by the Cambridge University Musical Society in 1877 is hopelessly wrong, as the present writer heard it at the Crystal Palace three years earlier. Although the article 'Schubert' has been revised, we find such foot-notes as 'Autograph in the possession of Brahms' (twice), 'Autographs with Herr Dumba' (three times). As both these good men and true have passed beyond mortal ken—Brahms in 1897 and Dumba in 1900—it would have been more satisfactory to have stated the present whereabouts of these Schubert MSS. The same remark applies to Dr. Raymund Härtel (d. 1888), the former possessor of the autographs of Schumann's three string quartets (p. 358).

The useful lists of Schubert's compositions in the first edition (though not complete there) will be missed, and Mr. Rockstro's 'Schools of composition' has also gone. So important has the symphonic poem—for better, for worse—become, that the subject hardly receives adequate treatment in twenty-seven lines. The inclusion and exclusion of names is doubtless a source of perplexity to the editor of a dictionary, but we cannot help expressing surprise that Mr. Barclay Squire has been omitted. Apart from the splendid work he has done at the British Museum for more than twenty years, the inclusion of his name would have been a graceful acknowledgment of the literary aspect of music in this country. To apportion forty-six columns between such defunct composers as Spontini and Steibelt, and to ignore some of our honoured countrymen, seems hardly fair.

More than one-fourth of the present volume is occupied with four articles—Schubert, Schumann, Symphony, and Song, all of which appeared in the previous edition. The last named, extended to 162 columns, is very badly arranged for purposes of reference. It has eighteen sub-headings, two of which are further sub-divided, and the headline 'Song' is continued throughout the entire eighty-one pages. The arrangement is neither alphabetical nor geographical. Starting from France, it takes the grand tour of Europe, excluding Germany, which brings up the rear, after England and America! An index of countries, placed at the beginning of the article, is an obvious necessity. It is to be regretted that vol. iv. does not escape the

censure passed on the preceding one, in regard to the article Oratorio. We refer to the biography of Richard Strauss, which is written in a somewhat similar strain to the diatribes of J. W. Davison on Wagner.

It is pleasant to turn to the more satisfactory features of this fourth volume of a fascinating work that should be in the library of every musician and earnest lover of music. *Place aux dames* in the excellent articles contributed by two such competent authorities as Mrs. Newmarch and Miss Stainer, the former on masters of the Russian School, the latter on such lesser-known composers as Salvator Rosa, Sabbatini (3), Scandello, Schlick (2), Schulthesius, Sermisy, Striggio, and Strungk. Mr. E. J. Dent can be safely trusted on Alessandro Scarlatti, a subject he has made entirely his own, and Mr. W. A. Aikin contributes a sensible article on Singing, while much antiquarian information is furnished by Mr. Frank Kidson. The printing and general get-up of the volume is all that can be desired, and while we have thought it our duty to point out certain blemishes, this instalment of the new edition of 'Grove' is as cordially welcomed as was the first quarterly part (128 pages) of the original work, issued more than thirty years ago.

CHURCH MUSIC.

Benedictus in G. By Alan Gray.
Te Deum and *Jubilate Deo* in B flat. By John Pullein.
Magnificat and *Nunc dimittis* in A flat. By B. Luard-Selby.
Magnificat and *Nunc dimittis* in C. By Ronald G. Tomblin.
[Novello & Co., Ltd.]

As a complement to his *Te Deum* in the key of G, Dr. Alan Gray has composed a *Benedictus* in which his ripe musicianship is evident throughout. Although the setting is modern in its treatment—the passage, 'To give light to them that sit in darkness' being a case in point—the vocal part would present no difficulties to a competent choir, and the organ part is free and varied without being over elaborate.

Mr. John Pullein, organist of St. Peter's Church, Harrogate, has furnished practical and singable settings of the morning canticles in his Service in the key of B flat. Variety and simplicity go hand in hand with melodic interest and harmonic variety, with the result that the music is such as to attract the attention of parish choirs in search of strains that are as devotional as they are effective.

There is not a superfluity of church service music that is specially written for unaccompanied singing; therefore the *Magnificat* and *Nunc dimittis* composed by Mr. Bertram Luard-Selby, and inscribed to the members of Rochester Cathedral choir, are specially welcome. The setting of the *Magnificat* in the key of A flat is both vocal and straightforward, vain repetitions being almost entirely absent. A good point is the antiphonal nature of the *Gloria*, the two sides of the choir, *decani* and *cantoris*, responding to each other and then joining in an Amen of great vigour and contrapuntal ingenuity. The *Nunc dimittis*, in the same key, with its solemn, low-voiced opening and full-toned *Gloria*—the latter different from the *Magnificat*—completes a service that is replete with musicianship and constructive skill.

Mr. Ronald G. Tomblin is assistant-organist of St. Marylebone Church. He is therefore well in touch with a good choir, and that he knows how to write for the voices his *Magnificat* and *Nunc dimittis* in the key of C bear testimony. Vigour and go characterize the music, yet there is tenderness when the words suggest that treatment, and the cessation of the organ at the phrases 'For He hath regarded' and 'He hath filled the hungry' are commendable features in a setting that has more than one claim for favour in choirs and places where they sing.

The art of singing and voice declamation. By Sir Charles Santley. [Macmillan & Co., Ltd.]

Common-sense is the main characteristic of this valuable little volume. Those who turn to its pages for pictures of the vocal organs, or for dissertations on such subjects as 'the shock of the glottis,' will be disappointed. In one of the many interesting autobiographical touches in the book, Sir Charles tells us that Manuel Garcia 'taught singing, not surgery'! He says, 'I was a pupil of his in 1858, and a friend of his while he lived, and in all the conversations I had with him, I never heard him say a word about larynx or pharynx, glottis, or any other organ used in the production and emission of the voice. He was perfectly acquainted with their functions, but he used his knowledge for his own direction, not to make a parade of it before his pupils, as he knew it would only serve to mystify them, and could serve no good purpose in acquiring a knowledge of the art of singing.' He adds: 'My experience tells me that the less pupils know about the construction of the vocal organs the better; in fact, as I heard a master once remark, "better they should not be aware they had throats except for the purpose of swallowing their food." I am confident that great harm has been done by mixing up singing and surgery.'

The above extract will serve to sample the breezy nature of the eminent singer's 'hints' contained in this valuable and unconventional contribution to the study of vocalization. In these days, when young people have so much done for them and are so disposed to 'take it easy,' Sir Charles's rousing words on the importance of work are most opportune. 'Work! work! work!' he says, 'as long as you have breath. That is your contract with the Author of all that you are, all you have, and all you can do. Be careful to fulfil it, or . . .' No lëss valuable are his views on breathing. 'There is no mystery or difficulty about breathing.' All it requires is care in arranging convenient and appropriate places to take breath, and practising speech or song accordingly.' As to 'abdominal breathing,' he regards that as 'most comical,' and adds, 'I have in vain tried to discover whereabouts in the abdomen there exists a store-room for breath.' He is no less severe on the enormities caused by careless enunciation, instancing 'Sound an alarm' as being generally interpreted 'Sounddannalaam.' Further quotation must, however, be restrained, as enough has been said to attract many readers to the dicta, so pleasantly expressed, of so great a master of song as Charles Santley.

BOOKS RECEIVED.

The voice in education: its place and training. By Barnard Baylis. Pp. 113 (including blank pages for students' MS. notes); 2*s.* net. (Sampson Low, Marston & Co.)

Œuvres en prose de Richard Wagner. Traduites en français par J.-G. Prod'homme et Dr. phil. F. Holl. Tome second des gesammelte Schriften. Pp. 4 + 231; 3 fr. 50. (Paris: Librairie Ch. Delagrave.)

The peasant songs of Great Russia. Collected and transcribed from phonograms by Eugenie Lineff. Pp. lxi. + l. + 90; 5*s.* net. (St. Petersburg: The Imperial Academy of Science. Sold by David Nutt for England and America.)

Nasal Resonance. By Granville Humphreys. Pp. 15; 6*d.* (J. Curwen & Sons, Ltd.)

Obituary.

The following deaths are recorded with regret:

On July 5, Carl Deichmann, aged eighty-one. For nearly sixty years Mr. Deichmann has been well known as a leading violinist in England. At the Wagner festival, held at the Royal Albert Hall in 1877, under the direction of Wagner, he shared the leader's desk with August Wilhelmj. His life-long friendship with Dr. Richter began at that time.

On July 12, at his residence, Inglemere, Hamilton Road, Reading, John Charles Brettell Tirbutt, Mus. B. Dunelm., aged fifty-one. Mr. Tirbutt did excellent work for the cause of music at Reading during the past twenty-nine years: as organist of All Saints' Church, conductor of the Philharmonic Society, and lecturer in music and director of musical studies at Reading College. His published compositions include a ballad, 'The phantom ship,' for chorus and orchestra, and a cantata, 'The vale of pearls,' for female voices. He will be greatly missed in the town of his adoption.

THE KING AND QUEEN AT BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

On July 8 and 9, while their Majesties were staying on board the 'Victoria and Albert' yacht at Avonmouth, upon the occasion of the opening by the King of the new dock constructed for the corporation of Bristol, performances were given by the oldest and youngest of our local musical societies. On the first date the Bristol Madrigal Society, under the direction of Mr. D. W. Rootham, sang a selection of pieces, which included the following by Pearsall, a former member: 'Great God of love' (inscribed by the author to Mr. Corfe, the first musical director of the Society), 'Ladye, when I behold,' and 'Allen-a-dale.' Another contribution was 'A shepherd in a glade,' by Cyril B. Rootham, son of the conductor, which gained THE MUSICAL TIMES prize competed for in 1904, a composition which has become a favourite with the choir. At the close of the concert the King and Queen expressed their gratification at the pleasure afforded them, and Mr. E. A. Harvey, the president, and Mr. D. W. Rootham were presented to their Majesties. An additional composition was asked for, and the choir sang Mendelssohn's 'O hills! O vales!'

On the following night the Bristol Harmonic Male Voice Choir also sang on board the royal yacht. The programme included such descriptive pieces as Laurent de Rillé's 'Martyrs of the arena,' and Ambroise Thomas's 'Tyrol,' both of which were rendered with considerable animation. The King, who was particularly interested in the latter piece, conversed with Mr. J. Jenkins, the conductor, respecting the constitution of the choir, a body of working men. His Majesty spoke highly of the manner in which they sang.

On the afternoon of July 9, as the royal procession passed through the city, about 10,000 children, accommodated on stands erected upon Durdham Down, sang 'God save the King,' under the direction of Mr. George Riseley, during which their Majesties' carriage was brought to a standstill.

MILTON'S 'COMUS' AT CAMBRIDGE.

(BY OUR OWN CORRESPONDENT.)

In connection with the Milton tercentenary commemoration, a most interesting presentation of 'Comus' was given at the New Theatre on July 10. The performance was a private one, and the audience was eminently distinguished, including many literary celebrities. A public repetition of the piece was given on the following day.

The chief features of the production were dignity and reserve. The performers were all members of the University or Newnham College, but their names were not announced. Criticism of their efforts is therefore out of place, but all may be commended for the care and earnestness with which they had evidently prepared their work. We may particularly commend the interpretations of 'The lady' and 'The elder brother.'

It is understood that owing to the lack of needful vocal skill on the part of the performers, it was impossible to give the whole of the music composed by Henry Lawes. The only song given in its entirety was 'Sweet echo,' sung with charming effect apparently behind the scenes. The music of 'Sabrina fair' was played, not sung, while the words were recited by the actor. The appearance of Sabrina was accompanied by the music Lawes composed to the words 'To the ocean now I fly.' This song was rightly omitted, as involving a mutilation of Milton's beautiful epilogue. Lawes has taken considerable liberties with the words, and it is surprising that he should have allowed himself to do this. It is a pity that more of the original music could not have been given, but it is obviously very difficult to find amateurs who can both act and sing adequately. Moreover the commemoration was of Milton, and, if anyone were to suffer, it certainly ought not to be the poet. The music, under the direction of Mr. E. J. Dent, who had selected and arranged it, was played by an amateur band of strings, and proved to be one of the most satisfactory features of the production. In addition to the pieces by Henry Lawes, there was a march by his brother, William Lawes, and some dances—a Selebrand, Almayne, and Corrant—from Elizabeth Rogers's Virginal Book in the British Museum. There were also Morris dances played by a single fiddle on the stage, and a prelude, the 'Satyre's mask,' from another British Museum MS. The charmingly executed dances contributed not a little to the success of the evening's entertainment.

It is to be hoped that a representation of 'Comus' will be given in London during this tercentenary year of Milton's birth.

THE OPERA.

Although no new opera has been mounted this season at Covent Garden, the general excellence of the performances, the several revivals, and the first appearances here of sundry artists of Continental repute, have maintained interest in the season's doings.

On June 27 Miss Lalla Miranda made her reappearance, and by her impersonation of Gilda in Verdi's 'Rigoletto' showed that she had advanced in her art, vocally and histrionically. Concerning the rest of the cast it is sufficient to say that the principal characters were sustained by Madame Edna Thornton and Messrs. McCormack, Sammarco, Marcoux, and Gillibert.

After resting for four years, Verdi's 'Otello' was revived on July 1, with a particulary interesting cast, Mr. Zenatello making his initial effort as the dusky Moor, and Madame Melba practically appearing as Desdemona for the first time, since she had only played it once previously, and that sixteen years ago. Mr. Scotti was Iago, Mr. John McCormack played Cassio, Madame Edna Thornton fulfilled the duties of Desdemona's tiring maid, and the characters of Lodovico, Roderigo, and Montano were respectively sustained by Messrs. Marcoux, Zucchi, and Crabbe. Madame Melba sang beautifully, and acted with greater spontaneity than usual.

As Don José in the performance of 'Carmen,' on July 2, Mr. Marak achieved success, the Bohemian artist singing with greater intensity and fervour than previously. Another new-comer, Madame Rider-Kelsey, made a particularly favourable impression by her charming singing as Micaela. Madame Maria Gay repeated her powerful portrayal of the Cigarette Girl, and Mr. Scandiani appeared as Escamillo.

Another revival that attracted much attention was Giordano's 'Fédora,' originally produced at Milan in 1898. The title-rôle was the second part in which the new Roman prima donna, Miss Cavalieri, had been heard, and her impersonation confirmed the impression that her success depended quite as much upon her acting as upon her singing. Miss Cavalieri appeared to greater advantage as Fédora than as Manon, in which she made her début. A new tenor, Mr. Garbin, made his début as the persecuted hero, Loris Ipanow, with fair success.

The revival of Meyerbeer's 'Huguenots,' on July 11, attracted one of the largest audiences of the season, probably owing to the fact that Madame Tetrazzini made her first appearance here as Marguerite de Valois. Miss Destinn impersonated Valentine, and the parts of Raoul, De Nevers San Bris and Marcel were respectively sustained by Messrs. Zenatello, Scotti, Nivette (a new baritone of great ability) and Marcoux. This was one of the finest casts that could be secured, and the performance was memorable. On July 15, Gounod's 'Faust,' played for the first time this season, introduced an English prima donna, the Hon. Mrs. Cecil Edwardes, sister-in-law to Lord Kensington, who made her stage début under the name of 'Madame Edvina.' The lady's voice, a mezzo-soprano of powerful and musical quality, was somewhat heavy for the part of Marguerite, and there seemed to be an inability to secure delicate gradations of tonal force, but allowance must be made for so trying an ordeal; at the same time, dramatic perception was distinctly shown, particularly in the church scene. Mr. Bonci was admirable as the rejuvenated hero, Miss Caroline Hatchard sang well as Siebel, although her voice is too light for the part, Mr. Nivette confirmed good impressions by his intelligent embodiment of Mephistopheles, and Madame Edna Thornton appeared for the first time as Martha.

A powerful performance of Puccini's 'La Tosca' took place on July 18, when Miss Cavalieri gave an extraordinarily realistic personation of the name part.

There only remains to add that the duties of conducting have been ably discharged by Mr. Campanini and Mr. Panizza. The season has been specially notable for the number of British artists personating principal parts. This we are specially glad to place on record.

ROYAL ACADEMY OF MUSIC.

The most memorable performance at the concert given by the pupils of the Royal Academy of Music at Queen's Hall, on June 24, was that of Saint-Saëns's Pianoforte concerto in C minor, No. 4, the solo-part being rendered in a bright and intelligent manner and with considerable executive skill by Miss Dorothy Grinstead. An orchestral piece, 'Variations on an Irish air,' by Miss Eleanor G. Rudall, testified to this lady's perception of a good tune and skill in instrumentation, and 'The outlaw's song,' by Mr. Eric Coates, well sung by Mr. Carlton Brough, has elements of popularity.

The annual distribution of prizes took place at Queen's Hall on July 17, when the Duchess of Wellington handed the awards to the successful candidates. Sir Alexander Mackenzie, in his address, had a pleasant task, inasmuch as the progress of the institution in the past academic year had been such as to justify mutual congratulation. Amongst the donors mentioned were Mrs. Threlfall who, in memory of her late husband's sympathy with the Academy to which he devoted so much time and care, has decided to give an annual sum of £125; Mrs. Moller gives a yearly prize of five guineas for the best pianist, male or female; and Mr. Lesley Alexander has given £500 for the encouragement of ensemble playing. In his remarks on current events, Sir Alexander seemed to think a brighter time was in store for British musicians; and in the engagement of native singers at Covent Garden to see the 'materialisation of the phantom of English Opera.'

A new examination will come into existence at Christmas next. It is entitled 'Voice culture and class-singing for boys and girls,' but the expected examinees are 'persons who are or desire to become engaged in voice culture and class-singing for girls and boys.' A syllabus of the examination can be obtained from the secretary of the Royal Academy of Music.

Mr. Stewart Macpherson is announced to give a course of lectures at the institution on Wednesday afternoons during Michaelmas term, the subject of his discourses being 'Form in music.'

The following awards have been made:

Charles Lucas Prize (*Composition*) to Eleanor C. Rudall (London).
Schloesser Prize (*Accompanying*) to Kathleen Thomson (Bristol).
Frederick Westlake Memorial Prize (*Pianoforte*) to Helen M. Dodd (Newcastle-on-Tyne).
Anne E. Lloyd Exhibition (*Singing*) to Eugenie Ritte (London).
Parepa-Rosa Prize (*Sopranos*) to Alice Baxter (Nottingham).
Julia Leney Prize (*Harp*) to Dot Lyons (London).
Joseph Maas Prize (*Tenors*) to Andrew Jones (Bangor).
Walter Macfarren Gold Medals (*Pianoforte*) to Dorothy L. Grinstead and Ambrose Coviello.
Messrs. James Tubbs & Son's Prize to Henry O. Parsons.
Messrs. Hill & Sons' Prize to Evan Williams.
Dove Prize to Elsie Owen.
Charlotte Walters Prizes to the Misses Elsie May Davidson and Florence A. Hudson.
Betjemann Gold Medal (*Operatic singing*) to Mary Fielding.
Ridley Prentice Memorial Prize to Clara Smith.
Charles Rube Prize (*Ensemble playing*) to Henry O. Parsons, Elsie Owen, Edwin Quaife and John Mundy.
Hannah Mayer Fitzroy Prize (*Violin*) to Edwin Quaife.
Melba Prizes to Mary Fielding and Marie I. Wadia.
Bowen Gift to Hettie Franklin.
Alexander Roller Prize (*Pianoforte*) to Percy Hughes.

ROYAL COLLEGE OF MUSIC.

Remarkable variety characterized the programme of the orchestral concert given by the students in the College concert-hall on July 21, under the direction of Sir Charles Stanford. The spirit and sympathy with which were played Beethoven's eighth Symphony, and—happy thought—a waltz by Johann Strauss and a polka by Josef Strauss, bore witness to the versatility of those enthusiastic young instrumentalists. Further variety in the programme was furnished by a new Rhapsody for orchestra, composed and conducted by Mr. Frank Bridge. In this instance the clever composer does not seem to have anything very fresh to say, but he has written an effective and brilliant piece of a conventional Oriental nature that attracts attention by its strongly marked rhythms, and holds it by the glitter and contrasts of the orchestration. The work delighted the listeners, particularly the younger members of the audience, and Mr. Bridge was most enthusiastically applauded.

GUILDHALL SCHOOL OF MUSIC.

More than usual interest pertained to the performances given by the students of the Operatic Class at the Guildhall School of Music on June 25 and 26, owing to the work chosen being Gluck's 'Iphigenia in Tauris,' the composer's final and most advanced effort in operatic reform. It is chiefly in his treatment of recitative and in the approach to the arias that Gluck's foresight of future requirements is most perceivable. There is also a nobility in the melodies which must have been astonishing to 18th century listeners, and the dramatic vein which runs through the music obviously appealed to the young exponents at the Guildhall School. Miss Barwell-Holbrook, in the name-part, showed lively intelligence and made excellent use of a sympathetic voice, and the devoted friends, Pylades and Orestes, were impersonated with marked ability by Mr. Edwin Lewis and Mr. Robert Carr. Miss Lilian Allen as Diana and Miss Helen Duncan as Clytemnestra, and Mr. James Saker (Thoas), also contributed in measurable degree to the success of the representation. The dances of fairies and the stage management generally reflected great credit on Mr. B. Soutten, while Mr. Richard H. Walthew again proved himself an alert and capable conductor.

A special feature of the students' concert given at the City of London School on July 8, was the production of an Overture by Miss Ethel Scarborough, who conducted it. This young lady has previously shown her gift for musical expression, notably in a Pianoforte concerto played at a preceding concert. The overture is more ambitious in design and is instinct with earnest feeling. It is a work of promise rather than achievement; but it is a praiseworthy composition, and entitles the fair writer to every encouragement. The programme opened with Gounod's well-nigh forgotten Symphony in E flat, No. 2, a melodious if somewhat weak work. This was conducted by the Principal (Dr. W. H. Cummings), as was also the first movement of Chopin's Pianoforte concerto in E minor, No. 1, the solo part being crisply rendered by Miss Jessie Attwell. Two vocalists appeared, Miss Violet Oppenshaw and Miss Gladys Ancrum, the former the possessor of a beautiful contralto voice, which, to judge by her singing, is being excellently trained.

PATRON'S FUND CONCERT.

To all musicians who infuse patriotism into their art, the concerts given under the auspices of the Royal College of Music Patron's Fund possess peculiar interest. For one thing they are open to all composers of British birth who are under forty years of age, therefore it is obvious that these performances gauge the artistic status of our younger creative artists. The past has shown that, with a few exceptions, the works performed have been those of promise rather than fulfilment. This was the case on July 14, at the concert given at Queen's Hall, albeit several compositions possessed an excellence that merits their performance elsewhere. In one instance—an effective set of nine Variations with *finale* on a Sarabande by Handel, composed by Dr. James Lyon—this suggested course has been anticipated, since the work had previously been performed in the provinces. A fantasy overture, entitled 'From the West country,' by Mr. Fritz Hart, should find a welcome in the West of England, for it is built up with genuine folk-tunes of this district, melodies that are treated with a skill which results in the production of an attractive piece. Another orchestral fantasia, called 'Morar,' by Mr. Paul Corder, stated to have been written in the Western Highlands, shows that this young composer is sensitive to surrounding influences, and that he has admirable command of the orchestra; but over-development suggests that he stayed rather too long at 'Morar.' A Pianoforte concerto in F sharp minor, by Mr. Montague Phillips, cannot claim great originality in melodic invention or construction, but the work shows a keen sense of what is effective, of the right place for climaxes, and an exuberant if somewhat superficial spirit that, with Miss Irene Scharrer at the pianoforte, fully accounted for the enthusiastic nature of the applause it elicited. Miss Emily Lucas's scena, 'Maud,' for soprano and orchestra, the words from Tennyson's well-known poem, is interesting as an example

of the excellence of the musical training at the Royal Normal College for the Blind. The vocal part of the work is here and there unnecessarily difficult, and it says much for the skill of Miss Gladys Honey that the scena was so well received. More grateful to the singer were 'Songs of Selma,' by Mr. John St. A. Johnson, who shows great versatility in the appropriateness of his music to three poems of widely different style and sentiment. The London Symphony Orchestra was specially engaged for the occasion. With the exception of the orchestral accompaniments of the songs, which were conducted by Sir Charles Stanford, each work was presented under the baton of its respective composer.

OLD PASTORAL MUSIC.

Madame Wanda Landowska visited London two years ago, when the two recitals she gave at Queen's Hall proved her to be an exceptionally fine performer on the harpsichord, as well as a clever pianist. On July 6 she gave a recital at the Royal Academy of Music, which had been jointly organized by the International Musical Society and the Concert-Goers' Club. Her interesting programme was devoted to 'Pastoral Music of the 17th and 18th centuries.' Part I. was entitled 'The Forest,' and bird music by Couperin and Rameau, together with the two characteristic cuckoo pieces of Pasquini and Daquin, also John Bull's 'The King's Hunt' were as appropriate as they were attractive. Part II. included some delicious unpublished 'Bergerettes' composed by d'Anglebert, and Martini's dainty 'Gavotte des Moutons'; while in Part III., 'The Fair,' with its Bransles, by Francisque, and various old dances by Louis Couperin and Chambonnières, were particularly quaint and animated. Madame Landowska's performances were greatly enjoyed. Miss Lenora Sparkes contributed songs by Caccini, Alessandro Scarlatti and Henry Purcell. The Lord Chief Justice (Lord Alverstone), who was in the chair, spoke highly of the charm of this old-world music and of the lady's admirable interpretation thereof.

'H.M.S. PINAFORE.'

Those who attended the latest revival of this delightful English opera on July 14 at the Savoy Theatre, must have felt how genuine wit and humour can triumph over time and fashion. It was in 1878 that this example of the craftsmanship of Sir W. S. Gilbert and Sir Arthur Sullivan was launched, and although the mode of building has changed since then—not, alas, entirely for the better—the quaintness of idea, the truth of expression, and the delightful directness of means to end are as fresh as ever.

The company was happy in having Mr. Rutland Barrington, the original Captain Corcoran, and Mr. H. A. Lytton, who, although not a member of the early caste, personated Dick Deadeye in the previous revival. Mr. C. W. Workman, who embodied Sir Joseph Porter, also showed he had the true Gilbert and Sullivan spirit. Miss Elsie Spain, as Josephine, did justice to the ballad 'Sorry her lot,' and Miss Louie Réne and Miss Jessie Rose were capable exponents of Little Buttercup and Hebe, as also were Messrs. Henry Herbert and Leicester Tunks, who respectively impersonated Ralph and the Boatswain. The ensemble was excellent, as it was bound to be with Mr. François Cellier conducting. The rehearsals had the invaluable supervision of Sir W. S. Gilbert.

CRYSTAL PALACE FESTIVALS.

The Tonic Sol-fa Association gave two concerts with large choirs on June 27. There were over 5,000 children in the junior choir, and the singing was exceptionally good. Rarely, if ever, has so excellent a juvenile choir performed on the great orchestra. Most of the children came from the East of London, where the music in the schools is well looked after by all concerned. Each little singer had to possess a sight-singing certificate as a condition of membership of the choir. Mr. Filmer Rook, who has developed great skill in managing masses of children, was the conductor. The adult choir of about 1,500 voices, assisted by a large orchestra, gave a programme which included selections from Purcell's 'King Arthur' and Sullivan's 'The Prodigal Son,' which were fairly effective. Some part-songs were also sung smoothly and tastefully. Mr. L. C. Venables ably conducted, and Mr. H. W. Weston was an efficient organist. The arrangements were in the capable hands of Mr. T. H. Warner, the general secretary.

The Nonconformist Choir Union held its demonstration on July 4. There was a record attendance of the choir, which on this occasion numbered over 4,000 adult singers, and the singing showed excellent training. The programme consisted of a varied selection of anthems and part-songs. Dr. Macnamara, M.P., distributed the prizes won at the choral competition, and on behalf of a number of subscribers he presented a solid silver shield and a book-case to Mr. E. Minshall, who is retiring from the conductorship of the Union, and to Miss Minshall a gold bracelet and a watch. The numerous friends of Mr. Minshall will wish him much happiness in his retirement after many years' service.

The National Temperance concerts were given on July 11. A juvenile choir of over 5,000 singers performed a programme that proved to be popular with the audience. It included what was described as a concert scene, 'Britain's salutation to temperance.' Mr. S. H. Cooper conducted, and Mr. F. Wilson Parish was organist. The adult concert was under the conductorship of Mr. W. E. Green, of Portsmouth, and the programme included 'Fixed in His everlasting seat' and 'Martyrs of the arena,' &c. The hon. secretary, Mr. A. H. Rogers, of Ware, had charge of the general arrangements of the day's proceedings.

The competitions held at the above festivals are reported in the Competition Record which forms one of the extra supplements to our present issue.

MR. ARTHUR M. FRIEDLÄNDER'S CONCERT.

The difficulty of obtaining a hearing of new works is so great that sympathy naturally goes out to a composer who boldly becomes his own impresario. Mr. A. M. Friedländer is director of the choir at the Bayswater Synagogue, and for the services there he has written much excellent music. He is also the composer of works of important dimension. Two of these, a sacred cantata entitled 'The return to Zion,' and a setting of Swinburne's 'Ode to Music,' were performed at his concert given at Queen's Hall on June 23. The cantata is laid out for tenor and bass soli, chorus and orchestra. One of its best numbers is a prayer for tenor solo, having for its foundation a melody used in the Synagogue. There is also a well-written fugue and an imposing *finale*. The music to the 'Ode' is in the same style as the cantata—broad, diatonic phrases being developed in a straightforward and easily comprehended manner. The soloists in the former work were Mr. Ben Davies and Mr. Lane Wilson, and the services of Madame Donalda were secured for the solo portions in the Ode. Both choral novelties were conducted by Mr. Allen Gill, who brought with him a large contingent of his fine choir from the Alexandra Palace. Miss Alice Manderville introduced two pleasing new songs, severally entitled 'We'll go no more a-maying' and 'The nightingale,' by Mr. Landon Ronald, who directed impressive performances of Mendelssohn's 'Fingal's Cave' overture and Wagner's 'Siegfried Idyll.'

PAGEANT MUSIC.

Pageants, of which there are so many nowadays, primarily depend upon their spectacular splendour for success and popularity. The 'show' is the thing, if the sun will only smile upon it! Music, however, occupies a prominent place in these ceremonials. This was the case at the Gloucestershire Historical Pageant at Cheltenham, and the Dover Pageant, both held last month, the former from July 6 to 11, and the latter taking place on the last five days of the month and the first day of August. At the Gloucestershire town Mr. C. J. Phillips was 'Master of the Music,' and three local musicians—Mr. Ernest A. Dicks, Mr. Lewis Hann, and Mr. Heller Nicholls—undertook to supply the needful strains, original or arranged, for the various episodes. For the Dover Pageant, Mr. H. J. Taylor,

the borough organist, composed and arranged the music, both vocal and instrumental, in a volume published by Messrs. Weekes & Co. To judge of the music specially composed for these occasions, apart from the processions and the rest of the spectacular element, would scarcely be fair: suffice it to say that no pains seem to have been spared in order to increase the enjoyment and effectiveness of these Pageants by invoking the aid of the divine art.

London Concerts.

A violin recital of great antiquarian interest was given on June 29, at Bechstein Hall, by Mr. Alessandro Certani, his first appearance in London. This artist has devoted himself to bringing to light well-nigh forgotten and in some cases unknown works by Italian composers of the 18th century. His programme was most interesting, and his interpretations warmly in sympathy with the old-world music. All the works he brought forward were unpublished. Several of them deserve to be printed, particularly a Sonata in A minor, composed by Francesco Maria Veracini (1685-1750), and a Pastorale by Giuseppe Tartini (1690-1750), both of them instinct with the spirit of their period.

Miss Marie Antoinette Aussenac made so marked a success at her pianoforte recital on July 14 at Queen's Hall, that it is probable we shall hear her again in the autumn. Trained at the Paris Conservatoire, where she gained the first-prize for pianoforte playing, Miss Aussenac happily combines the vivacity of her nation with sympathetic subtlety, a combination of gifts that invest her interpretations with charm and personality. The young artist—she is only seventeen—was particularly happy in her rendering of Chopin's music, and it says much for her command of expression, that her performances of works by other composers did not compare unfavourably with the violin playing by Mr. Mischa Elman, who also contributed to the afternoon's music.

Of the many singers who have claimed attention this summer, encouragement is to be extended specially to Miss Laura Evans, who gave a recital at Bechstein Hall on July 9. Her soprano voice is musical and powerful, and except for an almost persistent *vibrato* her singing was marked by excellent style and personal charm, the latter an asset to be by no means undervalued.

The Orpheus Choral Society, Hampstead, completed its eighth season with a concert at the Hampstead Conservatoire. The programme included the 'Gloria' from Bach's B minor Mass, Schubert's 23rd Psalm, 'Minnelied' (Brahms), a chorale from 'Die Meistersinger' (Wagner), and the humorous cantata by Dr. Walford Davies entitled 'The three jovial huntsmen,' in addition to some old madrigals. Mr. Claud Powell was the able conductor, and the choir was well supported by the following soloists: Miss Ethel Robinson, Miss Hayward-Webb, Mr. Courtenay Mostyn (vocalists), Miss Louise Perrott (violin), Miss Löis Barker (pianoforte), whose playing calls for special mention, and Miss Clare Powell (recitations).

The Promenade concerts at Queen's Hall are announced to be given from August 15 to October 24, under the conductorship, as heretofore, of Mr. Henry J. Wood. The following works by British composers will be produced: Symphony in E flat, *Balfour Gardiner;* Concerto in D for violoncello and orchestra, *Percy H. Miles;* Concerto in G minor for pianoforte and orchestra, *York Bowen;* Suite for orchestra, 'A village suite,' *Luard Selby;* Prelude to Agamemnon, *W. H. Bell;* and Two short pieces for orchestra, 'Age and youth,' *A. Herbert Brewer.*

Foreign Notes.

BAYREUTH.

The principal rôles for the forthcoming festivals have just been distributed as follows: *Rheingold:* Wotan, Soomer, of Leipzig; Loge, Briesemeister, of Berlin; Alberich, Dawison, of Hamburg; Mime, Hans Breuer, of Vienna; Fricka, Frau Louise Reuss-Belce, of Dresden; and Freia, Frau Rusche, from Hanover. *Valkyrie:* Siegmund, von Bary, from Dresden; Sieglinde, Frau Fleischer-Edel, from Hamburg, and Frau Leffler-Burckard, from Wiesbaden; and Brünnhilde, Frau Gulbranson, from Christiania. *Siegfried:* Siegfried, A. Burgstaller, from Holzkirchen; and Fafner, Karl Braun, from Wiesbaden; the other rôles as above. *Götterdämmerung:* Siegfried, A. Burgstaller; and Waltraute, Frau Krauss-Osborne and Frau Fleischer-Edel. *Parsifal:* Parsifal, Burrian, from Dresden, and M. A. Hadwiger; Kundry, Mesdames Leffler-Burckard and E. Walker, from Hamburg; Gurnemanz, Hincklef and Krauss, from Munich; and Klingsor, Berger, Schutzendorf and Soomer. *Lohengrin:* Lohengrin, von Bary and Charles Dalmorès; Elsa, Frau Fleischer-Edel; and Ortrud, Mesdames Gulbranson and Walker.

DRESDEN.

According to the official communication of the general director of the Royal Opera House, Strauss's new music drama 'Elektra' will be produced in the autumn.

HAMBURG.

Carl Heinrich Läeisz, who died in 1903, bequeathed a sum of £40,000 for the purpose of erecting a concert hall. To this his widow added a further sum of £10,000. The magnificent building, containing an orchestra capable of holding five hundred persons and a hall seating 1,900 persons, has just been inaugurated. There is also a small hall for chamber music, which will accommodate an audience of 500. The foyer contains a colossal bust of Brahms, by Max Klinger, in addition to busts of Bülow, Joachim, and Clara Schumann.

MADRID.

Last winter, capellmeister Walter Rabl was engaged to conduct 'Die Walküre.' He is again retained for the forthcoming season, when the whole of the 'Ring' will be given.

MANNHEIM.

Arnold Mendelssohn's comic opera 'Die Minneburg' is to be produced here next season.

MUNICH.

Lina Ramaan, the biographer of Franz Liszt, recently celebrated, in a quiet way, the 75th anniversary of her birth.

NEW YORK.

A treaty has been concluded between Humperdinck and Andreas Dippel, director of the Metropolitan Opera House, whereby the latter has acquired the rights of producing the composer's three-act opera 'Königskinder.' The work will be given during the forthcoming season, with Miss Farrar in the title-rôle, and Herr Humperdinck is expected to be present.

PARIS.

The first *Prix de Rome* has been won by M. André Gailhard, aged twenty-three, son of the former director of the Opéra; in 1906 he won the second prize. No *premier second grand prix* was given, but a *deuxième second grand prix* was awarded to Mlle. Nadia Boulanger, aged twenty, daughter of Ernest Boulanger, a former *Prix de Rome*, and grand-daughter of Madame Boulanger, who, at the beginning of last century, was one of the glories of the Opéra Comique. It has been stated that Mlle. Boulanger is the first woman who has obtained a prize at the Rome competition; Mlle. Hélène Fleury, however, won a second prize three years ago.

PHILADELPHIA.

A bust of Haydn was inaugurated in Fairmont Park on June 6. All the authorities of the city, the officers and crew of the 'Bremen,' which was then in harbour, together with the German Consul, were present. A choir numbering a thousand voices also attended the ceremony, at which we may be sure 'God preserve the Emperor' was sung.

The existence of the Joachim concerts having come to a termination through the lamented death of Dr. Joachim, the executive committee, after careful consideration, have decided to preserve the organization and experience of their association by reconstituting the latter under the name of the Classical Concert Society. The object of the new Society is to continue to provide the holding of regular series of concerts at which principally chamber music, arranged upon comprehensive schemes, will be performed. A series of weekly concerts, eight in number, is announced to take place between October 21 and December 9. Seven of these, devoted to chamber music, will be at Bechstein Hall; and at the eighth concert—consisting of orchestral and choral works, and to be given at Queen's Hall—the Bach Choir will co-operate in a performance of Brahms's 'Song of Destiny,' under the direction of Dr. H. P. Allen.

The Brighton Municipal Orchestra gave an excellent concert at the Dome on July 8, when the programme consisted entirely of selections from the compositions of Mr. Edward German, who conducted. It included the overtures to 'Richard III.' and 'Romeo and Juliet, three 'Country Dances,' the three dances from 'Henry VIII.,' the symphonic poem 'Hamlet,' the Welsh Rhapsody, and a selection from 'Merrie England.' Miss Lenora Sparkes was the solo vocalist. The performance was a great success, and over 500 persons were refused admission.

The Bexhill Musical Society gave its last concert of the season on June 25 at the Kursaal. The principal items of the programme were 'The Jackdaw of Rheims' (W. H. Speer) for chorus and orchestra, Max Bruch's Violin concerto in G minor, the solo part cleverly played by Miss Ruth Clarkson, Stanford's overture to 'Shamus O'Brien,' Mozart's overture to 'Figaro,' and Sullivan's three dances from 'The Tempest.' There was a full orchestra, led by Mr. Belinski. Mr. G. Bowden was the solo vocalist, and Dr. W. H. Speer conducted.

Mr. William Short, principal trumpet-player in the King's Band, has been engaged as chief musical adjudicator for the National Eisteddfod of Australasia, to be held at Ballarat in October next. Before he returns to England, in February, 1909, he will adjudicate at competitions to be held at Christchurch, New Zealand.

Mr. E. Roberts West, honorary conductor of the Leamington and Kenilworth Madrigal Societies, has recently been presented by the members with an elaborate writing desk, together with a case of pipes, in recognition of his much-appreciated work during many years in connection with the two Societies.

Miss Lucy Broadwood having resigned the honorary secretaryship of the Folk-Song Society, the duties have been kindly undertaken by Mrs. Walter Ford. In future the headquarters of the Society will be at 19, Berners Street, where all communications should be addressed.

Mr. W. Milne Gibson, of Aberdeen, has recently been presented with a testimonial, consisting of a cheque for £56, subscribed for by friends and admirers in recognition of the good work he has done for the cause of music during many years in the Granite City.

Mr. Frank Radcliffe, of Stalybridge, has passed the final examination for the degree of Doctor of Music at the Victoria University of Manchester. The examiners were Sir Frederick Bridge, Dr. Walter Carroll and Dr. Henry Watson.

The Southport Vocal Union—a celebrated male-voice choir of Lancashire—intend to give a series of concerts in Paris next Easter, under the direction of their able conductor, Mr. J. C. Clarke.

Mr. S. Coleridge-Taylor is composing the incidental music to Mr. Stephen Phillips's 'Faust,' to be produced by Mr. Tree in September.

Mr. George R. Ceiley has been appointed professor of solo-singing at the Battersea Polytechnic.

Errata. June issue, p. 377, col. 2, lines 7 and 8 from the end, for Irish clergymen' read 'Irishmen,' as Nicholas Brady only of the two versifiers was a clergyman; p. 378, col. 2, line 1, delete 'the Rev.'

Answers to Correspondents.

J. Y.—So far as we know, Sir Arthur Sullivan's harmonization of Dr. E. J. Hopkins's tune 'Ellers' ('Saviour, again to Thy dear name we raise') is not published separately. In its original form ('The Supplemental Hymn and Tune Book,' 1869) it is for voices in unison, with a varied accompaniment for every verse. A four-part version by the composer appeared in the Bradford Tune Book (1872), and a different harmonization (for voices) was given in Church Hymns (1874), edited by Sir Arthur Sullivan. As the latter harmonies are assigned to Sullivan in the 'Congregational Psalmist' (1875), and his permission was obtained for their use, it may be assumed that they were made by him for 'Church Hymns.'

H. E. T.—Your ambition to become a doctor of music is most praiseworthy. The conditions, which vary at different Universities, will be found set forth in the 'Roll of the Union of Graduates in Music.' We fear it is impossible to give 'an estimate as to how many years it would take for a fairly good pianist to prepare for the first examination, providing him to be able to devote about eight hours a day to study.' You are probably unaware that pianoforte-playing is not a subject that is required at examinations for University degrees in music. As to the methods of study, you should consult a good teacher, who is familiar with the 'ins-and-outs' of these examinations.

A. B. C.—In order to obtain 'a picture showing a large church organ to advantage,' your best plan will be to get one of the fine organ cases in the city churches photographed, and then get the print enlarged by the Autotype Company. The views of the two organ cases given in our July issue (from Mr. T. F. Bumpus's book on London Churches) might guide you in your choice. See also the view of the organ in St. Paul's Cathedral (north case) given in our issue of March, 1907, p. 157. Probably the photographer, Mr. W. H. Welsh (16A, Bouverie Street, E.C.) could supply you with an enlargement of this excellent photograph, or he would photograph any particular organ that takes your fancy.

Bar.—(1) The principal vocalists at the first performance of Sullivan's oratorio 'The Light of the World' were Mesdames Titiens and Trebelli, and Messrs. Sims Reeves, Cummings, and Santley. (2) Mr. Charles Lockey died at Hastings on December 3, 1901. (3) The song that Queen Victoria sang to Mendelssohn, in 1842, and to his accompaniment, was not the Frühlings-lied in B flat (Op. 47, No. 3), but 'Schöner und schöner schmückt sich!' ('Italien,' Op. 8, No. 3) She also sang his 'Pilgerspruch' ('Lass dich nur,' Op. 8, No. 5).

Ambitious.—Cornets for general use in orchestral, military, and brass bands are made in B flat, with an extra shank for A natural. Cornets in C are only intended for amateurs desirous of rendering vocal music (with pianoforte accompaniment) easily, without the trouble of transposing. The catalogue price of good instruments by London makers of repute, such as Messrs. Boosey & Co., ranges from about four to nine guineas, but cheaper instruments can be bought. Beware of cornets advertised under special or fancy names.

C. H.—'The best way to bring singers, well-trained, to the front for good class engagements?' Ay, there's the rub! So great is the competition nowadays that good class engagements are in a bad way. There is always room at the top, however, and anyone with top notes like Tetrazzini, or the possessor of a vocal organ like Melba, need not despair of being in great demand. Unfortunately, well-trained singers are often third class.

Gamba.—There are 'short comprehensive biographies' of Barnby, Dykes, Goss, and Sullivan in the 'Dictionary of National Biography.' Biographical articles have appeared in this journal of Barnby (March, 1896), Goss (April and June, 1901), and Sullivan (December, 1900, and subsequent issues). The Rev. Canon Fowler has written the 'Life' of Dr. Dykes, published by Mr. John Murray in 1897.

Organ Blowing.—'The average cost of blowing by hydraulic power and electric power respectively' would vary considerably in different places; as would 'the quantity of water or electricity, as the case may be, required per hour to blow a three-manual organ situated in the west gallery.' In some places the pressure from the water mains is insufficient to meet the required demands of the bellows.

T. A. S.—Your copy, dated 1797, appears to be a later edition of 'Philomela,' first published, according to Eitner, in 1684. The same authority states that the author, Johannes Martinus, was a minister at Remüs. Nothing more seems to be known of him. There is a copy of the 1684 edition of the book in the British Museum Library.

C. E. L.—According to Hans von Bülow the term 'Tedesca' has reference to waltz rhythm, and invites changes of time. In addition to the well-known example you quote—the Sonatina in G for pianoforte, Op. 79—Beethoven also uses it in the fifth movement (3-8) of the B flat Quartet for strings (Op. 130); it is there headed 'Alla danza tedesca.'

Levenshulme.—Thin lips are usually considered to be an advantage to flute-players, but a good deal depends upon the support given by the teeth. You should take a few lessons from a good teacher. He would soon tell whether a pupil was naturally disqualified as regards producing a good quality of tone.

J. F. C.—Is it worth while to draw comparisons as to the merits of the two operas you name? Why not enjoy the music of both works, and let your 'little argument' with your friend aid in that direction, 'without prejudice,' as the lawyers say?

F. H.—The information on the label of your violin may not tell the truth, although we hope, for your sake, it does. You should submit the instrument to Messrs. W. E. Hill & Sons, of New Bond Street, who, in return for a fee, would give you reliable information concerning its maker, value, &c.

E. E. S.—Announcements of competition festivals are given from time to time in the *School Music Review*. The nearest to your town are the competitions to be held at Warminster (Secretary, Miss I. Luke, The Knoll, Malmesbury), and Malmesbury (Secretary, Mrs. Maurice, Wykeham House, Marlborough).

A. S. R.—Perhaps it will be time enough to decide upon the examination *after* you have 'gone in thoroughly for theory.' Your teacher will then be able to advise you as to the most suitable testing-place of your acquired theoretical knowledge.

D.—The death dates you ask for are as follows: Frederic Clay, November 24, 1889; Alfred Cellier, December 28, 1891; Dr. John Naylor (of York Minster), May 15, 1897. Mr. John Francis Barnett is happily still in the flesh.

Beauty retire.—Sir Frederick Bridge's book 'Samuel Pepys, a lover of Musicke,' is published by Messrs. Smith, Elder & Co. It was issued in 1903, price 5*s*.

Sebastian.—Your best plan will be to apply to Dr. Walford Davies direct, as by that means you will obtain reliable information.

H. M.—We are afraid that the four volumes of Latrobe's 'Selections of Sacred Music' are not of any intrinsic value.

THE MUSICAL TIMES.

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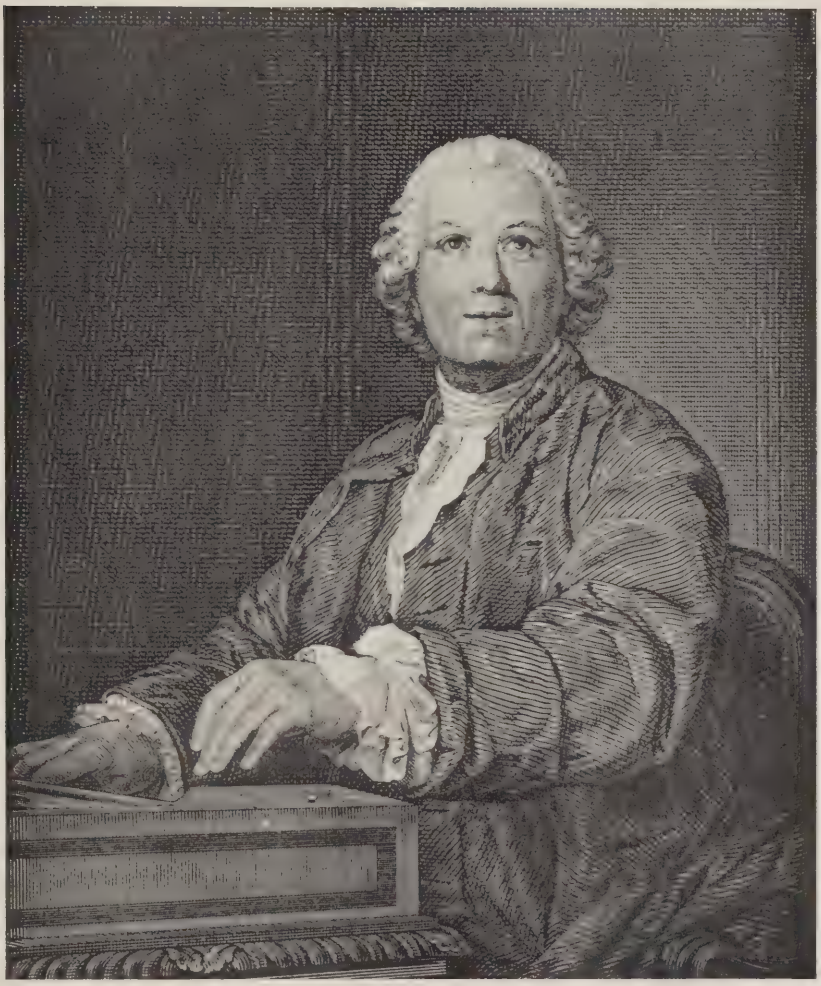

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THE TIMES, JUNE 25, 1908.

Mr. Friedländer's music has the merit of being straightforward. "The Return to Zion" is a cantata for tenor, baritone and chorus. The best number is the first, which contains some good choral writing.

THE DAILY TELEGRAPH, JUNE 24, 1908.

"The Return to Zion." The work has good points: the music is straightforward and at times expressive, as, for instance, in the first chorus. Then there is a neat "Babylonian" march, with traces of Eastern rhythm and colouring A fugue, "But we will bless the Lord," is based on a vigorous subject, and the composer has wisely avoided undue length.

THE MUSICAL NEWS, JULY 4, 1908.

Mr. Friedländer writes with conciseness and incisively, so that his music is never wearisome. His themes are well devised, and the whole work gives ample evidence of musicianly aptitude. The fugue is striking evidence of this. Another number which was good to listen to was the "Babylonian" march, in which a successful attempt at local colour has been made.

THE MANCHESTER GUARDIAN, JUNE 24, 1908.

A concert on an unusually ambitious scale was given at Queen's Hall last evening by Mr. Arthur Friedländer, an Associate of the Royal College of Music. He occupies an esteemed position as teacher and choirmaster. Mr. Friedländer's music is masculine and straightforward, melodious, and smoothly and effectively written for chorus. The fugal chorus proved the most effective number, and the tenor solos, which were admirably sung by Mr. Ben Davies, made a considerable effect. The second work, a setting of Swinburne's "Ode to Music," gave the composer freer scope for picturesqueness and effect. In this the soprano solos, which are melodious and well-written for the voice, were beautifully sung by Madame Donalda. Mr. Friedländer was enthusiastically recalled several times after each of his works.

Other favourable Press notices can be obtained of the publishers.

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2. I will sing of Thy great mercies ("St. Paul") F. Mendelssohn-Bartholdy
3. Jerusalem ("Gallia") ... ... Ch. Gounod
4. With verdure clad ("Creation") ... ... J. Haydn
5. I will extol Thee, O Lord ("Eli") ... M. Costa
6. I mourn as a dove ("St. Peter") ... ... J. Benedict

TENOR.

1. O God, have mercy (Pietà, Signore) ... A. Stradella
2. In native worth ("Creation") ... ... J. Haydn
3. Be thou faithful unto death ("St. Paul") F. Mendelssohn-Bartholdy
4. Cujus animam ("Stabat Mater") ... ... G. Rossini
5. The Lord is very pitiful ("St. Peter") ... J. Benedict
6. The soft southern breeze ("Rebekah") ... J. Barnby

CONTRALTO.

1. Slumber Song ("Christmas Oratorio") ... J. S. Bach
2. But the Lord is mindful ("St. Paul") F. Mendelssohn-Bartholdy
3. What tho' I trace ("Solomon") ... ... Handel
4. Evening Prayer ("Eli") ... ... M. Costa
5. There is a green hill ... ... Ch. Gounod
6. O Thou afflicted ("St. Peter") ... ... J. Benedict

BASS.

1. Dost thou despise ... ... J. S. Bach
2. O God, have mercy ("St. Paul") F. Mendelssohn-Bartholdy
3. Now heaven in fullest glory shone ("Creation") J. Haydn
4. Pro peccatis ("Stabat Mater") ... ... G. Rossini
5. How great, O Lord ("St. Peter") ... J. Benedict
6. If Thou should'st mark iniquities ("Eli") M. Costa

SECOND SET.

SOPRANO.

1. Thou, O Lord, art my Protector (Psalm xix.) C. Saint-Saëns
2. Lo! the heaven-descended Prophet ("The Passion") ... ... C. H. Graun
3. Jerusalem ("St. Paul") ... F. Mendelssohn-Bartholdy
4. Great is Jehovah ... ... F. Schubert
5. Turn Thee unto me ("Eli") ... ... M. Costa
6. Let the bright Seraphim ("Samson") ... Handel

TENOR.

1. Only be still, wait thou His leisure ("If thou but sufferest") ... ... J. S. Bach
2. Daughters of Jerusalem ("St. Peter") ... J. Benedict
3. Thus when the sun ("Samson") ... ... Handel
4. O come, let us worship ("Psalm xcv.") F. Mendelssohn-Bartholdy
5. Twilight is gently falling (Ave Maria) ... ...J. Raff
6. Song of Penitence (Busslied) ... ... Beethoven

CONTRALTO.

1. To living waters ("The Lord is my Shepherd") J. S. Bach
2. O God, have mercy (Pietà, Signore) ... A. Stradella
3. All my heart inflamed and burning ("Stabat Mater") ... ... A. Dvorák
4. The glory of God in Nature (Creation's Hymn) Beethoven
5. Fac ut portem ("Stabat Mater") ... ... G. Rossini
6. Morning Prayer ("Eli") ... ... M. Costa

BASS.

1. Mighty Lord and King all glorious ("Christmas Oratorio") ... ... J. S. Bach
2. Rolling in foaming billows ("Creation") ... J. Haydn
3. Litany for All Souls' Day ... ... F. Schubert
4. The glory of God in nature (Creation's Hymn) Beethoven
5. Consume them all ("St. Paul") F. Mendelssohn-Bartholdy
6. Nazareth... ... ... Ch. Gounod

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"One of the most delightful concerts ever given by the South Shields Choral Society was that of last evening, when the principal piece was 'Joan of Arc.' We cannot speak too highly of Mr. Gaul's work, which is of the most interesting description, and will doubtless soon be a favourite with choral societies."

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TEWKESBURY REGISTER.

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Yours Sincerely

H. A. Harding

The Musical Times.

SEPTEMBER 1, 1908.

DR. H. A. HARDING.

HONORARY SECRETARY OF THE ROYAL COLLEGE OF ORGANISTS.

'No work begun in earnest, and followed up by quiet perseverance, can fail ultimately to command success.' This utterance of a great master of music is charged with untold potentialities. Its words of wisdom form a complement to those contained in Ecclesiastes ix., 10. The dictum is so wide in its application as to embrace all mankind, from the humblest worker to the greatest genius. So true and so full of encouragement are the above quoted words of Mendelssohn, that they should be stamped in letters of gold upon the minds of all those who wish to serve their generation wisely and well, and taste the sweets of success. And this specially applies to young musicians of the present day, who need to be reminded that little can be accomplished without strenuous work and earnestness of set purpose. Such strivings produce men of grit—men, and women too, who embrace every opportunity of acquiring knowledge in order to strengthen them for the battle of life and the furtherance of the art to which they devote their gifts and energies. One of the many musicians thus equipped forms the subject of this biographical sketch.

Harry Alfred Harding was born at Salisbury on July 25, 1855. He began his musical career as a pianist, and still retains the pleasant 'pianoforte touch' which he acquired in his youth. His first teacher was Mr. T. E. Spinney, who with his sons and daughters, held between them five or six different organ appointments in that city. In recalling his boyhood period, Dr. Harding says: 'I used to practise the pianoforte many hours a day, in fact all the time that could be spared from my school work was spent in this way. From records which I have kept, I find that my daily practice often amounted to eight or nine hours, it being my ambition above all things to become a pianist. I never neglected a chance of playing accompaniments; indeed, I remember when I was about fourteen undertaking the *sole accompaniment* to a travelling pantomime company, which meant three continuous hours' pianoforte playing for several nights. This engagement I soon terminated. The constant companion and friend of my early days was C. W. Pearce (now Dr. Pearce), a Salisbury boy. I shall never forget how impressed I was by his skill at the organ, and by his early developed facility in contrapuntal writing. When, in after years, he heard of my going up for the College of Organists' examination, almost self-taught in regard to counterpoint, he very kindly gave me, by post, many hints which proved invaluable. To return to earlier times. I only took up the organ in a mild sort of way, and I was greatly handicapped by having to practise on a curious instrument erected in a private house. At that time radiating pedals were coming into vogue, and the owner of this organ was so taken with the idea, that he had his pedal-board made to radiate—but *inwards!* with the result that I had to practise the pedals with my toes *turned in!*'

While in his teens, Dr. Harding became organist of the church of Fisherton-de-la-Mere, a tiny village about twelve miles from Salisbury. The organ there had only one manual and no pedal pipes, and the young organist had to walk two miles each way from Wylye station to Fisherton church. In the spring of 1873, aged seventeen, he was appointed organist and choirmaster of Sidmouth Parish Church, Devonshire, and his first real organ practice began at this period. This post he obtained through the influence of Lord Sidney Godolphin Osborne, the celebrated 'S. G. O.' letter-writer to *The Times*, who lived at Sidmouth. There, year after year, for sixteen years, he worked quietly on, diligently applying himself to his church and his studies, conducting the choral society, and so on.

Dr. Harding has a firm belief in the value of embracing every opportunity for acquiring a knowledge of the diverse opinions of experts on particular subjects, as a means to thorough equipment. Not having had the advantage of the usual orthodox professional musical education, and feeling the urgent necessity of strengthening his theoretical knowledge, he used to take lessons from different teachers during holidays spent in various places—*e.g.*, Dr. Abram, at Hastings; Dr. Haydn Keeton, at Peterborough; and, more especially, Dr. C. W. Corfe, at Oxford. In this connection Dr. Harding says: 'Young musicians in my early days had not the facilities for discovering what they may, or may not, do in examination work, that they have nowadays. I remember Dr. Corfe used to worry me considerably. He would never allow the use of the $\frac{6}{4}$ chord in original harmony work. He said, "Handel never used this chord, and why should Harding?" He always crossed off the 4th of the chord. I used sometimes to take advantage of a journey to London to get an organ lesson from Mr. (now Dr.) Hoyte, who gave me much valuable advice and information; and for some years I went once a week to Exeter, to take organ lessons of Dr. D. J. Wood and, through his kindness, to play the organ at the afternoon service at Exeter Cathedral.' For some considerable time Dr. Harding conducted the Sidmouth Volunteer Brass Band, an experience which he found of great value, and by which he became acquainted with, and learned the capacities of, the different instruments.

In order to obtain a more intimate knowledge of orchestral scores, the subject of this sketch for many years carried on an orchestral society at Sidmouth, of which the 'strings' were admirable. As, however, good wind instrumental players were not available, all the wind parts were represented

by little keyed instruments of the harmonium type, called Orchestrinas, the invention of a clever reed-voicer named Evans, father of Madame Frickenhaus, the well-known pianist. Thus he interested a host of people in the standard orchestral works; and though the effect may at times have been curious, the results justified the means, and in practice were invaluable both to the players and to the conductor by way of making them acquainted with the masterpieces of Haydn, Mozart, Beethoven, and Schubert. Dr. Harding says, with a twinkle in his eye, 'I had to select very patient ladies for the brass wind parts, because of the great number of silent bars'!

In 1875 he passed the examination for the Fellowship of the Royal College of Organists (then the College of Organists), and a few years later the Fellowship examination of Trinity College, London. In 1877, at the age of twenty-two, he obtained the degree of Bachelor of Music at Oxford. Of the 120 candidates who entered for the preliminary examination at that date, he was the only one who took the Doctorate in the shortest time permissible, in 1882. 'After having kept my Doctor's exercise for nine months,' recalls Dr. Harding, 'Ouseley returned it with the commendation "Great credit." I was obliged to have the work—an oratorio on the subject of "St. Thomas"—performed in the Sheldonian Theatre at my own expense. It cost me £120, and yet it was not done on a lavish scale. Dr. Harford Lloyd kindly played the drums for me on that occasion.' To complete Dr. Harding's academic distinctions, he obtained the diploma (organ playing) of Licentiate of the Royal Academy of Music in 1895.

On April 11, 1883, Dr. Harding married Lucy, eldest daughter of the late Rev. Joseph Salvin, Rector of St. Mary's, Castle Gate, York, and in THE MUSICAL TIMES of July, in the same year, we read that the Sidmouth Choral Society presented him with a handsome recognition of his services as conductor, to mark the occasion.

After having spent sixteen happy years at Sidmouth—'where everything was delightful, but where the opportunities for musical work were necessarily limited,' Dr. Harding says: 'I was roused from my happy dream in Devonshire by a tempting offer to settle at Philadelphia, as organist of St. Clement's Church. At the last moment the negotiations fell through, but another appointment immediately presented itself, namely, the organistship of All Saints' Church, Eastbourne. A few days afterwards, however, I was offered the post I now occupy at Bedford, which after some consideration I decided to accept. I have never regretted that decision.' Before leaving Sidmouth, Dr. Harding was presented with a piece of plate and a cheque for two-hundred guineas as tokens of the esteem in which he was held in that pleasant watering-place.

At Bedford, the town of his adoption, Dr. Harding leads the busy life of a 'chief musician.' The musical services at the historic parish church of St. Paul are of a cathedral type, and are maintained in a high state of efficiency. The choir consists of fifty-six voices—boys, thirty-two, men, twenty-four. 'Not only are all the men voluntary singers,' Dr. Harding tells us, 'but they represent all grades of social life. They all simply *love* it, the church music, and our choir is a veritable brotherhood.' His excellent assistants at the organ, Mr. W. E. Ison and Mr. F. Long, are a great help to him. Every Sunday evening Dr. Harding gives a short organ recital on the fine Norman & Beard organ erected eight years ago. These recitals are attended by large congregations. Every three years a choral festival is held in St. Paul's Church, in which all the choirs in the Archdeaconry take part, Dr. Harding being the conductor. He is also organist to the Corporation of Bedford, an office which dates back to the year 1715. (See p. 570 of the present issue.) Dr. Harding is honorary secretary of the Eastern section of the Incorporated Society of Musicians.

Among his numerous other activities is the conductorship (since 1901) of the Bedford Musical Society. To this excellent organization he devotes two nights—one to the choir, the other to the orchestra—every week during the autumn and winter months, purely as a labour of love, receiving no honorarium for his services: all his evenings during the season are fully occupied with either church, school, choir, or orchestral rehearsals. He is organist and music-master of Bedford Grammar School; he is also professor of music at the Bedford High School for Girls. His most distinguished pupil there was Miss Agnes Nicholls, the well-known soprano singer. Further reference to some of the local interests above mentioned will be found in the article 'A visit to Bedford,' on the opposite page.

In regard to compositions there can be placed to the credit of Dr. Harding a dramatic cantata for men's voices, 'Mucius Scævola,' composed for the Eglesfield Musical Society, Queen's College, Oxford, and produced by them, May 27, 1904; an arrangement of the work for mixed voices had been previously produced by the Bedford Musical Society, on February 9, 1904; Incidental music to 'Persephone' and to an Egyptian play, 'Rhodopis'; Morning Service in D; Evening Services (*Magnificat* and *Nunc dimittis*) in C and F; Communion Service in F; Oratorio 'S. Thomas' for soli, part-chorus, and full orchestra; Psalm 116, for soli, eight-part chorus and orchestra; some songs, and pianoforte pieces.

His industry, amid all the many claims upon his time as a busy teacher, has borne fruit in three educational books of great usefulness: 'Musical Ornaments,' '5,000 different scale and arpeggio examination tests, arranged in irregular order in every key,' and 'Analysis of form as displayed in Beethoven's thirty-two pianoforte sonatas.' The last-named work, which forms No. 34 of Novello's 'Music primers and Educational series,' came into existence thus—to quote its author's own words:

'I began writing my analyses of Beethoven's Pianoforte sonatas for my pupils without any idea

of publishing them. I was advised, however, to send the manuscript to Sir John Stainer, editor of Novello's Primer series, with the result that it was issued in 1889, and since then about fifteen thousand copies of the book have been sold.'

Dr. Harding has been greatly in request as a lecturer on musical subjects; indeed, he has always more invitations to lecture than he can accept. His engagements have included University Extension Lectures. He is now preparing one to read before the Froebel Society on 'The training of children's voices.' 'This is a subject which interests me exceedingly,' he observes. 'With 800 boys at the Grammar School and 600 girls at the High School passing through my hands, I see much which goes to prove that voice-training in Secondary Preparatory Schools is practically non-existent. I examine the voices of all those who enter the two schools I have named, and I find that children who obtain scholarships from the Elementary Schools of the town are generally better trained than those who come from the so-called Preparatory Schools.' From the years 1901 to 1903 he was one of the examiners for musical degrees in the Victoria University, Manchester.

The personality of a man: what a wonderful asset or otherwise that may be in the career of a practical musician. How many clever men—born too clever, perhaps—fail for the lack of those social attributes which smooth and hasten the journey along life's pathway towards the goal of success. Geniality, gentlemanlike-bearing, the respect of one's fellow men, and honesty of purpose—who can estimate the sum of them? And when these attributes which go so far to make personality are combined with good health, skilled musicianship, indomitable perseverance, 'and patient continuance in well-doing,' the award which awaits a man thus equipped for the battle of life is assured. Dr. Harding is one thus gifted in heart and mind. The esteem in which he and Mrs. Harding are held in Bedford was exemplified by the handsome presentation recently made to them—by the Mayor of Bedford, on behalf of the subscribers—on the occasion of their silver wedding, an event which was reported in the May issue of this journal; and it should be recalled that only four years ago, after the first performance of his cantata 'Mucius Scævola' by the Bedford Musical Society, he was presented by the members with a solid silver tea-service and an album as a token of regard. It was a well-merited testimony to his worth when, after the lamented death of Dr. F. J. Sawyer in April last, he was unanimously elected Honorary Secretary of the Royal College of Organists. Keenly alert to make the Royal College of Organists—of which he has been a Fellow for more than thirty years—increasingly useful, and to augment the value of the diplomas that are granted, Dr. Harding has been kind enough to furnish replies to the following questions:

'Considering its importance in the equipment of a church organist, do you think more attention should be paid in the examinations to the matter of the accompanying of church services?'

'This is the very subject which has been occupying the attention of the Council for some time, and at the next examination, to be held in January, 1909, for the first time, the Associate candidates will be obliged to accompany, on the organ, *the singing of a choir* in canticles, psalms, &c. This is a step in the right direction.'

'Do you think choir training should be a compulsory subject at the examinations?'

'In regard to this subject a complete and exhaustive choir training examination is provided by the Royal College of Organists, but at present it is only open to Fellows. Whether it would be wise or desirable to allow Associates to sit for this examination is a matter for consideration.'

There can be no doubt that Dr. Harding will use his influence in making the examinations of the Royal College of Organists eminently practical, and that under his wise and genial administration of the office which he holds, the prestige of the Institution will be fully maintained and its usefulness increasingly developed.

A VISIT TO BEDFORD.

Bedford is one of those clean, compact, and pleasant towns which owe not a little of their attractiveness to a beautiful river. The delightful water-way of the Ouse, with the handsome promenade embankment on its north side, is, however, by no means the only feature of interest in the place. Antiquity, famous men, several fine parish churches, splendid and exceptional educational advantages, and a flourishing musical society are some of the things which combine to give distinction to the town, and make a visit to Bedford an enjoyable experience.

In regard to antiquity, it may suffice to hark back to A.D. 571, when a battle was fought between Cuthwolf, brother of Ceauline, King of the West Saxons, and the British army, at Bedicanford, or Bedican-fortha, the protected ford, the Saxon name of the place. During the reign of Ethelred, in 1010, Bedford was one of the places sacked and burned by the Danes as they traversed the valley of the Ouse. In Domesday, Bedford was never apportioned into hides (*hidata*), with the exception of one hide worth 100 shillings with which St. Paul's Church was endowed. Its old castle—said to have been built by Edward the Elder, son of King Alfred, but now demolished—is frequently mentioned in history. As early as the year 1166 Bedford received its first charter; this document, still preserved, has been followed by twelve other charters, the last bearing date 1666.

The two most distinguished men associated with the town are John Bunyan and John Howard. Although the author of 'The Pilgrim's Progress' was born (in 1628) at Elstow, a village to the south of Bedford, he passed the greater part of his life in the town as a preacher and writer of

religious books. He wrote his *magnum opus*, 'The Pilgrim's Progress,' during his imprisonment in a jail, formerly situated on old Bedford bridge, that has long ceased to exist, though misinformed or imaginative guides point out to American tourists the existing county jail—built in 1801, and 113 years after Bunyan's death—as the place of his incarceration! A colossal bronze statue of Bunyan, by Sir Edgar Boehm and erected at the cost of the Duke of Bedford in 1874, occupies a prominent place in the town. John Howard (1726?-1790), well-known as 'The Philanthropist,' has added lustre to the town by reason of his intimate association with it. In 1758 he settled at Cardington, a village three miles from Bedford which still bears traces of the benevolence and philanthropy of the Howards. It was not, however, till he was fifty years old that John Howard began his indefatigable and successful visitation of prisons in Great Britain and all over the Continent, with results that revolutionized the condition of prisons in almost all civilized countries, and justly earned for him the title of 'Philanthropist.' In the Market Square, between the High Street and St. Paul's Church, is a bronze statue to John Howard, which was unveiled by the Duke of Bedford in 1894.

The good people of Bedford have reason to bless the name of one of its townsmen, Sir William Harpur. Why? Because of the charitable and educational institutions endowed by him. Born, at Bedford, of poor parents, in or about the year 1496, he was sent to London to be apprenticed to a tailor. He ultimately amassed a considerable fortune, and became Lord Mayor of London in 1561. Five years earlier—in 1556, when he was elected Sheriff of London—he conveyed to the 'mayor, bailiffs, burgesses, and commonalty of Bedford' thirteen acres and one rood of meadow land in the parish of Holborn. This land was then valued at £40 a year; it now realises an annual income of about £14,000! The objects of Sir William Harpur's gift were the establishment of a 'ffree and perpetuall schole ffor the erudycion and instruccion of chyldren and youthe . . . ffor the maryage of pore maydes of the sayd towne, and for porre chylders ther to be nurryashed and enformed': the residue of the income was to be distributed 'in almes to the poore of the sayd towne for the tyme beinge.' By Act of Parliament and the Education Commission the proceeds of this now munificent gift are thus appropriated: four-elevenths to the Grammar School and the High School for Girls; four-elevenths to the Boys' and Girls' Modern School; two-elevenths to the Elementary Schools; and one-eleventh to eleemosynary purposes, including the almshouses in Dame Alice Street. Dame Margaret, Sir William's second wife, is buried in St. Paul's Church, and it is therefore more than probable that Sir William was himself interred there also.

No wonder that people are attracted to Bedford—it is only an hour's railway journey from London—if only for its great educational advantages! The present buildings are worthy of the objects of Lord Mayor Harpur's gift. The Grammar School, a fine block of buildings erected in 1889, has accommodation for 1,000 boys (the present roll is 800), while a handsome chapel has just been erected in the spacious grounds, which cover twenty acres, as a further addition to the equipment of this excellent and flourishing school. Among distinguished 'old boys' were the late Colonel Fred Burnaby, of 'A Ride to Khiva' fame, and Lord Brampton, better known as Mr. Justice Hawkins. At the High School for Girls (opened in 1882) there are 600 pupils. Both these splendidly equipped educational establishments contain an organ, and the musical part of the curriculum at both schools is in the good hands and under the wise direction of Dr. H. A. Harding.

THE ARMS OF BEDFORD.

Book-lovers will be interested to learn that a library has existed at Bedford for more than two centuries—'The foundation whereof was laid in the year 1700 by the contributions of the Gentry and Clergy.' An early catalogue—probably the first that was printed—is dated 1706, of which a copy is in the British Museum. The library now forms part of the Bedford Literary and Scientific Institute and General Library. The most important treasure formerly preserved there was a perfect copy of 'The Royal (or Royall) Book, or a Book for a Kyng,' printed by Caxton, at Westminster, *circa* 1487. On March 20, 1902, by order of the Council of the Bedford Library, this precious tome was sold by Messrs. Sotheby, when it realised the record price, for a Caxton, of £2,225, the purchaser being Mr. Quaritch. It is probably the largest and finest copy existing of the 'Royal Book,' and is (or was when sold) bound in Caxton's oaken boards, the leather stamped in diagonal compartments of dragons and roses (the back missing),

evidently in the state in which it originally left the famous printer's workshop. Bound inside the covers of the 'Royal Book,' one at each end to strengthen the binding, were two copies of an Indulgence granted by Pope Sixtus IV. to all who would assist in opposing the Turks at the Siege of Rhodes, printed by Caxton in 1481. These copies of the Indulgence—consisting of a single leaf of vellum, 6 × 8 inches, and comprising twenty-four lines of type—were separated from the volume and sold at the same time as the 'Royal Book,' the prices obtained being £265 and £145 respectively. The Library still retains the copy of Foxe's 'Book of Martyrs' (edition of 1641) which bears the autograph of John Bunyan, written in the year 1662 while he was a prisoner in Bedford jail.

From a musical, no less than an antiquarian and architectural point of view, the parish churches of an old English town invariably prove attractive to the visitor having those tastes. So it is at Bedford, the churches of St. Peter, St. Mary, and St. John, and the parish church of St. Paul presenting many interesting features. Of the last-named imposing edifice a photograph is given on p. 571. The earliest ecclesiastical reference to the town seems to be found in the Anglo-Saxon Chronicle under date A.D. 971, where it is said that when Oskytel, Archbishop of York, died at Thayne, Thurkytel, his kinsman and abbot of Bedford, carried his body thither and buried it. Reference to the church in Domesday has already been made. Up to the year 1528, St. Paul's was in some measure used as a collegiate church, under and served by chaplains appointed by the prior and convent of the B.V.M. and St. Paul, Newenham, founded by Simon de Beauchamp, who was buried before the high altar just 700 years ago. The building itself probably stands

THE BUNYAN STATUE AND ST. PETER'S CHURCH, BEDFORD.
(*Photograph by Messrs. Blake & Edgar, Bedford.*)

on the site of the collegiate church which existed in Saxon times. It was rebuilt in the reign of King John, but was pulled down in 1216 by Falkes de Breauté, a military adventurer of that time, in order to provide materials for rebuilding the castle! Ten years later, however, Henry III. gave some of the materials from the castle which he had dismantled for the rebuilding of the church. In the 15th century a clerestory was added, a finely-carved oak roof put throughout the building, the north transept removed, and other alterations made. In the reign of Henry VIII. the church became for a time the cathedral of a suffragan bishop.

During the first half of the 19th century the church was terribly disfigured in that both the chancel and lady chapel were separated from the main building by a wooden screen, and used as receptacles for lumber! The pulpit and altar were placed on the south side of the heavy-galleried building, so terribly debased had the taste for church architecture become. In 1866-67 the central tower and spire were rebuilt, the chancel and lady chapel opened out, and other needed improvements made. The building now consists of a chancel with a south aisle (the lady chapel), and a nave with north and south aisles, the total length being 147 feet. Much has been done in the way of alterations and improvements during the incumbency of Canon Lambert Woodard, the present vicar, a son of the well-known educational philanthropist, Canon Nathaniel Woodard, who founded the schools bearing his name, at Lancing and elsewhere. The renovating hand of the late G. F. Bodley, R.A., can be seen in the elaborate rood-screen which has replaced the old screen, now located at the entrance to the chancel aisle. It was in St. Paul's Church, Bedford, that John Wesley, in the year 1758, preached his celebrated sermon called 'The Great Assize,' taking for his text the appropriate words, 'We shall all stand before the judgment-seat of Christ.' The 15th-century carved pulpit of white stone from which he delivered that discourse is still to be seen in the chancel aisle. In his 'Journals,' under date of March 10, 1758, Wesley writes: 'The congregation at St. Paul's was very large and attentive. The Judge, immediately after sermon, sent me an invitation to dine with him, but, having no time, I was obliged to send my excuse, and set out between one and two.' The tower contains an excellent peal of ten bells. From the middle of the 18th century the psalm tune 'Bedford,' composed by Weale, has been played on the bells: for the greater part of that time it could be heard hourly, now its strains alternate with other tunes, which are played every three hours.

Mention of the tune 'Bedford' naturally leads to the musical associations of the church which gave it birth. Hitherto very little information has been forthcoming about its composer, William Weale. It has been assumed that he was appointed organist in 1715, the year in which Gerard Smith erected an organ in the church. This, together with the dates of his degree of Bachelor of Music at Cambridge, and of his death, are all that is known concerning him. But during the recent visit of the present writer to Bedford he was able to search the Corporation records of that period, with results that furnished the following information, which it is believed has not hitherto been made known.

The first refers to the erection of an organ in the Parish Church of St. Paul and the appointment of an organist thereto 'at the cost and charges' of the Corporation. The following is the Minute:

6th March, $17\frac{12}{13}$.

It is agreed unanimously that if there be subscrips sufficient to purchase & set up an organ in St Pauls Church between this & Michas day next that then an organist shall be yearly provided & paid at the costs & charges of the said Corporation & to allow such a yearly sallary as the Mayore & Councell shall think fitt payable quarterly.

A year later, 'At a Comon Councell held in the Guildhall Chamber there by on the first day of March A.D. 1714' (that is, 1715, allowing for the old reckoning), a long Minute relating to the salary and duties of the organist reads thus:

WHEREAS there are subscriptons made by severall noblemen of the County of Bedford & also divers of the Gents of both Town & County & others for & towards the purchasing & fixing setting up and erecting of a good tuneable Organ in the Parish Church of St Paul in the sd. Town in the most convenient place there Wch. Subscriptons doe amount to Two hundred & thirty pounds & upwards wch. is intended to be set up erected & finished on or before Michas day 1715 & is to continue soo long as the Religeon & liturgy of the Church of England by law established shall endure to & for the use of the said Parish

Whereof Wee the Mayor Bayliffs Burgesses & Comaltie in Comon Councell assembled Doe hereby agree enact grant and accordingly order & allow Twenty pounds per ann to be paid halfe yearly out of the rents & revenews of the said Town in our disposal wch dos not arise from the guift of Sir W Harper deceased or any other guift expressly given to charitable use wch wee declare shall not be. but that twenty pounds per anm shall be paid as aforesaid to an organist well skilled & qualified to performe & play thereon to be named & appointed by the sd Corporaton & their Successors for ever under their seale & therefore Wee the said Major Bayliffs Burgesses and Comaltie in Comon Councell assembled Doe hereby authorize and impower the Mayor for the time being to set the Towne seale to an instrument for that purpose to be drawne up. And it is provided that in case the sd Corporation in Comon Councell should neglect omit or refuse to appoint authorize or depute a sufficient person qualifyed to be organist thereof in one Month after the same are finished or the place vacant that then & in such case the Minister of the sd Parish of St Paul for the time being shal notate authorize and depute a fitt and sufficient person to supply officiate tune and play upon the same at the sd. Corporaton charges aforesaid weekly upon Sundays Prayer days & Holy days as in other places. and that the Mayor for the time being is hereby impowered & authorized to issue out his ordr to the chamberlains upon the sd. Organist performing his duty herein duly to pay him for the some wthin fourteen daies after every half year at furthest wch shall be the Chamberlains suficient Warrant

for paying the same to be allowed yearly upon their accounts and if the said organist shall wilfully neglect or omit his duty by himselfe or some fitt person and not performe the same It shall and may be lawfull for the sd. Mayor Bayliffs Burgesses & Comaltie upon admonition made to him from the sd Corporation or the Major & Aldren for the time being & at their pleasure for the sd Corporation to appoint & depute an other fitt person in his room or in default as aforesd. for the Vicar of St Pauls parish for the time being soe to doe *quoties toties etc.*

of Bedford? The question cannot be definitely answered, but it seems probable. For the purposes of this article Mr. C. Elton Halliley, treasurer of the Bedford Musical Society, has kindly searched the registers of the church to discover, if possible, fresh information concerning the Weale family. Although the registers are greatly damaged by damp, Mr. Halliley has been able to decipher the following entries.

ST. PAUL'S PARISH CHURCH, BEDFORD.

(*Photograph by Messrs. Blake & Edgar, Bedford.*)

Weale's appointment to the organistship is recorded in a Corporation Minute of April 1, 1715:

It is ordered &c that Wm Weale jun Esq is made choyce of to be Organist to the Organs of St Pauls parish to play thereon he qualifying himselfe soe as to be fitt & capable of performing & playing upon the same instrumt duly then he is to have the sallary agreed upon by the sd Corporation to the sd Organist.

Here, then, we have conclusive information as to the date of Weale's appointment. Was he a native

29 August,	1718.	Bury'd Elizabeth ye wife of Mr. William Weale.
2 Dec.,	1719.	Bury'd Robert, Weale's organ blower.
25 Nov.,	1722.	Baptised William ye son of Mr. William Weale and Mary his wife.
24 March,	1724.	Baptised George ye son of George Weale, apothecary, and Anne his wife.
4 Sept.,	1727.	Bury'd Mr. William Weale organist. (He was interred in the churchyard.)
1 Nov.,	1728.	Bury'd John ye son of Mary Weale widow.

The above entries suggest the question whether the Elizabeth Weale who died in August, 1718,

ST. PAUL'S PARISH CHURCH, BEDFORD, OF WHICH WILLIAM WEALE WAS ORGANIST.
(*Photograph by Messrs. Blake & Edgar, Bedford.*)

was the organist's mother or wife? (It will be remembered that the Corporation appointment of April 1, 1715, quoted on p. 571, gives William Weale, *junr.*, Esq.) If Elizabeth Weale was his wife, he must have married again before 1722. Was George Weale, the apothecary, a brother of William? If so, it seems to suggest, by inference, that the Weales were Bedford folk. There the matter must rest for the present; in the meantime the reader who is interested in the tune 'Bedford' will find its history, together with a facsimile of its earliest known appearance, in The Musical Times of March, 1908, p. 165.

With regard to the 'good, tuneable organ' above referred to, in St. Paul's Church—probably the first erected there—a Corporation Minute of September 9, 1715, furnishes proof that the instrument was not quite ready at that date. It reads:

It is agreed & by the Mayor Bayliffs Burgesses & Comaltie accordingly enacted that the time for finishing the organs which are in a forwardness & begun shall be enlarged untill St Thomas next & that the twenty pounds per anm a sallary to the organist shall be secured by a deed of grant which Mr Mayor is impowered to pass under the Town Seale.

The following is the specification of the organ, taken from the manuscript book of organ specifications made by the late Dr. E. J. Hopkins, and now in the possession of the present writer. It was built by Gerard Smith, a nephew of the celebrated 'Father' Smith:

Great Organ (9 stops).

	Pipes.		Pipes.
Open diapason	52	Fifteenth	52
Stopped diapason ...	52	Sexquialtera, III. ranks	156
Principal	52	Cornet, to c^1, V. ranks	135
Twelfth	52	Trumpet	52

Choir Organ (4 stops).

Stopped diapason ...	52	Flute	52
Principal	52	Fifteenth	52

Swell Organ (4 stops).

Open diapason	27	Hautboy	27
Stopped diapason ...	27	Fifteenth	27

Compass: Great and choir organs GG, short octaves, to d^3 in alt. = 52 notes.

Swell organ: Middle c^1 to d^3 in alt. = 27 notes.

Total number of pipes = 971.

The Tierce and Sexquialtera are too large measure, and in consequence spoil the chorus. All the rest, particularly the Choir organ, is very fine, but $\frac{3}{4}$ of a note too sharp.

The immediate successor of William Weale in the organistship of St. Paul's Parish Church, Bedford, was probably John Barlow, whose conduct does not seem to have been above reproach. He received notice to quit that office, in a Corporation Minute dated March 18, $173\frac{3}{4}$:

It is agreed and ordered that John Barlow the present Organist of St Pauls Bedford shall receive his Quarter Slary due at Lady Day next and that the said John Barlow

for his notorious misbehaviour and abuse of the Organ shall be immediately discharged from executing the sd office for the future and the said John Barlow is dischargd accordingly. The Salary aforesd not to be paid till such pipes belonging to the Organ, that are or may be in the sd Barlows custody shall be returned.

There is nothing to show whether Mr. Barlow returned the said organ pipes. In the Bedford Library is an engraving of the church as it stood in 1732, with this inscription :

A south west prospect with ichnographie of Saint Pauls Church and the Town Arms of Bedford drawn, engraved, and printed by John Barlow, organist of the same. 1732.

It is dedicated to John Carteret, Earl Granville, the eminent orator, diplomatist, and politician in the reigns of the early Georges. Mr. John Barlow evidently combined the occupations of engraver and printer with that of organist. There is a well-grounded tradition in the town that more than a century ago a young musician named Henry Rowley Bishop applied for the organistship of St. Paul's Church. His application was not entertained, however, with the result that he did not make his 'Home, sweet home' at Bedford!

In or about 1832—a very low-water period of ecclesiastical iconoclasm—Gerard Smith's organ was turned out of St. Paul's and sold to the Moravian Church, Bedford—where it still remains, but in an enlarged form—for the sum of £50, an amount at which its handsome carved-oak case alone might have been valued, and a mean-looking instrument by Flight & Robson took its place. The present organ, consisting of three manuals and forty-five sounding stops, was erected by Messrs. Norman & Beard in 1901. Dr. H. A. Harding is the present organist and choirmaster of the church. (See p. 565.)

If only as a study in contrasts—comparing the past with the present—reference to the old-time musical doings in a provincial town is not without interest. So it is with Bedford. Seventy-two years ago a concert given there obtained a somewhat extended notice in the *Musical World* of July 22, 1836, from which the following is extracted :

BEDFORD.—On the 15th inst. an evening Concert was given in this town at the new Subscription Rooms, by Mr. R. Nunn, which was very well attended by several of the first families in the county. The singers were, Miss Wagstaffe, a Miss Button (pupil of Mr. Nunn) and Mr. Parry Junr. [John Parry]. A select band . . . . was most ably led by Mr. Wagstaff of the English Opera House. They performed with great precision Beethoven's Symphony in C, and Mozart's Symphony No. 1, both of which were much relished by the audience. . . .

The concert finished with that mirth-inspiring morceau 'Vadasi via di qua,' which convulsed the audience with laughter, particularly as it was loudly chorussed by the band. This had a most singular effect [no wonder !]; and the encore was the most enthusiastic ever heard within the walls of a concert-room. The company departed soon after eleven, highly gratified with the great treat Mr. Nunn (who presided at the pianoforte) had provided for them.

Eight months later—March 24, 1837—the same journal again recorded another music-making in the town, by reprinting a notice culled from the *Beacon*, evidently a local journal. It reads :

BEDFORD HARMONIC SOCIETY.—On Wednesday evening, the first of an intended series of amateur concerts was given in the New Rooms, before an unusually brilliant auditory, to

THE EMBANKMENT, BEDFORD, WITH THE STONE BRIDGE IN THE DISTANCE.
(*Photograph by Messrs. Blake & Edgar, Bedford.*)

the number, we should suppose, of about four hundred persons. The performances commenced with the overture to Artaxerxes, and although the difficulty to be encountered was considerable, such was the degree of proficiency our amateurs had attained to, that the piece was rapturously encored . . . The beautiful (Occasional) Overture of Handel, commencing the Second Part, was also encored. Of Mr. Nunn's 'Lord, remember David,' no less can be said than that the whole assembly were at once awed and elevated, and the liveliest emotions succeeded its conclusion . . . The greatest credit is due to Mr. Nunn for his exertions in establishing this infant society; and industry in the performers, with the fostering care of its patrons, will combine to make it, in all respects, worthy of the town of Bedford.

After that we may turn to the music-makings of the present day, first making mention of a Choral Society started a few years ago in connection with the parish of St. Martin's, which is doing good work and is flourishing under the able conductorship of Mr. Percy Aston, organist of St. Martin's Church.

The Bedford Musical Society is a vigorous and artistic organization. In regard to its history and achievements, Mr. C. Elton Halliley, its indefatigable honorary treasurer, says: 'The Society, founded in 1867, was for thirty-three years conducted by Mr. P. H. Diemer, but now the active duties of conductor are discharged by Dr. Harding. Each season our object is to perform, if possible, one old and one modern work. Three concerts are given every year, and it may safely be said that the Society is a success both from an artistic and a financial point of view. Practically all the seats in the Concert Hall are subscribed for, and we always receive many more applications for admittance both to the choir and orchestra than we can accommodate. The President of the Bedford Musical Society is W. H. Allen, Esq., J.P., a member of the Worshipful Company of Musicians and late High Sheriff of Bedfordshire. The honorary secretary is Dr. G. H. Goldsmith. The three-manual organ, by Messrs. W. Hill & Sons, now standing in the Corn Exchange, where the concerts are given, was presented by the Musical Society to the Corporation about eight years ago.'

This, then, is a flourishing provincial musical society, with a balance in hand! It has 185 voices in the chorus, and about sixty local members in the orchestra. In recent years there have been performed Messiah, Elijah, Hymn of Praise, Acis and Galatea, Song of Destiny (Brahms), Golden Legend (Sullivan), Dream of Jubal (Mackenzie), Pied Piper and Blest pair of Sirens (Parry), The Revenge, Last Post, and Songs of the Sea (Stanford), Banner of St. George and King Olaf (Elgar), John Gilpin (Cowen), Hiawatha (Parts 1 and 2) and Blind Girl of Castél-Cuillé (Coleridge-Taylor), and The Forging of the Anchor (Bridge). To these should be added Dr. Harding's own cantata Mucius Scævola. The horn scholar at the Royal College of Music, Mr. Ernest A. Button—who has just finished his course at Kensington and taken the Associateship diploma of the College—was fostered by the Bedford Society. He was allowed to attend the practices when, as a youth, he played second horn for three or four years before he obtained his scholarship. 'Is there any music at Bedford?' asked a distinguished professor of the Royal College of Music, when Mr. Button competed for the scholarship four years ago. The answer to this question may be found in the foregoing brief sketch of the town's interests, and in the biographical sketch of Dr. H. A. Harding, its chief musician, which appears in another column.

The thanks of the writer are due to the following for their kind help in the preparation of this article: Mr. Arthur Ransom, author of 'Bedford and Bedford Schools,' a useful illustrated guide to the town; Mr. C. Elton Halliley, honorary treasurer of the Bedford Musical Society; and Mr. H. Smith, of the Town Clerk's Office.

Dotted Crotchet.

EPIPHANY SERVICES IN THE CHURCH OF SAN ANDREA DELLA VALLE, ROME.

By C. F. Abdy Williams.

The Church of San Andrea della Valle, famous for its frescoes by Domenichino, for its two important Papal monuments, and for its Epiphany Services, is of enormous proportions, and well lends itself to imposing ceremonies. It is said by some authorities that the church occupies the site of the gardens of Pompey: that in the space now enclosed by its north transept stood the statue of Pompey before which Julius Cæsar fell in B.C. 44, pierced with twenty-three wounds: and that a statue discovered in this locality in the year 1553, is the identical statue of Pompey which was bathed with Cæsar's blood.

The church has been for some time under repair, and was re-opened with great pomp on the Epiphany this year. Its famous 'Presepio,' representing the 'Adoration of the Magi' with figures larger than life, placed above the High Altar, and lighted by electricity, formed a very striking feature as one entered the church. The Epiphany Services last for a week: they commence at 5.30 each morning, and at 6.30 a sermon is preached in Italian. After this, various functions succeed one another without intermission until seven in the evening. So large is the church that it is not unusual to see a fresh congregation assembling in the nave to hear a sermon, before the crowds that have attended the previous Mass at the High Altar have begun to disperse.

There is only one organ, contrary to the usual custom in Rome, where the churches have generally two or more. It is placed in a choir gallery at a great height above the western doors. This instrument, though small, is of excellent quality, and its position enables it to be heard with the best effect. Moreover, the harsh and

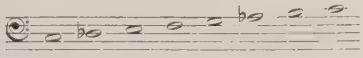
unsympathetic tone peculiar to Roman choirs is softened by the size of the church, so that it is a real pleasure to hear a Latin Mass here.

But it is not of the daily Roman Mass that I wish to speak. As soon as it is finished, namely, at about 9.30 each morning during the octave of the Epiphany, it is followed by a Mass in one or other of the Eastern rites and liturgies, with Byzantine music of some kind. It is the music of these Oriental liturgies that I propose to describe. This year they were represented by the rites of the Syro-Maronites, a sect living on and around Mount Lebanon; the Chaldæans; the Syrians, who use the Aramaic language, the same as that spoken by our Saviour; the Ruthenians, a branch of Little Russian Slavs, dwelling round the Carpathian mountains; the Armenians; the Melchites, who appear to have been instrumental in spreading the liturgy of St. Chrysostom, which is used in various languages by most of the Oriental churches; and the Greeks of Lower Italy and Sicily.

These various 'Churches' are said by some to be 'Dissenters' from their own Orthodox Greek Church, but this is a misnomer, as these churches are not independent, but are all under the supremacy of the Pope of Rome, though they are allowed to perform their functions in their own language and with their own rites. To distinguish them from the 'Orthodox' churches of the same names, they are referred to as 'Uniat' churches, that is to say, churches in union with Rome. They have not been strong enough in the past to carry on an independent existence, and have fallen to Rome instead of Constantinople or Russia, and have become a good deal Latinised in consequence, though much of their music has retained its independence. Each of them has its 'college' in Rome, which trains its priests and supplies choirs and acolytes for the various functions.

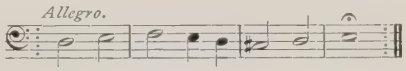
The music of all these churches is Byzantine. It is far more ancient than Plainsong, from which it differs as much as the latter differs from a modern anthem. It cannot be called attractive on the whole, though there are some features which grow upon the listener, and I have even heard a member of the congregation at St. Andrea humming the strange tunes of the Armenians with the choir, just as Italian audiences hum the tunes during an opera.

Each church has its own music, which differs from all the others; the only features they have in common are the small compass of the melodies and the absence of instruments and of harmony. The Byzantine chromatic scale, containing an augmented second, a reminiscence of the ancient Greek chromatic scale, is heard in some of them. It may be roughly represented in modern notation thus:



but no chromatic melody embraces a complete octave of notes. Theoretically, the intervals are not exactly the same as those we use, but practically the ears of these Eastern singers, trained by Western musicians, have become acclimatised to our intervals. The melodies are mostly built on small portions of a scale, embracing the compass of a fourth or fifth: rarely do they extend to a sixth, and still more rarely to an octave.

No instrumental music of any kind is used: and the want of support in melodies that are repeated in unison day after day undoubtedly produces a lassitude that leads to careless intonation and a vitiation of the ear in certain intervals. Thus in the Armenian rite there is a phrase that occurs again and again:

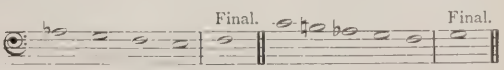


and the listener is doubtful whether a major or minor third is intended between D and F, until the passage is sung at a higher pitch, when the voices are freshened up, and the interval appears as a minor third.

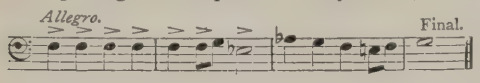
The first Oriental Mass this year was that of the Syro-Maronites. Arriving early at the church, I found an enormous crowd listening to the closing portions of the Latin Mass, and for five minutes I had to endure the cacophony that is peculiar to Italy during the Benedictus. The choir screams its loudest, the organ gives forth its strongest tones, and all the bells, inside and outside the church, are set ringing at the same time, the whole producing an indescribable din, to be endured with the best grace one can muster.

The Roman Mass being over, the Syro-Maronite priests and choir forced their way through the crowd, and took their places in the 'Presbytery' (the space within the altar rails), the bishop being seated on the north, facing south, and the choir standing on the south, facing the bishop. It must be understood that in nearly all the Eastern rites the choir never sit or kneel: the only change of attitude is an occasional low bending of the body in place of kneeling. The Syro-Maronite choir sang *fortissimo* throughout, the only soft parts being those sung by a soloist concealed behind the reredos. The ornaments were performed with extraordinary flexibility of voice, by both soloist and choir, and all the music went at a great pace. The reciting note, or dominant (the ancient Greek Mese, referred to by Aristotle and others), was always prominently dwelt on, the ornaments coming at the beginnings and endings of phrases. Some of the intervals seemed to be intentionally between a tone and a semitone, and we know that thirds of tones formed a part of ancient Greek theory. Others seemed to be less than a semitone: but it was impossible to know whether these peculiar intervals were intentional or accidental. In any case, they did not sound as offensive as badly-intoned intervals would in western music.

Melodies are built on fragments of scales, such as:

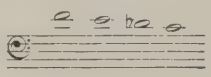


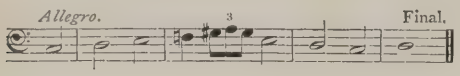
A rapid passage was repeated many times, thus:



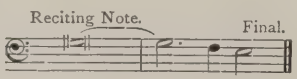
Only once did a melody embrace a whole octave, namely, C to C, with D flat, E natural, A flat, and B flat.

The soloist made rapid variations on the notes:

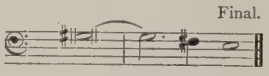


and the choir on the notes:

Owing to the rapidity of the performance it was impossible to write down the ever-varying rhythmical forms and the ornamentations. The quotations are from a few I was able to catch: but they were not sung in strict time.

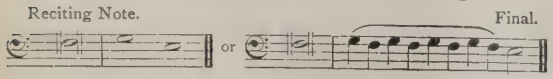
The Chaldæan music, which I heard the following day, is of an entirely different character. It is almost all within the compass of a minor third, with the pitch varying from time to time. There were endless repetitions of the following formula:



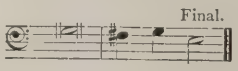
whose intervals gradually became enlarged to:



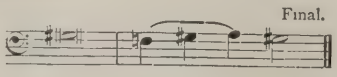
There were long recitations on F, ending:



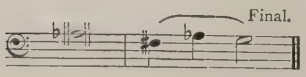
and:

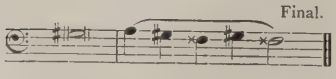
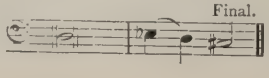
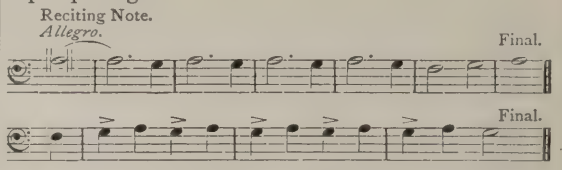


which grew into:

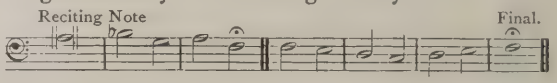


and:

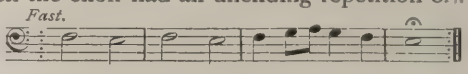


and:

Finally we got an inflection embracing six diatonic notes, from the reciting note G, to the C above, and the E below it. After this a return was made to the smaller intervals, and I heard many repetitions of:

Most of the foregoing music was sung slowly, but here and there the choir had the following rapid passages:

It will be seen that the Chaldæan is a primitive form of music, with an extremely limited scale compass.

It was difficult to take notes of the Syrian Mass, because a number of people had obtained special tickets for front seats, and the early comers, knowing nothing of this, had brought their chairs close up to the altar rails, and could not be moved back owing to the pressure from behind. To meet the difficulty chairs were handed over the rails and placed in a semicircle immediately inside them, and the ticket holders, being seated in this extemporised 'Dress circle' and raised above the pavement, obscured the view for the rest of the congregation, who accordingly stood on their chairs in front, and impeded the view of those behind. The music was very monotonous. For the first twenty minutes it was all in the key of F, within the six notes C to A, though it occasionally reached the upper C. There was, as in all these services, an immense amount of repetition. While the bishop was robing, the choir and a soloist sang alternately the following melody:



Then the choir had an unending repetition of:



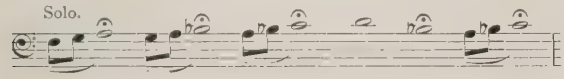
accompanied by a rattle. The rattle is produced by the shaking of two silver cherubs, surrounded by little bells. The style of performance was for the most part slow and heavy, like the older method of singing the Latin Plainsong, to which it seemed nearly related. To support the choir, whose intonation was uncertain, chords were played very softly on a concealed harmonium, which also gave the note occasionally, but this was entirely unorthodox, and would not be used with a stronger choir.

The two cherubs, which form an important part of the accessories in this service, are called 'Keshotz.' They are used also in the Armenian rites, and point to the extreme antiquity of these two churches. They are mounted on staves, and always accompany the sacred elements, being shaken over or near them at various points in the ceremonies. They are sometimes called *Flabelli* in Latin, owing to the idea that they were originally fans to keep off flies, when the Mass was celebrated in the open air in primitive times.

But a slight acquaintance with the rites of the Egyptian goddess Isis will show that the Keshotz must be far more ancient than Christianity. All

statues of the priestesses of Isis hold in the hand a rattle, called the Sistrum, and specimens of this instrument are to be seen in the various museums of Europe: there are several in the British Museum. The large number of sistra that have been found indicates that the worship of Isis was very widespread, and a picture at Herculaneum shows the performance of her rites, in which a number of acolytes are shaking the sistrum to scare away evil spirits. Hebrew influence is seen in the form of the Keshotz, for the Cherub was an important feature in the 'Holy of Holies' of the Jewish Temple. Hence the shape and use of the Keshotz seem undoubtedly to arise from a combination of the Hebrew cherub and the Isiac sistrum, and the original idea was to scare away evil spirits from the sacred elements.

An even older symbol is also used in the Armenian rites, in which the priests carry a crosier formed of two snakes intertwined, shaped exactly like the 'Caduceus' of the god Mercury, but without its wings. This is an obvious remnant of the ancient Serpent worship.

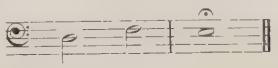
To return to the music of the Syrians. The perpetual use of the scale of F major was at one time broken by a short passage in D minor, of which scale, however, only the first five notes were heard, and a return was soon made to F major. A little life was infused when the soloist sang:

several times over. The Keshotz was much in evidence later on in the service.

On January 10 the Greco-Ruthenian *Missa solennis* was sung. The robes of the celebrant and his two assistants seemed to be entirely of gold, but the ritual appeared to differ very little from the Roman rite. The choir, consisting of eight students of the Ruthenian College, stood on the right of the 'Presbytery,' robed in those blue and yellow gowns which help to brighten the streets of Rome. The influence of the Russian church is very strong in the music. Ancient methods are entirely discarded. The voices were magnificent, and formed a double quartet of tenors and basses. The music, differing from that of all other Eastern rites, is in very simple four-part harmony, entirely homophonic, all the parts moving by equal notes. There are no suspensions, and the only discord used is that of the dominant seventh in all its inversions, without preparation: it is of very frequent occurrence. There is no modulation except once, when a transitory modulation is made from C to G. The unaccompanied part-singing was in the most perfect *ensemble*, and the lights and shades were unsurpassable. The only keys used are G major and C major and minor. Of course there is considerable monotony, but the excellence of the voices, and the perfection of the style of singing on this occasion went far to atone for it. Of the composition I cannot say much. It is in the style of some of the part-songs in the Orpheus collection, and reminded me especially of 'Integer vitæ.' But there were also occasionally long passages in thirds, which sounded very commonplace. The finest part was an arrangement of *Adeste fideles*, with some six or seven stanzas, the melody of which differed in some details from the version usually sung in the Roman and Anglican churches.

Towards the end of the Mass the music becomes more and more commonplace. Curiously enough a whole movement is made up of passages which occur in the duet that our grandfathers used to sing, 'All's well': the similarity seems too striking to be merely a coincidence. A Glockenspiel of three bells, placed on the altar steps, sounded a single note here and there, in the place of the bells of the Roman church. The strain on the voices, especially on the first tenors and first basses, became very evident, and I could easily perceive the heroic efforts they made to contend with the many noises that always go on in an Italian church, the squeaking of chairs on the pavement, the bells at side altars, the rattle of money in the collecting plate, and the general buzz of a great crowd, all of which contributed to exhaust these most artistic singers.

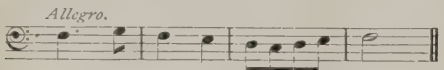
On January 11 the Greco-Melchite Mass was sung. It was, however, Low Mass, the music being performed by a single voice, with the same melodies that were to be heard in the Greek rite, to be described later. On January 12 the Armenian Mass was celebrated with great pomp by the Archbishop of Amaser. Armenia was a kingdom some 2,000 years before the Christian era: it was on the Armenian mountain of Ararat that Noah's Ark stranded after the Flood. The Armenians claim to have been the earliest nation to recognise Christianity, in that their King Abgar, a contemporary of Christ, wrote a letter to Him, and received a promise of salvation in reply. Their liturgy and music, according to tradition, arose under their first Patriarch, whose name was Gregory, in the beginning of the 4th century: and the great antiquity of their music is evident from its character.

The Armenian service was the most popular of all, and the crowd was enormous, noisy, and pushing. Children amused themselves with making chairs squeak on the pavement, groups of people on the outskirts of the congregation were engaged in conversation. The choir, twenty-seven strong, forced their way as best they could through the crowd, and having entered the 'Presbytery,' stood, according to custom, in a semicircle around the steps of the altar. The nine central members of the choir and the six deacons attending the bishop were all most gorgeously robed. Owing to the choir completely occupying the space just inside the altar rails, the whole congregation had to stand on the chairs in order to see the ceremonies. The music was sung fairly rapidly, and for the most part was quite rhythmical. Many phrases end with the formula:

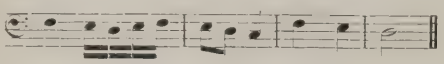


the interval D, F being sung less than a minor third. On hearing this last year I thought it belonged to one of the peculiar Eastern scales with intervals unknown to the West, but I am now convinced that the ear of the choir has become vitiated by constant repetition without an instrument, as I have already explained.

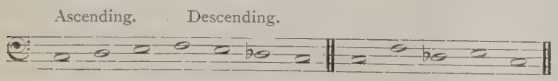
The Introit, of great length, was founded on the phrases:



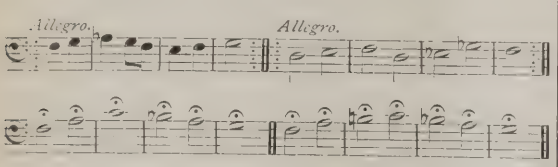
and



but both phrases were much varied in the course of the nine stanzas. This introit, whose commencing words mean, 'Hail! Profound Mystery, &c.,' is a comparatively modern addition, having been composed and introduced into the ritual about 1205. In the regular ritual the ancient scales were very evident, the melodies and their ornaments being sung, however, far too rapidly to be written down during the performance.* The notes they embraced were for a long time:



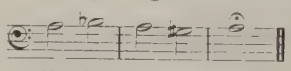
The following phrases occurred many times in various parts of the service:



The language used is that of ancient Armenia, which differs from the modern as much as Latin differs from Italian. The vestments and the rites are more elaborate than those of any other church. The Keshotz are of gold, and larger than those of the Syrians: and the tinkle of their bells forms a notable feature.

The last of the Oriental Masses took place on January 13, the octave of the Epiphany. It was the Greek rite, in which there are certain musical features well worthy of note. In their own church of St. Athanasius, attached to the Greek College, the structural arrangements are made with a view to their special requirements: at San Andrea they are of course in accordance with the requirements of the Latin rites. The Greek sanctuary is concealed behind a solid screen, as in the Greco-Russian church in Moscow Road, Bayswater. The screen is pierced by three doors, which are closed by curtains, and the Holy Table is only seen by the congregation at certain moments during the Mass, when the curtain of the central door, corresponding to the 'Veil of the Temple,' is drawn aside. The choir of St. Athanasius, however, is not concealed as at Bayswater, but stands outside the screen, in two divisions, corresponding to the Decani and Cantoris of the English church. The music is for the most part rhythmical, but the phrases are rarely of four bars in length, the phrase of five bars, or a mixture of three-, four- and five-bar phrases being preferred. Hence, though there is little to remind one of Plainsong in these melodies, their rhythmical structure is at the same time very different from that of modern music, with its preponderance of four-bar phrases.

The ancient modes are very well marked, but the kyrie is frequently sung in semitones, thus:



With this exception the melodies are diatonic.

The object of dividing the choir into two portions is primarily the same as in the Anglican church, namely, for antiphonal singing. But in the Greek church it has a further significance, since it has given rise to a very beautiful form of vocal accompaniment, which seems to be of ancient standing. It is well known that the primitive Christians abolished the use of instrumental music in their rites, owing to its connection with the pagan temple and theatre: and the Antiphon, a short vocal passage sung before each psalm, and first used at Antioch, was intended to replace the instrumental prelude that was essential to every song. The Greek church seems to have gone a step farther, and to have replaced the accompaniment that was formerly played on the lyre, for the two half-choirs accompany each other alternately in a charming and peculiar manner that is unlike anything in Western music. The accompaniment—always sung *pianissimo*, however much the melody may vary in power—is of two kinds. The first and oldest is called *Ison*. This word is, properly speaking, the name of the neume that represents the Final of a mode: the Ison that is sung is the Final or any other note of the mode that will form a concord with the last note of the majority of the phrases. Ison is sustained throughout a piece until the mode changes, when a new Ison is begun: but occasionally, if the melody will permit of it, two Isons, forming a perfect fifth with one another, or even three, forming a major or minor triad, are heard. Ison is not written, but is sung by ear: and amongst the concords that may conclude a phrase or a whole piece is the perfect fourth, so that one frequently hears the *Amen* sung to a third followed by a fourth. The Western musician may think from the description that such an accompaniment must be a mere drone bass; but he would be surprised at the solemnity and religious effect that is produced by the *pianissimo* Ison, sustained in a tone of such beauty as no musical instrument can ever be capable of: the intensely human effect of this music grows on one more and more the oftener it is heard.

* The music has been published in Western notation, and with harmony added, by Issaverdenz, Venice, 1877, but it differs entirely from that sung at Rome.

The second form of accompaniment is called Organum. It is not the organum of the mediæval Latin church, but consists of sustaining a chord, *pianissimo*, built on the lowest possible bass note, surmounted by its fifths or fourths, and octaves, as far as the voices in the choir will extend. Like the Ison, it is sustained as long as the melody permits it to form concords with the endings of phrases: and the differences between it and Ison are that while Ison may contain a third, Organum does not, and while the melody in the plagal modes extends below Ison, Organum extends both above and below the melody, which is always in the tenor range. Where boys' voices are employed they sing either in octaves with the tenors, or sustain the upper notes of the Organum, when that form of accompaniment is used.

In the more solemn portions of the Mass the whole, both melody and accompaniment, is sung *pianissimo*, with excellent effect. Monotony there is, of course, but it is explained that monotony is rather sought than avoided.

The liturgy is that of St. Chrysostom, of which a beautifully printed little edition in several modern languages, together with the Greek, but without music, has just been issued by the College of St. Athanasius. The musical notation of this Church is in neumes, the reading of which is easy to those who have a familiar knowledge of the Greek Modes: the notation is, however, entirely different from the neumes of the western church.

The pleasure of listening to these ancient forms of music is akin to the interest and pleasure one feels in contemplating any ancient monument, such as the Walls of Rome, or the Temples of Paestum. This music is a vestige of the art of a long past age, the contemplation of which conjures up in the mind pictures of the greatness of those who created it, and a respect for the past, which mere reading of history does not so vividly convey. It is also worthy of note that the more one cultivates a feeling for ancient music, the more intensely does the best modern art that is worthy of the name appeal to one: the most 'advanced' expression of the musical art of the present day seems to become as clear as daylight after antiquarian study, while the mind resents all the more whatever is trivial or of no artistic value.

'The Choral Works of John Sebastian Bach: A Selected List of Oratorios and Church Cantatas,' is the title of a handy annotated catalogue which Messrs. Novello have recently issued. Its primary purpose is to bring to the notice of conductors of choral societies and organists of churches those of Bach's choral works that are published with an English translation. To each of the oratorios and cantatas is given a brief description of its contents, together with the time taken in performance and the various forms, entire or partial, in which each oratorio or church cantata can be obtained. It is hoped that the brochure will conduce to make known the wealth of these masterpieces of music. The Bach catalogue will be sent (post free) upon application to the publishers.

Occasional Notes.

Dr. Arne and Samuel Wesley. Has any connection been traced between the composers of 'Rule, Britannia' and 'In exitu Israel'? Probably not. We are therefore glad to make known the following incident in the lives of these distinguished musicians, separated by a difference in age of sixty-six years. In the Department of Manuscripts at the British Museum is a volume containing autobiographical notes and biographical sketches of contemporary musicians, written by Samuel Wesley and mostly in his own hand. Under the heading 'Dr. Arne,' Wesley says: 'I remember that when I was about twelve years of age there was a Morning Concert at Hickford's Room, in Brewer Street, for the benefit of two French lads who played extraordinarily well upon the violoncello. The principal instrumental performers were all young people, among whom was Miss Weichsel (afterwards Mrs. Billington) upon the Piano Forte, her brother on the violin, and myself on the organ, on which I played extempore, and Dr. Arne was so well pleased therewith, that when the concert was concluded, he insisted on my playing a second time, after which he honoured me by placing his right hand on my head and saying, at the same moment, "This *is* a head, indeed."'

The above incident recalls a somewhat similar event in the childhood of Thackeray. One day his aunt, with whom he lived, found that her husband's hat exactly fitted her little nephew's head. She became alarmed, and sent for the doctor. When that disciple of Æsculapius arrived, he said: 'Yes, Madam, the boy has a large head, but there is a good deal in it.' No one can question the accuracy of that diagnosis. To return to Wesley. With the above age-limit—'about twelve years of age'—as a clue, it was not difficult, with the aid of old newspapers in the British Museum, to trace the concert at which Wesley received the benediction of Dr. Arne. Here is the advertisement exactly as it appeared in the *Public Advertiser* of May 20, 1777:

For the Benefit of Mess. Rauppe.

Two youths, the eldest not 14 years old. At Hickford's Great Room, Brewer-street, this day, at twelve at noon precisely, will be performed a grand concert of

Vocal and instrumental music.

Under the direction of Mr. Bach. The vocal parts by Signora Balconi and Signor Savoi. The instrumental by Messrs. Cramer, Fischer, Master and Miss Weichsel, with concertos on the violincello by Messrs. Rauppee.

End of Act II, a young Gentleman will perform extempore on the Organ.

☞ Tickets 10s. 6d. each, to be had of Mess. Rauppe, at Cartiers, Perfumers, in Spur-street, Leicester-fields; at Mr. Napier's, No. 494 Strand; and at the above Rooms.

It will be observed that the name of the 'young Gentleman' who was to 'perform extempore on the organ' is withheld in the above announcement. This may have been at the request of the boy's father, Charles Wesley, the hymn-writer, who probably shunned this publicity on his own behalf and that of his gifted son. Whatever may have been the reason of this reticence, we have here an incident in the remarkable career of Samuel Wesley which appears to be unknown. Within a year of this event, Arne had passed away.

That Wesley, Bach-enthusiast as he was, could appreciate the genius of his fellow-countryman is proved by the following extract from the biographical

notes already referred to. He says: 'The late Dr. Arne may be justly ranked with the first geniuses that England has produced. Nothing can exceed the suavity of his melodies, of which the multifarious songs he has set may be considered an undeniable evidence. His operas of Artaxerxes, Elfrida, Comus, part of King Arthur, &c., are monuments of everlasting merit, and, after Purcell, he may be truly stiled the prince of English melodists. I have long thought that an annual Festival in commemoration of this great Man would be no more than a just tribute due to his very superior talents.'

As a sequel to the biographical sketch of F. H. Barthélémon in our August issue (p. 515), the following advertisement, from the *Public Advertiser* of March 30, 1778, may prove acceptable.

Assembly Rooms, Hanover Square.
Mrs. Barthelemon's Benefit.

This day, the 30th instant, will be a select entertainment of Music: in which Miss Cecilia Barthelemon will act and sing (for that night only) an Italian Scene, which she performed before the Queen of Naples and the Queen of France; wherein she imitates the famous Signor Ansani, the best tenor in Italy. The music by Signor Paesiello, from a favourite opera performed at Rome, called 'La Disfatta di Dario,' and (by particular desire) she will sing a duetto with Mrs. Barthelemon: The music by Signor Vinci. Concertos and solos by Messrs. Fisher, Tacet, Cervetto, and Mr. Barthelemon, who will also play a solo on the Ipolito, an instrument of five strings, invented by him, and made by Mr. Merlin.

After the concert Miss Barthelemon will dance a Minuet.

Tickets, Half a guinea each, to be had of Mrs. Barthelemon, at the late Dr. Arne's, Bow-street, Covent Garden. Tickets delivered for the 24th inst. will be admitted.

The reference to the place where the tickets could be obtained is somewhat pathetic, as Arne had died only twenty-five days previous to the postponed concert. It will be remembered that Mrs. Barthélémon was a niece, by marriage, of Arne. No further information seems to be obtainable concerning the Ipolito, the instrument which Barthélémon invented and upon which he performed at his wife's benefit.

The recently issued *Journal of the Folk-song Society* (No. 12, Part 3 of vol. iii.) is a specially acceptable contribution to a subject which is attracting much attention. Its well-written preface is from the pen of Mr. Percy Grainger, who treats of 'Collecting with the phonograph' in a manner that is as thorough as it is interesting. In these twenty-three pages the clever Australian pianist covers a great deal of ground that is of practical value to the folk-song collector. Some of his experiences in gathering old songs from the lips of veteran singers are distinctly amusing. Mr. George Wray, a North Lincolnshire octogenarian, is a case in point. He carried coals, as much as twenty tons a day, until he was seventy-three, and then he 'give over.' A great dancer in his younger days, he took a prize for dancing at the age of fifty-four, performing to the accompaniment of a fiddle, which he considers 'better than anything to dance to.' His brother (now dead) was a left-handed fiddler, and much in request at country dances in and around Brigg; he learned all his tunes by ear, as he could not read a note of music. Mr. George Wray 'considers folk-song singing to have been destroyed by the habit of singing in church and chapel choirs, and waxes hot on this subject, and on the evils resultant upon singing to the accompaniment of the pianoforte.' While very few will agree with him on this point, there are many who will endorse his conviction 'that people might all keep their vigour as late in life as he, if they did not overfeed.'

Of the twenty-seven folk-songs contained in this issue of the *Journal*, more than half were phonographically recorded by Mr. Percy Grainger at Brigg, in Lincolnshire. It must of course be admitted that the phonograph is most valuable as an aid in faithfully recording these old and often odd ditties, but at the same time it cannot be denied that the strait-jacket of musical notation ill-fits the eccentricities, so to speak, of the melodies and their curious rhythms. For instance, No. 1 in this book—'Six Dukes went a-fishin'"—consists of fifty-six bars, and there are no fewer than thirty-nine changes of time-signature! alternating, and that not regularly, between triple and quadruple rhythm; moreover, the directions at the head of the song are: 'The notes somewhat detached, and with slight stress on nearly every beat.' Considering these frequent changes of rhythm and the fact that triplets are used eighteen times in the course of the said fifty-six bars, it becomes a question whether bar-lines should be used at all. In another song (No. 11) a bar of $\frac{3}{4}$ is followed by one each of $\frac{5}{8}$, $\frac{3}{4}$, $\frac{7}{8}$, $\frac{11}{16}$; to these succeed two bars of $\frac{3}{4}$, and one each of $\frac{7}{8}$ and $\frac{12}{16}$, and so on. At the same time one cannot help admiring the industry shown in notating the tunes from the phonograph. The words of the songs are unobjectionable, but it is a pity that they fall so short of the music in interest.

Sir Frederick Bridge has addressed the following letter to the Editor of *The Times*, on the subject of the National Anthem; it appeared in the issue of July 29:

Sir,—In your notice of the Quebec pageant I read 'the band played the National Anthem, and presently 15,000 people were singing.' Alas! how different it is in England! In Canada no gathering of importance concludes without the whole assembly joining in the National Anthem—at least that was my experience lately. But in England we are afraid to sing it. Even in the City of London, so loyal to the King, it is generally left to a very moderate soprano vocalist, who sings it as fast as she can, with, usually, an accompaniment terrible to hear. The guests preserve a rigid silence and a sad face. I believe a good deal of this abstention is caused by want of knowledge of the words. Could it not be sung often in our own schools? Would it really offend any voters if this were done by order of the Education Department? I hope not.—Yours very truly,

J. Fredk. Bridge.

Cloisters, Westminster Abbey, July 28.

The correspondence which has been evoked by the above letter has not been very resultful in practical suggestions for the remedy of a defect which Sir Frederick deplores. One correspondent says: 'The reason why we are afraid to sing the National Anthem is due to the fact, so far as my own observation goes, that it is invariably attempted [? pitched] in too high a key.' There is a good deal of truth in that statement. For loyal vocalizations of the crowd, the key of G is quite high enough for 'God save the King.'

The important manuscripts of Mozart and Beethoven which formerly belonged to Miss Harriet Chichele Plowden, and which were described in our issue of September, 1907, formed the subject of an application to Mr. Justice Swinfen Eady, in the Court of Chancery, on July 31, who decided that the testator had full power to dispose of those precious autographs. Therefore the manuscripts will pass into the possession of the British Museum, according to the terms of the late Miss Plowden's will.

Many of our readers will learn with regret that Canon Gorton has resigned the living of Morecambe on account of ill-health. He will be greatly missed at the Competition Festivals which have made the Lancashire watering-place musically famous.

The announcement that the 'Trompes et Trompettes Dijonnaises' band (conductor Mons. A. Meullenot) and 'Le Chorale d'Anzin et Valenciennes' would perform on August 15 at the Franco-British Exhibition, lent a much-needed fillip of special interest in musical doings at the White City. The Dijon band duly appeared, and were accorded a good reception that testified at least to the strength of the *entente cordiale*. The band is peculiarly constituted of instruments without crooks or pistons, and therefore capable of playing only the harmonic series of one fundamental note—E flat or a very sharp D. It is obvious that this limited equipment allows little scope for tonal effect. The leading-note is conspicuous by its absence, and the fourth degree of the scale is painfully sharp. It says much for the traditional politeness of the French nation that, notwithstanding these deficiencies in their instruments, they heroically began the recital with a version of the National Anthem which was not at first recognised by the audience and was afterwards stoically endured. Other pieces were played in which the subdominant occurred, but the band was at its best in the hunting music and fanfares, which were executed with exhilarating virility. It was difficult to maintain interest in a long programme in which all the pieces were in the same key and generally alike in rhythmic mould; but the experience was interesting, and we owe thanks to our visitors for their painstaking efforts to afford us this glimpse of a form of music popular in France. Although the members of the Choir came to the Exhibition with a large party of friends, they did not perform. The Palace of Music—about the only place in the Exhibition where music is seldom or never heard!—was opened in vain for their reception. It was rumoured that they sang on entering the grounds, but the authorities could not secure them for the promised concert.

It was in some respects unfortunate that the French band had to perform immediately after the splendid band of H.M. Grenadier Guards. It is not too much to say that the fine performances of this superb organization, under the masterful control of Lieut. Dr. A. Williams, are one of the most attractive features of the Exhibition.

De Nieuwe Courant of 'Zaterdag, 15 Augustus, 1908,' announced the following concert to be given at Scheveningen:

KURHAUS.

Het 12de symfonie-conçert van Vrijdag 21 Augustus brengt de symfonie no. 35 D-dur van Mozart; Pibrock, Schottische suite voor viool met orkest van Campbell-Mackenzie, voor te dragen door den concertmeester H. Witek en de symfonie no. 8 F-dur van Beethoven.

English readers who are non-conversant with the Dutch language will not experience any great difficulty in discovering from the above extract that Sir Alexander Mackenzie's 'Pibroch' (no final 'k,' please, Mr. Printer) was announced to be played by Herr Witek, who is the leader of the Berlin Philharmonic Orchestra.

The attention of our readers is directed to pp. 610 and 611 of the present issue, which contain an annotated catalogue of Mendelssohn's choral works that are suitable for performance during the year 1909, the centenary of the composer's birth.

To the quaint sayings and word-twistings of Sir George Grove can be added the following, taken from his own copy of the Crystal Palace Concert word-book of October 21, 1871, now in the possession of the present writer. At the above music-making, Madame Rudersdorff sang Mr. Randegger's scena 'Medea,' in the recitative of which occurs the line:

> Erri da polo a polo il piede inquieto,
> (Chase him from pole to pole with restless steps).

In the margin of his book Grove has written, 'From Pohl to Pole,' the names of two of his intimate friends, Carl Ferdinand Pohl and Dr. William Pole. Just like him!

The following 'Gems from a musical examination paper' reach us from a reliable source:

Senza sordini. Without sordidness—that is, the music is not to be played or sung in a dull manner.

Suspension. The music is to be suspended.

Schumann's Works. 'Paris and the Peri,' also 'Faust's Walpurgisnacht.'

Mendelssohn wrote 'The last waltz' while in Wales, as he was very found (*sic*) of dancing.

Mendelssohn generally writes in sharps, and he is particularly fond of chords.

Schumann's music is especially noted for the rippling *vivace* style, rippling running music for the treble, and slow, firm bass work. His music generally consists of flats, or written in a minor mode.

AN ELGAR CONCERT AT OSTEND.

(BY OUR SPECIAL CORRESPONDENT.)

Ostend, August 14.

A great honour was accorded to Sir Edward Elgar, and through him to English music, when M. Léon Rinskopf invited him to conduct a concert consisting entirely of his own compositions. This took place at the Kursaal to-night, and it was a very great pleasure to me to be present at the first musical 'Festival'—as the programme designated the concert—in Belgium, if not on the Continent, devoted exclusively to the works of one of our most distinguished composers and conducted by himself.

The programme is subjoined, literally as printed:

VENDREDI, 14 AOUT 1908
à 8 1/2 heures du soir
FESTIVAL
consacrè aux œuvres du compositeur anglais
Sir EDWARD ELGAR,
sous la direction du Maitre
avec le concours de Mlle. TILLY KOENEN, cantatrice.

PRÈMIERE PARTIE.

Dans le Midi, ouverture.

Marines, mélodies, avec accompagnement d'orchestre.
a. Berceuse; *b.* Au Port; *c.* Dimanche matin, en mer.
Mlle. TILLY KOENEN.

La Baguette magique de la Jeunesse, suite d'orchestre.
a. Ouverture; *b.* Sérénade: *c.* Menuet; *d.* Danse du Soleil; *e.* Joueurs de pipeaux féeriques; *f.* Berceuse; *g.* Fées et géants.

DEUXIÈME PARTIE.

Variations pour orchestre.

Marines, mélodies, avec accompagnement d'orchestre.
d. Vers les îlots du corail; *e.* Le nageur.
Mlle. TILLY KOENEN.

Marche triomphale de Caractacus.

GROUP OF COMPOSERS AND OTHERS, PHOTOGRAPHED AT THE KURSAAL, OSTEND, ON THE OCCASION OF THE ELGAR FESTIVAL.

(*Reproduced by special permission of M. Chasseraux, Le Stéréo-Mondain, Ostend-Kursaal.*)

The names, reading from left to right, are, *back row:* M. Paul Gilson, Professor of the Royal Conservatoire, Brussels; M. Sylvain Dupuis, Chef d'orchestre of the Théâtre Royal de la Monnaie, Brussels; M. Léon Lescrauwaet, Secretary of the Music Department, Kursaal, Ostend; M. Léon Rinskopf, Musical Director, Kursaal, Ostend; M. Guillaume Guidé, Director of the Théâtre Royal de la Monnaie, Brussels; M. Gustave Huberti, Director of l'École de Musique, Schaerbeek; M. Jan Blockx, Director of the Royal Conservatoire, Antwerp; M. Edmond Picard, Member of the Sénat de Belgique. *Front row:* M. Emile Mathieu, Director of the Royal Conservatoire, Ghent; M. Vincent d'Indy: Sir Edward Elgar; M. Edgar Tinel, Director of l'École de Musique Religieuse, Malines.

The words of the songs were printed in English and with a French translation, and each orchestral piece had a short descriptive note, of which the following, treating of the 'Variations on an original theme,' will serve as a specimen:

Ces variations, sur un thème original, portant la dédicace: "A ceux de mes amis qui y sont dépeints"; il est entendu qu'elles dépeignent plus au moins la personnalité de ces amis. Les caractères et idiosyncrasies évoqués offrent des contrastes très marqués, les mouvements allant du *largo* au *presto*.

Le thème *andante* en *sol* mineur est intitulé *Enigme*, l'auteur ayant voulu suggérer que la solution ou la portée de l'idée qu'il contient varie selon les portraits des amis auxquels l'auteur à songé dans ses *Variations*.

When Sir Edward Elgar appeared on the orchestra, the band rose and greeted him with a brilliant fanfare, thus paying him a tribute of high and rare distinction. The orchestral playing can be summed up in one word—'superb'; and in regard to M. Rinskopf, the able conductor of the orchestra, and the director of the Kursaal, nothing could have been more cordial than their attitude of profound admiration and appreciation towards the hero of the day; indeed, all concerned spared no pains in contributing to the success of this most interesting event.

I have no hesitation in saying that Sir Edward has achieved a very great success, both as a composer and conductor, by this performance, which is nothing less than a triumph for British music. The applause throughout was remarkable for its genuine expression of feeling. After the concert 'God save the King' was spontaneously played by the band with wonderful effect, whereupon the entire audience, numbering some 7,000 people, rose and remained standing until our National Hymn was finished; and then the enthusiasm for the composer-conductor was so overwhelming that he had to appear again and again in response to the calls of the delighted hearers of his music.

By a fortunate circumstance, some of the most eminent French and Belgian composers happened to be in the town to adjudicate upon an opera competition, and they were all present at the rehearsal of the Elgar concert. It was an act of gracious hospitality on the part of M. Rinskopf to invite these distinguished gentlemen and others to meet Sir Edward Elgar at lunch, and a happy thought to have them photographed in a group. This interesting picture I was fortunate enough to be able to procure for reproduction in The Musical Times.

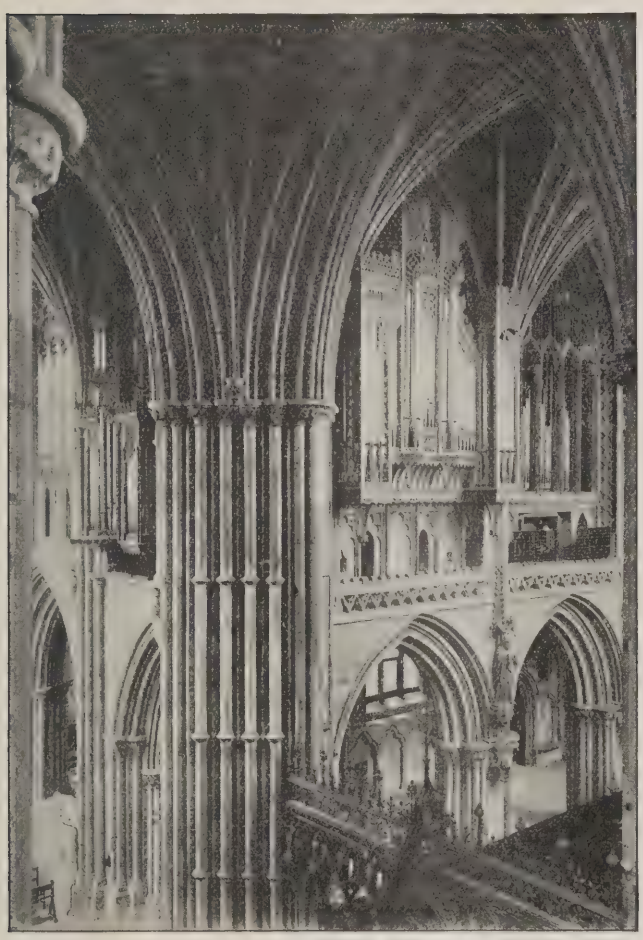
The following are some translated extracts from the press notices of the festival:

Our readers will find a special notice of the Elgar festival. . . . It was a manifestation of the highest importance, not only artistic but international. There is, indeed, no doubt that the exceptionally warm reception reserved for the British composer will increase the appreciation of Ostend among our neighbours on the other side of the channel. . . . Unknown yesterday, celebrated to-morrow, perhaps.

This may be said of Edward Elgar, the British composer, who came on Friday to reveal to us that it is possible to be English and to be a musician, a combination which we had been fond of thinking impossible. . . . Let us proceed to say that the abundance of happy harmonic discoveries, richness of invention, intensity of expression, power in sweetness—a rare charm—form in Edward Elgar a combination of the most precious gifts with which an artist-nature can be endowed. . . . Edward Elgar seems to be very easily impressed by the agitations of nature . . . his music dashes onwards, rushes, bounds, then softens again, melts to return to sympathetic harmony. Listen to 'In the South' and to the 'Wand of Youth,' and it [the music] is beautiful . . . because it is beautiful. Elgar, without being a revolutionist, has forged a *personal* harmonic language, very beautiful and very living, and that is a sufficient claim to glory. . . . The fashionable and discerning audience of the Kursaal made this plain to Edward Elgar in the triumph they accorded to him.—*L'Echo d'Ostende*, August 17, 1908.

On Friday there was a remarkable, sensational soirée. Sir Edward Elgar, the great English composer, conducted a concert consisting only of his own works, full of colour, originality, and full of surprises . . . Mlle. Tilly Koenen interpreted the cycle Sea-pictures, in which the composer has had recourse to all the colours of his palette, from the most tender to the most sombre. He painted Sea-slumber, in Haven, Sabbath morning at sea, marvellously, with extremely rich effects of harmony. With the exception of the 'Variations,' which Rinskopf has sometimes given us, all these pieces were new to the orchestra. Sir Edward was astonished at the first rehearsal, and if he had not been assured that it was the case, he would never have believed that the orchestra was reading his works for the first time, so superior was their rendering of them. And yet Elgar is difficult, very difficult, and likes to stop the orchestra for a scarcely perceptible 'nuance.' This renders the compliment to Rinskopf infinitely greater, more flattering, and the gentlemen of the orchestra were deeply touched by the felicitations of the English master. The audience was enormous, and composed of all nationalities.—*Le Carillon*, Ostend, August 18, 1908.

The Elgar festival marks what the English call 'a red-letter day' in the history of the Kursaal concerts. Sir Edward Elgar, who occupies at the present day a remarkable position among our greatest composers, exercises an especial charm by his limpid melodiousness, by the clearness of his polyphony, and the beauty of his orchestral 'timbre.' Above all, his music is always written in a noble style, and is always of irreproachable purity. There is not a single page in the long programme which the illustrious English composer submitted to us, which might not serve as a model. It is sane music, it is Art, in the full acceptation of the word. —*Journal d'Anvers*, August 22, 1908.



THE ORGAN IN LICHFIELD CATHEDRAL.
(*By permission of A. C. Lomax's Successors, Lichfield.*)

Church and Organ Music.

LICHFIELD CATHEDRAL ORGAN.

In fulfilment of the promise made in our last month's issue (p. 517), we give the specification and some illustrations of the rebuilt organ in Lichfield Cathedral. As a preliminary, the organist, Mr. John B. Lott, has furnished the following note explanatory of the new and improved location of the instrument. He says: 'The organ has been removed from S. Stephen's Chapel to its present position, and it has been reconstructed and enlarged by Messrs. Hill & Sons, London. The idea of removing the instrument from its former unsatisfactory position to a special chamber in the clerestory is entirely due to Sir George Martin, who, when presiding at the organ at some of the Diocesan Choral Festivals up to the year 1893, frequently suggested the present site to the precentor and to the organist. In a letter, dated February 9, 1908, to the organist, Sir George said: "I am so pleased you like the idea of having the organ up aloft. I am sure it is right; and it will add to, rather than diminish, the features of your most beautiful building. The other position [in S. Stephen's Chapel] was bad in every way."'

SPECIFICATION.

GREAT ORGAN (18 stops).

	Feet.		Feet.
Double open diapason	16	Octave gamba	4
*Bourdon	16	Harmonic flute	4
*Open diapason (large)	8	Twelfth	2⅔
Open diapason (medium)	8	Fifteenth	2
Open diapason (small)	8	Mixture (4 ranks)	—
Bell gamba	8	Sharp mixture (2 ranks)	—
*Hohl flöte (replacing the Clarabella)	8	*Double trumpet	16
Stopped diapason	8	Trumpet	8
Principal	4	Clarion	4

Swell Organ (15 sounding stops).

	Feet.		Feet.
Bourdon	16	Sesquialtera (3 ranks)	—
Open diapason	8	Mixture (2 ranks)	—
*Viole de gambe (replacing the Pierced gamba)	8	Contra fagotto	16
Stopped diapason	8	Trumpet	8
Voix célestes (tenor C)	8	Oboe	8
Principal	4	Cornopean	8
Celestina flute	4	Clarion	4
Fifteenth	2	*Tremulant.	

Choir Organ (9 stops).

	Feet.		Feet.
Lieblich bourdon	16	Principal	4
Open diapason	8	Wald flöte	4
Dulciana	8	Piccolo	2
*Viole sourdine (replacing the Keraulophon)	8	*Corno di bassetto (replacing the Clarinet)	8
*Lieblich gedackt (replacing the Stopped diapason), metal treble	8		

Solo Organ (8 sounding stops).

	Feet.		Feet.
Harmonic flute	8	*Orchestral clarinet (replacing the Corno di bassetto)	8
Concert flute	4	*Cor Anglais (to BB flat)	16
*Viole d'orchestre	8	*Vox humana	8
Orchestral oboe	8		
Tuba mirabilis	8		

*Tremulant.

Except the Tuba mirabilis, which stands in the North transept case, all the sounding stops in the solo organ are enclosed in a swell-box situated in the middle of the organ chamber.

Pedal Organ (13 stops).

	Feet.		Feet.
*Double open diapason (new lowest octave)	32	Principal	8
Open diapason	16	Bass flute	8
Open diapason	16	Fifteenth	4
*Violone	16	Mixture (4 ranks)	—
Bourdon	16	Trombone	16
*Echo bourdon (derived from the Swell organ)	16	Trumpet	8
		*Contra posaune	32

Manual compass: CC to A = 58 notes.
Pedal compass: CCC to F = 30 notes.

Couplers (17 stops).

Mechanical.
- Solo to pedal.
- Swell to pedal.
- Great to pedal (right hand).
- Great to pedal (left hand).
- Choir to pedal.

Pneumatic.
- Swell to great (right hand).
- Swell to great (left hand).
- *Solo to swell.
- Solo to great.
- Choir to great.
- *Solo to choir.
- Swell to choir.
- Swell octave.
- Solo octave.
- *Solo unison off.
- *Solo sub-octave.
- *Great pistons to combination pedals.

* These stops are new.

Accessories.

Seven combination pistons to great and pedal organs, one of which is adjustable.
Seven combination pistons to swell organ, one of which is adjustable.
Five combination pistons to choir organ, one of which is adjustable.
Five combination pistons to solo organ, one of which is adjustable.
Seven combination pedals to pedal organ (acting separately, or in connection with the great pistons), one of which is adjustable.
Double-acting pedal great to pedal.
Double-acting pedal swell to great.
Balanced crescendo pedal to swell organ.
Balanced crescendo pedal to solo organ.

Summary.

	Stops.	Pipes.
Great organ	18	1,276
Swell organ (including tremulant)	16	1,090
Choir organ (including tremulant)	9	522
Solo organ	9	454
Pedal organ	13	432
Couplers	17	—
Totals	82 draw-stops.	3,774 pipes.

Wind Pressures.

		Inches.
Great organ	Flue-work	3½ and 6
	Reeds	6
Swell organ	Flue-work	3½
	Reeds	5
Choir organ		2¾
Solo organ		5
	Tuba mirabilis	12
Pedal organ	Flue-work	3½
	Reeds	7
Action		9½

With the exception of the five mechanical couplers, the entire mechanism is tubular pneumatic.

The blowing apparatus, consisting of Kinetic fans driven by a gas-engine, is placed in an underground chamber.

Sir Walter Parratt gave the Eton boys their annual treat on Sunday evening, July 26, by performing the following pieces on the organ in St. George's Chapel, Windsor Castle:

Sonata on the Plain Song 'Beata nobis gaudia' *Basil Harwood*
Prelude on an Old Irish Church Melody - *C. V. Stanford*
Pièce Héroïque - - - - - - - *Enrico Bossi*
March from 'Tannhäuser' - - - - - - *Wagner*
Fantasia on the Windsor Chimes - *Hildyard (MS.)*
Fugue, 'St. Ann's' - - - - - - - - *Bach*

Bach's aria 'Liebster Jesu' and Beethoven's Busslied 'An dir, allein' were sung by Miss Kelly, and the hymn, 'The day Thou gavest, Lord, is ended,' added further variety to the evening's music.

LICHFIELD CATHEDRAL.

THE ORGAN-LOFT IN THE SECOND BAY OF THE CHOIR.

(*By permission of A. C. Lomax's Successors, Lichfield.*)

EX-CHORISTERS OF LINCOLN CATHEDRAL.

The third annual reunion of the Lincoln Cathedral Old Choirboys' Association was held at Lincoln on the recent Bank Holiday, August 3. The proceedings included a visit to the Cathedral library with Canon A. R. Maddison, the librarian, as a competent cicerone, luncheon, a visit to the castle, Evensong in the cathedral—the old choirboys occupying seats in the choir stalls—followed by a special organ recital given by Dr. G. J. Bennett, to which succeeded tea, the general meeting of the Association, and, finally, a musical entertainment.

In recording this interesting event the *Guardian* says: 'The senior "Old Boy" is Mr. Richard Hall, J.P., of Lincoln, who was a chorister in the cathedral from 1833 to 1840. This gentleman—of whom a portrait is given in the printed programme—was born April 3, 1825; in 1856 he was Sheriff of Lincoln, and in 1865 Mayor of the city. As showing his practical interest in the choristers of the cathedral in which he himself sang more than seventy years ago, Mr. Hall, in 1904, invested in Consols the sum of £200, in order that every year for ever, on the anniversary of his birth, £5 may be disbursed among the cathedral choirboys.' Our contemporary adds: 'Other ex-choristers of cathedrals may be led to follow so good an example.'

CHURCH AND ORGAN MUSIC—*Continued on page 592.*

The Musical Times, **EXTRA SUPPLEMENT.** September 1, 1908.

No. 917. NOVELLO'S OCTAVO ANTHEMS. *Price* 3*d.*

ABIDE WITH ME

AN EVENING ANTHEM

THE WORDS WRITTEN BY THE REV. H. F. LYTE

THE MUSIC COMPOSED BY

IVOR ATKINS.

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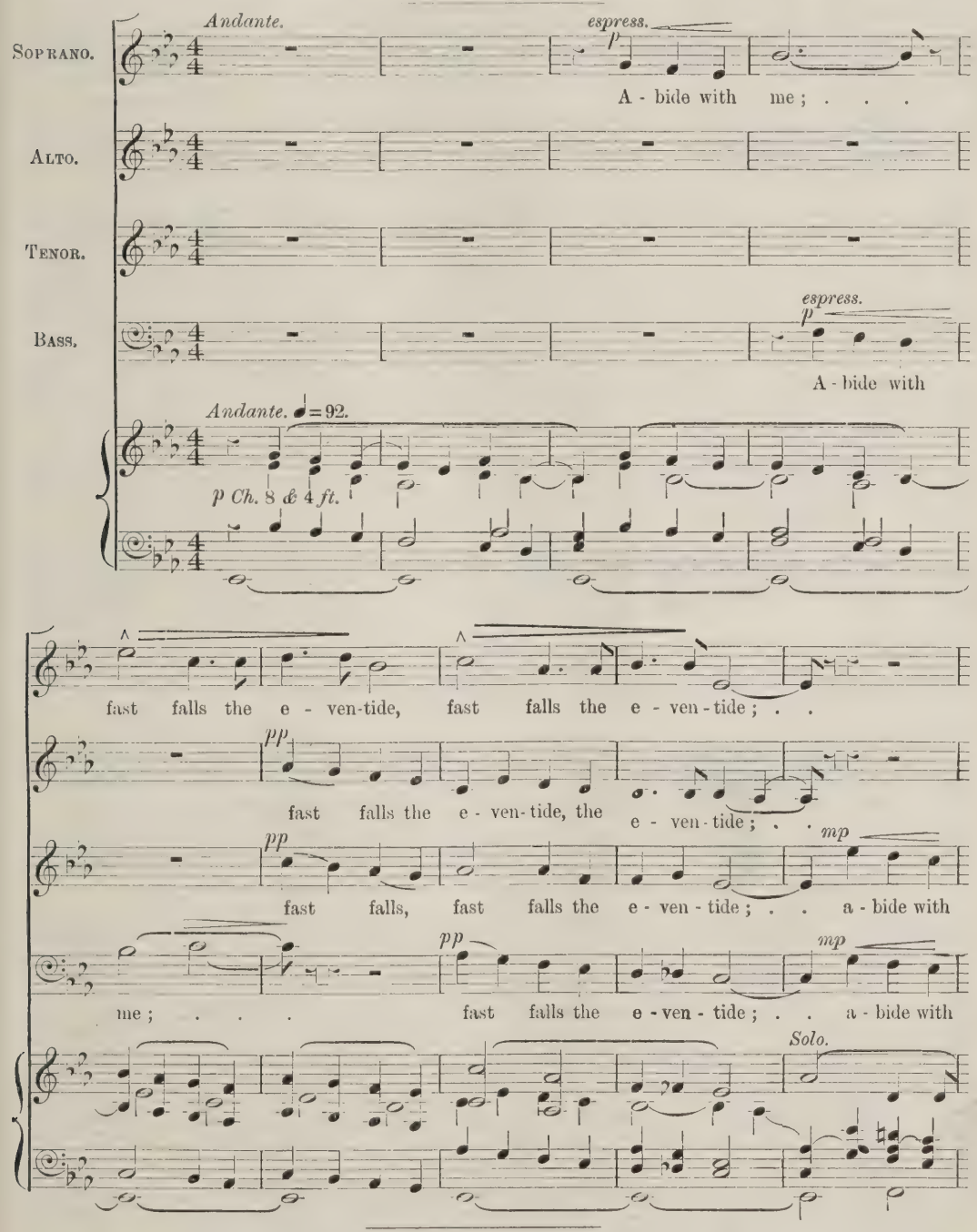
Andante.
espress.
p
Soprano.
A - bide with me; . . .
Alto.
Tenor.
Bass.
espress.
p
A - bide with
Andante. ♩=92.
p Ch. 8 & 4 ft.
fast falls the e - ven-tide, fast falls the e - ven-tide; . .
pp
fast falls the e - ven-tide, the e - ven-tide; . .
pp
mp
fast falls, fast falls the e - ven - tide; . . a - bide with
me; . . .
pp
mp
fast falls the e - ven - tide; . . a - bide with
Solo.

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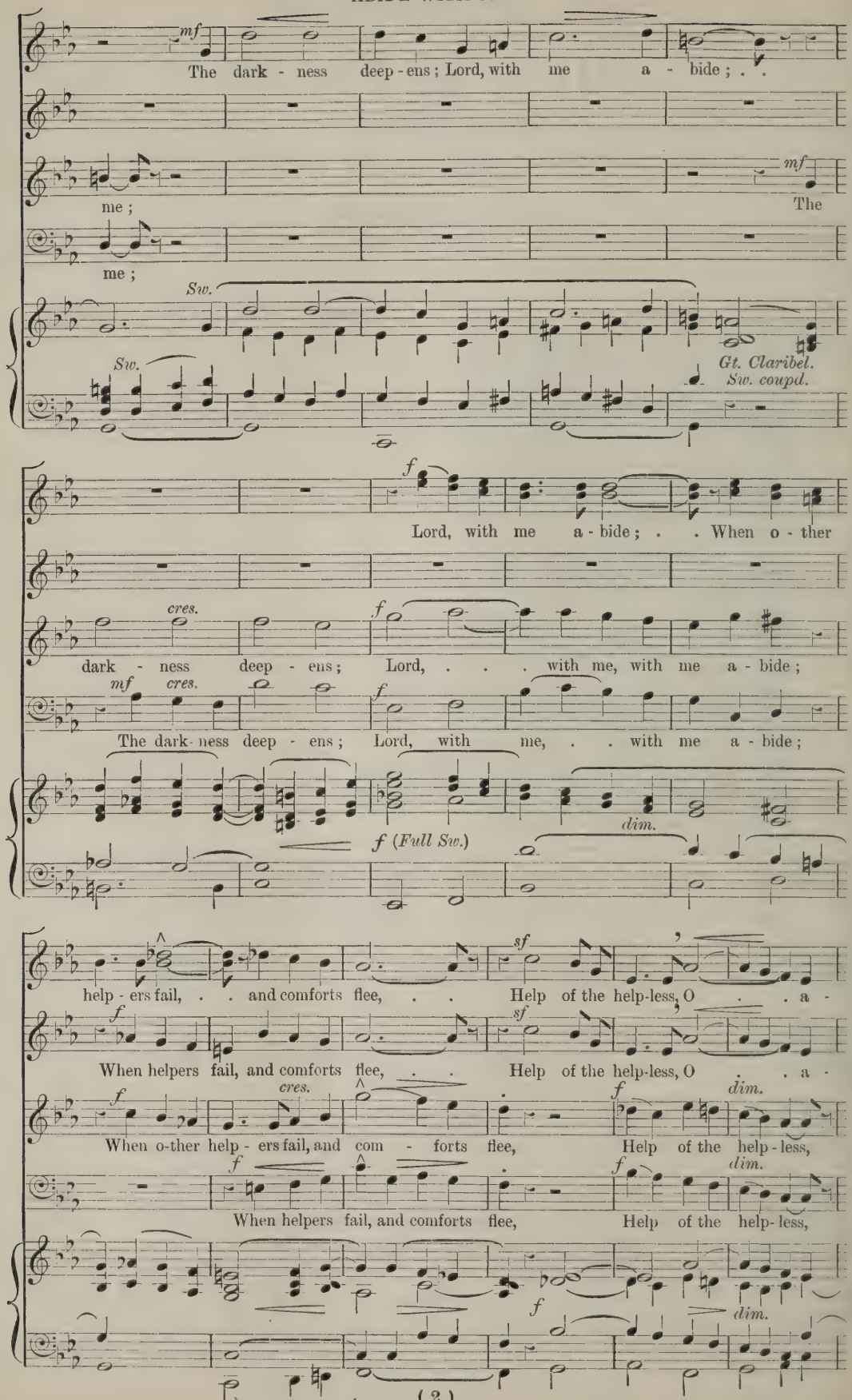
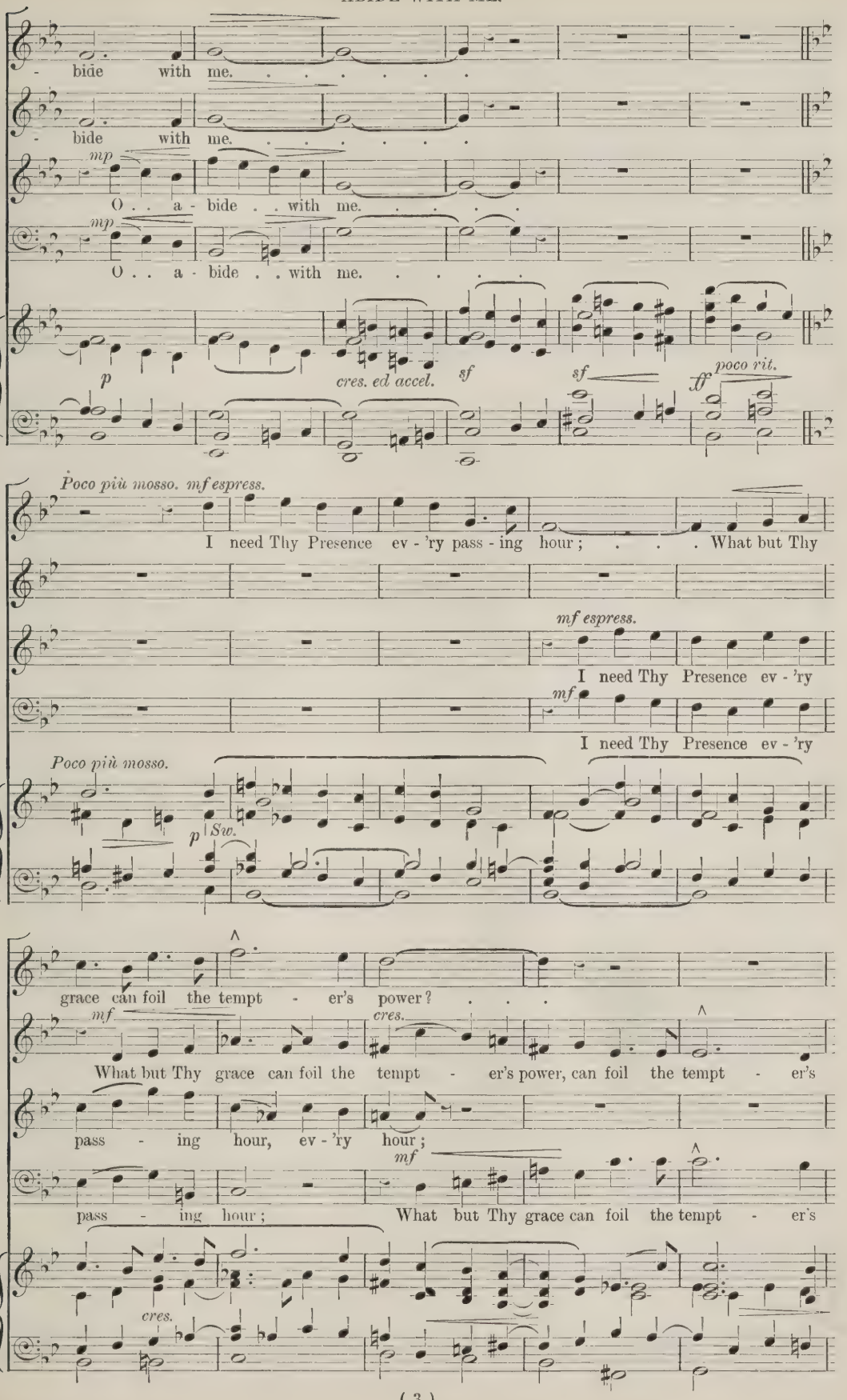
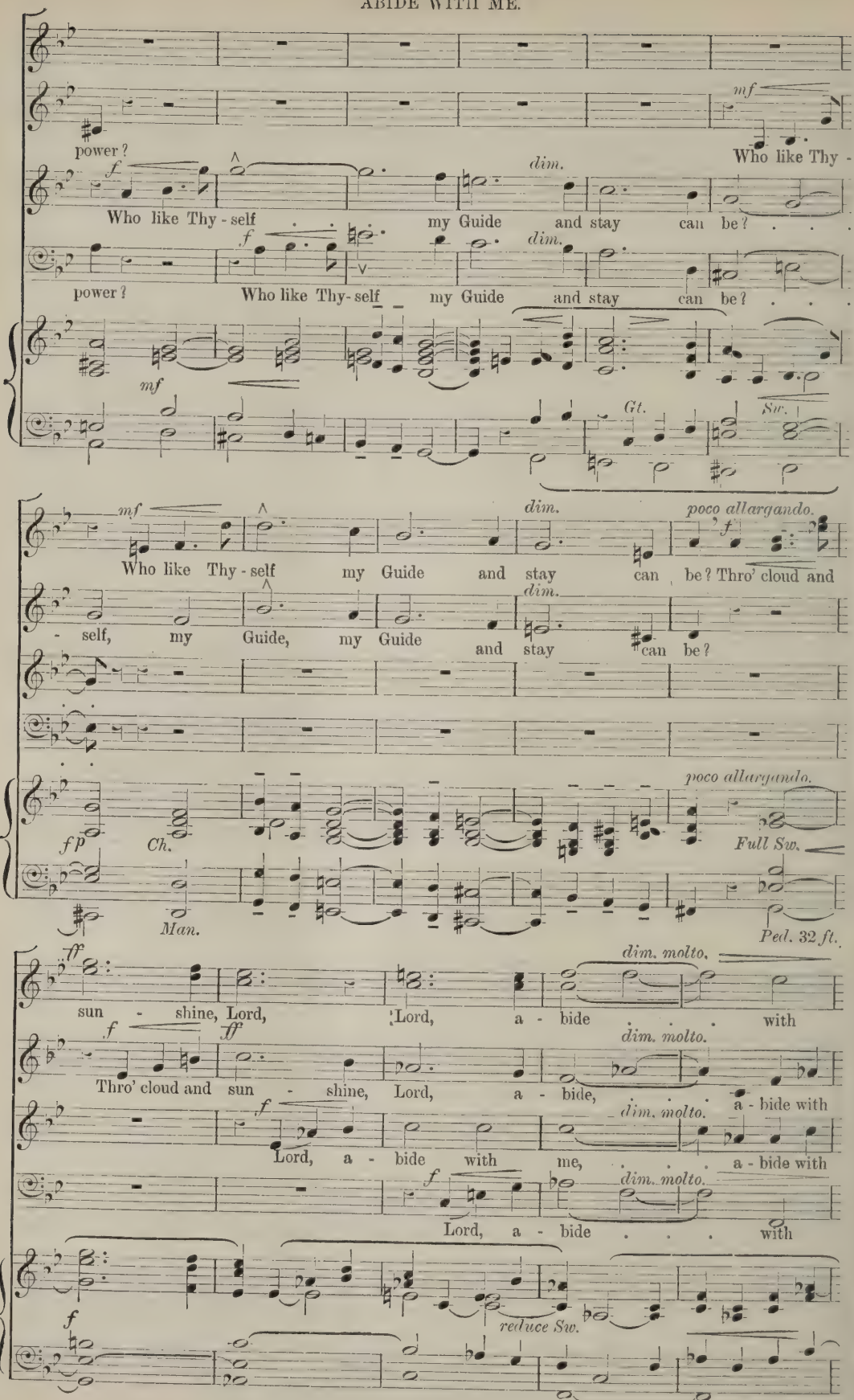

mf
The dark - ness deep - ens; Lord, with me a - bide; . .
me;
mf
The
me;
Sw.
Sw.
Gt. Claribel.
Sw. coupd.
f
Lord, with me a - bide; . . When o - ther
cres.
f
dark - ness deep - ens; Lord, . . . with me, with me a - bide;
mf
cres.
f
The dark - ness deep - ens; Lord, with me, . . with me a - bide;
dim.
f (Full Sw.)
sf
help - ers fail, . . and comforts flee, . . Help of the help-less, O . . a -
f
sf
When helpers fail, and comforts flee, . . Help of the help-less, O . . a -
f
cres.
f
dim.
When o-ther help - ers fail, and com - forts flee, Help of the help - less,
f
f
dim.
When helpers fail, and comforts flee, Help of the help- less,
f
dim.

ABIDE WITH ME.

- bide with me.
- bide with me.
mp
O . . a - bide . . with me.
mp
O . . a - bide . . with me.
p
cres. ed accel.
sf
sf
ff
poco rit.
Poco più mosso. mf espress.
I need Thy Presence ev - 'ry pass - ing hour; . . . What but Thy
mf espress.
I need Thy Presence ev - 'ry
mf
I need Thy Presence ev - 'ry
Poco più mosso.
p Sw.
grace can foil the tempt - er's power? . . .
mf
cres.
What but Thy grace can foil the tempt - er's power, can foil the tempt - er's
pass - ing hour, ev - 'ry hour;
mf
pass - ing hour; What but Thy grace can foil the tempt - er's
cres.

power?
Who like Thy-
Who like Thy-self my Guide and stay can be?
power?
Who like Thy-self my Guide and stay can be?
Gt.
Sw.
Who like Thy-self my Guide and stay can be? Thro' cloud and
-self, my Guide, my Guide and stay can be?
Ch.
Full Sw.
Man.
Ped. 32 ft.
sun-shine, Lord, Lord, a-bide with
Thro' cloud and sun-shine, Lord, a-bide, a-bide with
Lord, a-bide with me, a-bide with
Lord, a-bide with
reduce Sw.

This Supplement is part also of the September issue of THE SCHOOL MUSIC REVIEW, *and can be obtained with the* REVIEW, *Price* 1½*d. The* REVIEW *also contains the songs "To Thee, Great Lord (Rossini), arranged for S.S.A., and "The little Guinea Pig" (Pearson).*

The Competition Festival Record

(COMMENCED AUGUST, 1908.)

UNDER this head it is proposed to deal with festivals of the competitive type, and generally to serve the interests of the competitive festival movement which has now become an important factor in the musical development of the nation. We hope to be of service to the promoters of festivals in providing expert advice as to the best means of overcoming the numerous difficulties that arise in connection with the inception and carrying out of schemes. Communications are invited from secretaries and others who may desire to discuss points of general interest, and we shall be glad to receive printed reports of festival proceedings.

DATES OF COMPETITIONS WITH NAMES OF SECRETARIES.

1908.

LLANGOLLEN (N. WALES), NATIONAL EISTEDDFOD.—September 1, 2, 3, 4. Mr. E. D. Jones, Eisteddfod Offices.

PORTSMOUTH.—September 26. National Temperance Choral Union. Mr. Robert J. Barclay, 53, Orchard Road, Southsea.

SHEFFIELD.—September 26. The N.W. Co-operative Choral Association. Mr. T. Horrocks, 2, Nicholas Croft, High Street, Manchester.

BLACKPOOL.—October 14, 15, 16, 17. Mr. Lionel H. Franceys, Williams Deacon's Bank.

NOTTINGHAM.—October 17, 24. Mr. F. Purdy, 1, Claremont Terrace, Francis Street.

KEIGHLEY (THE "SUMMERSCALES").—October 24, 31. Mr. Allan Bradley, Scott Street, Keighley.

BARROW-IN-FURNESS.—November 5, 6, 7. Mr. T. J. Symons, 28, Warwick Street.

1909.

WARRINGTON.—February 5, 6. Mr. R. W. Cook, 25, Froghall Lane.

CARLISLE.—February 16, 17, 18. Mr. T. Walrond, 5, Hartington Place.

LONDONDERRY.—February 16, 17, 18, 19. Mrs. Alexandrina Stewart, Crawford Square, Derry.

PRESTON.—February 18, 19, 20. Mr. W. W. Miller, Festival Offices, 85, Fishergate.

LONDON (KENSINGTON).—March 2, 3, 4. Miss C. E. Denison, 58, St. Mark's Road, North Kensington, W.; and Miss Rawson and Miss I. Colville.

LONDON (SOUTH LONDON).—March 12 to 18. Mr. T. Lester Jones, 49, Terrace Road, Upton Manor, E.

STRATFORD (FOR ESSEX AND LONDON, E. & N.E.).—March 20, 22, 24, 25, 26, 27 and April 3. Mr. J. Graham, 110, Station Road, Chingford.

ESKDALE (WHITBY).—March 23, 24. The Misses Yeoman, Woodlands, Sleights, R.S.O.

DOUGLAS (The Manx Festival).—March 23, 24, 25. Mrs. Laughton, Peel, Isle of Man.

HEXHAM (THE TYNEDALE MUSICAL COMPETITION).—March 26, 27. Miss Allgood, Nunwich, Humshaugh-on-Tyne.

COLERAINE (IRELAND).—April 2. Mrs. Huston, Eliza Villa.

BELFAST.—April 3. Mr. F. J. Moffett, 37, Cromwell Road.

LONDON WORKING GIRLS' CLUBS.—April 3. The Hon. Maud Stanley, Smith Square, Westminster.

MOUNTAIN ASH (S. WALES).—Easter Monday, April 12. Mr. T. Hughes, Mountain Ash.

BOURNE (LINCOLNSHIRE).—April 20, 21. Miss Bell, Bourne.

YORK.—April 21, 28. The Yorkshire Competitions. Mr. E. C. Brooksbank, Healaugh Old Hall, Tadcaster.

NORTHAMPTON.—April 22, 23. Hon. Norah Dawnay, Dingley, Market Harborough.

MID-SOMERSET COMPETITIONS.—April 27, 28, 29. Mr. H. W. Latcham 4, Market Place, Wincanton.

RETFORD (NORTH NOTTS).—April 27, 28, 29. Mrs. Herbert Peake, Bawtry Hall, Yorks.

ASHBOURNE (DERBYSHIRE).—The Dove and Churnet Valley. April 29. Dr. Bull, Ashbourne.

BURY (LANCASHIRE).—April 29, 30, and May 1. Mr. H. Townend, 3, Bradford Terrace, Buckley Wells.

DONCASTER.—May 4, 5, 6. Mrs. Herbert Peake, Bawtry Hall, Bawtry, Yorks.

WEYBRIDGE (SURREY).—May 5, 6. Miss Christian Egerton, St. George's Hill, Weybridge.

ALEXANDRA PALACE (HERTS AND NORTH MIDDLESEX).—May 6, 7, 8. Miss Cecilia Hill, Wentworth Hall, Mill Hill, N.W.

BRISTOL.—May 10, 11, 12, 13, 15. Mr. W. E. Fowler, Mascotte, Elmdale Road, Bristol.

PEOPLE'S PALACE MUSICAL FESTIVAL.—May 10—15. Miss Edith Barran, 20, Queensbury Place.

PONTEFRACT.—May 11, 12, 13. Mr. Oswald Holmes, Market Place.

BERKS, BUCKS, AND OXON (WINDSOR).—May 12 to 15. Mrs. Commeline, The Rectory, Beaconsfield, Bucks.

FARNHAM (SURREY).—May 19 and 24. Miss Fordati, Ridgway, Farnham.

BUXTON (NORTH DERBYSHIRE).—May 20, 21, 22. Mr. F. Gummer, Ash Street, Buxton.

ABERDEEN.—June 4, 5. *Pro tem.*, Professor Sandford Terry, Cults, N.B.

LYTHAM.—June 9, 10, 11, 12. Mr. Allon Wilson, Musical Festival Offices.

LONDON.—The National Eisteddfod, June 15, 16, 17, 18. General Secretaries, Mr. W. E. Davies and Mr. D. R. Hughes, 63, Chancery Lane.

(There are many other festivals, the dates of which are not yet settled.)

CREWE.

August 8.

A successful competition for mixed choirs of from forty to fifty voices was held in connection with the Crewe Memorial Cottage Hospital Fête on the above date. The test-piece was "By Babylon's wave" (Gounod), and a first-prize of £20 and a second of £5 were offered. Six choirs entered, and sang in the following order:

	Marks. (Max. 100.)
Mossley Vocal Society (Mr. John Shaw) ..	80
2nd. Talke & District Prize Choir (Mr. J. Whewall)	89
Berwyn Glee Party, Liverpool (Mr. E. Dodd)	73
Huddersfield Co-operative Prize Choir (Mr. D. W. Evans)	83
Crewe Ruskin Road Primitive Methodist Choir (Mr. E. Lovatt)	72
1st. Crewe Wedgwood United Choir (Mr. G. Timms)	91

At the conclusion of the competition, Mr. E. Hurren Harding, of Bangor, who adjudicated, conducted an effective massed performance of the test-piece by the competing choirs.

The competition took place on a large covered stage in the open air, and was an innovation in connection with the fête, which was very popular and most interesting. A drawback was the delays caused by the bands playing in the huge procession, which passed through the town and arrived at the park whilst the competition was on. The singing had to be stopped until all the bands had played.

The choral secretary was Mr. H. J. Smith, and he and the other officials are to be congratulated on the success of their first competition, which it is hoped will be a feature of succeeding fêtes at Crewe.

NATIONAL CO-OPERATIVE FESTIVAL.

Crystal Palace, August 22.

The competitions at this year's gathering constitute, we believe, a record in regard to Crystal Palace Festivals. Nineteen junior and fifteen adult choirs had entered, and every one of them sang. As will be seen below, the choirs came from many parts of the country.

There were four sections, two for the junior and two for the adults, differentiated by the number of voices allowed. In each class, test-pieces from the programme of the great concerts given by combined choirs were selected, and each choir sang a piece of its own choice. The first-prizes were all challenge shields, a small sum or music to the conductors, and certificates to the choralists. Second-prizes were small sums of money from half-a-guinea to three guineas. The following is a list of choirs, pieces, and of results:

Junior Choirs, 20 to 30 voices.

Set-test: (*a*) "I love all things" (Pinsuti).* (*b*) Own-choice piece.

Max. Marks—80 80 = 160

	(*a*)	(*b*)	Total.
East Grinstead (Mr. C. S. Jelks), "O sing to me a spring song" (Ashworth)†	65	68	133
3rd. Croydon (Miss E. L. Turley), "A lullaby" (Roeckel)*	67	67	134
2nd. Willesden (Mr. F. Clark), "The brook" (Challinor)*	70	66	136
West London, Kensal Rise (Mr. J. Martin), "Fairy Barque" (Moffat)†	59	61	120
Maidenhead (Mr. L. Rockley), "The dawn of spring" (Mendelssohn)†	64	68	132
Sheerness (Mr. H. Brooks), "The dewdrop's folly" (Myles B. Foster)*	63	62	125
1st. Rochester (Mr. F. W. Ralph), "Winds gently whisper" (Whittaker)†	70	72	142

* Two-part. † Three-part.

The Dover Choir (Mr. G. Ross) also sang and gained (*a*) 70, and (*b*) 68 = 138 marks, but owing, unfortunately, to the accident of their having more than thirty singers on the platform they were regretfully disqualified. Their own test-piece was "Come to me, gentle sleep" (Schartau). It was a condition in every class that "own-choice" pieces were to be unaccompanied. This regulation was a real hardship in the small-choir class. Unaccompanied unison and two-part pieces are not attractive, and three-part pieces are too much for limited resources. Two-part songs composed with an indispensable accompaniment at best could make an appeal more as exhibitions of capacity than as musical effect. Rochester sang both pieces admirably and Dover did almost as well. The chief fault of the performances was a too laboured rhythm. The attack and enunciation were excellent in nearly all cases.

Junior Choirs, 30 to 40 voices.

Set-piece: (*a*) "Winds gently whisper," unacc. trio (John Whittaker).† (*b*) Own-choice piece.

	(*a*)	(*b*)	Total.
Penge (Mrs. H. Benjamin), "O, sing to me a spring song" (Ashworth)†	63	70	133
2nd. Woolwich (Mr. J. Hines), "Lift thine eyes" (Mendelssohn)†	72	71	143
Erith (Mr. Ruck), "'Tis our festal day" (J. Frise)*	59	65	124
St. Clements' Boys (Mr. T. K. Gregory), "The comrades' song of hope" (Adolphe Adam) ..	68	69	137
Wealdstone (Mr. E. Aldridge), "The woods" (Mendelssohn)†	62	58	120
Gravesend (Mr. F. R. Gosling), "Lift thine eyes" (Mendelssohn)†	66	61	127
Luton (Mr. W. Haith), "Hail! smiling morn" (Spofforth)†	70	68	138
Faversham (Mr. W. Beard), "Hunting song" (W. T. Stuart)†	62	68	130
3rd. Peterborough (Mr. W. J. Roberts), "A spring song" (Pinsuti)†	70	71	141
1st. Portsmouth (Mr. G. J. Adams), "Blow, blow, thou winter wind" (Stevens)†	74	72	146
Cwmbach (Mr. S. Davies), "A shepherd lullaby" (T. D. Edwards)†	63	62	125

* Two-part. † Three-part.

Luton had to be disqualified because more than forty children were on the platform. The remarks made above as to the choice of two-part music without accompaniment apply also to some of the foregoing pieces. The singing generally was very good. There was some flattening; so much as a minor third was in one or two cases lost in the long test-piece "Winds gently whisper," but the voice quality and drill exhibited were often excellent.

Penge displayed capital tone and the mark of good training, but the loss of pitch in (*a*) led to altos singing vaguely. In their own piece they sang very tunefully and tastefully. Woolwich sang (*a*) with beautiful effect and correctly conceived expression, but lost pitch, and (*b*) was sung with much charm of tone and treatment. Erith showed refinement in (*a*), but the altos were uncertain and the tone thin. In (*b*) the attack and enunciation were good points. St. Clements was the only boys' choir. In (*a*) their good production was evident, and their performance generally showed skilful training. The alto part was remarkably full for such young boys. In (*b*) there was some brilliant execution, although the attack sometimes straggled. Wealdstone has something to learn as to unity of attack and enunciation, but their tone was sweet and blendful. The (*a*) piece was too slow, and in (*b*) the rhythm was not well treated. Gravesend secured some refined expression in (*a*), but the tone was mixed (there were some rather old "juniors" in the choir). In (*b*) the rhythm was too languid and the expression lacked sincerity. Very careful attention to details was obvious. Luton gave an excellent performance of (*a*). The voices blended beautifully, and the expression was not overdone. The rhythm was scarcely ideal. In (*b*) there was thrilling ring of clear tone and the execution was pleasantly fluent. An over-eagerness near the end led to some roughness. Faversham did very well for a young choir. The alto part in (*a*) was sometimes wrong, one or two voices deviating into the treble part an octave lower. They sang (*b*) capitally, although too slowly. The difficult key-changes were very well done, and altogether their performance exhibited good training and natural capacity. Peterborough displayed excellent vocalization and a compact blend of sweet tone. There was much to admire in (*a*) even though the rhythm was not a strong feature, and (*b*), although quite charming as tone, was again not interesting as rhythm. Portsmouth sang with beautiful finish. The vowels were well defined and the pace and treatment in (*a*) showed good taste and judgment. If they had not lost pitch their performance in this trio would have been rated even more highly than it was. The execution of (*b*) was a fine example of training.

The "Heigh, ho" movement would have been better taken faster, and the "Freeze" movement slower and more expressively. But the merits of the singing were obvious. Cwmbach sang after a long journey and a tedious wait at the Palace. These circumstances might tempt an adjudicator to extend special consideration, but this would risk an avalanche. So with every desire to encourage this well-equipped choir, it had to be placed strictly on its merits. In (*a*), which they sang second, there were too many forcible accents and some wrong notes. There was great virility in the performance, and the altos were the fullest and best of all the choirs. The "Lullaby," although nicely sung in some respects, was again too pointed in accent and not suave enough.

Adult Choirs, 30 to 40 voices.

Set-piece: (*a*) "The mother's lamentation" (Irish air, arranged by T. F. Dunhill.) (*b*) Own-choice piece.

	Max. marks—80 (*a*)	80 (*b*)	= 160 Total.
Portsmouth (Mr. C. Weedon), "The message" (Caldicott)	60	64	124
3rd. Rugby (Mr. G. Hidden), "Eldorado" (Pinsuti)	67	68	135
Birmingham (Mr. Hollins), "A slumber song" (F. N. Löhr)	61	50	111
2nd. Faversham (Mr. W. Beard), "Excelsior" (W. H. Birch)	68	69	137
1st. Sheerness (Mr. S. G. Quint), "The sea hath its pearls" (Pinsuti)	73	73	146
Grimsby (Mr. J. A. Thomas), "When winds breathe soft" (Webbe)	59	66	125
Penge (Mr. T. F. Tate), "Three fishers went sailing" (Roland Rogers)	63	71	134
Enfield (Mr. H. Vallis), "In this hour of softened splendour" (Pinsuti)	64	63	127

Portsmouth was weak in bass resonance, and lacked unity of attack and of vowel colour. They displayed some good capacity and drill, but they needed more sincere expression. Rugby caught some of the pathos of (*a*), but the rhythmic attack lacked finish. In (*b*) they showed greater sympathy and fluency. The sopranos sang rather sharp, and the *pianos* would have been better if softer. Birmingham began (*a*) in the wrong key and had to start again. The choir apparently has not had experience. The sopranos and altos did very well, but the tenors and basses were very incorrect in the set-test. In (*b*) there was effective expression, but the pace was too slow and the rhythm sluggish. Faversham is a well-disciplined choir. The tone is agreeable, and the balance fair; the alto part lacks resonance. In (*a*) the attack was excellent, but the rhythm generally was not well defined. In (*b*) the delicacies of alto tone again provided rich blend; some of the expression was highly picturesque. Sheerness sang both pieces from memory, and secured conspicuous unity. There was an attractive rhythmic flow in (*a*), and the expression was distinguished by moving sincerity. In the well-known show-piece (*b*) there was much to admire in the choral technique, even though the releases were open to criticism. There was welcome absence of exaggeration in the relations of force. Grimsby needs to cultivate a more exact tonal attack, free from curved approach, and to acquire a finer rhythmic sensitiveness. In (*b*) there was much to praise. Some singers, tenors chiefly, allowed themselves to sing roughly in this fine glee. On the whole the performance was full-blooded rather than refined. Penge sang (*a*) from memory. The sopranos and altos sang nicely, but there were inequalities in the tone and some uncertainties in the attack. The "Three fishers" was finely sung. There was high colour and dramatic expression. Occasional curved tonal attack marred some passages and the intonation occasionally gave way. Enfield began (*a*) with too much restraint, the attack being diffident, but some delicate expression caught the attention. In (*b*) they were at first not in tune. The basses were hesitant, and the attack all round was sometimes ragged. The expression was careful and effective.

Adult Choirs, 50 to 60 voices.

Set-piece: "Strike the lyre" (T. Cooke).

	(*a*)	(*b*)	Total.
Reading (Mr. F. W. Harvey), "Moonlight and music" (Pinsuti)	68	66	134
Woolwich (Mr. J. Hines), "The sea hath its pearls" (Pinsuti)	70	70	140
2nd. Peterborough Mr. W. J. Roberts), "The surrender of the soul" (Cornelius)	72	72	144
1st. Coventry (Mr. J. Potter), "To Mary in heaven" (G. J. Bennett)	73	75	148
3rd. Long Eaton (Mr. W. Woolley), "Lullaby of life" (Leslie)	72	71	143
Gloucester (Mr. P. H. Gray), "O gladsome light" (Sullivan)	68	68	136
Mile-End Select (Mr. G. Day Winter), "Weary wind of the West" (Elgar)	70	70	140

Reading is a well-organized choir. The attack in (*a*) was clean and the execution finished. The tenors were weak in intonation. The last movement was sung with rare spirit. In (*b*) the blend was sweet, but the rhythm lacked grace of accent. The sopranos were brilliant, and were an effective factor in the climax. Woolwich sang (*a*) with point and precision, and the tone was very agreeable. The basses were excellent at the final climax. A big, resonant tone was developed in (*b*), although the inner parts were weak in the balance. The tenors have a too "chesty" tone. The warmth of the expression and the fine technique of the choir were noticeable features. Peterborough sang (*a*) slowly, but the effect was broad and dignified because of the sonority of the tone. Some of the tenderness of the middle movement was missed, but the well measured out execution of the *Allegro* was impressive as resonant musical tone. This choir attempted a noble but very difficult "own-choice" piece. Only the best equipped choirs can hope to conquer the technical difficulties of a Cornelius part-song. It says much for the Peterborough choralists and their able conductor that they came so near to realization of the touching beauty of this piece. It was not perfectly done, and the proper relations of the crotchet time to the minim time were not observed. But there were some deeply impressive moments in the imposing climaxes. The speciality of Coventry was an exceptionally smooth blend and unity. The execution had that liquidity which gives delight to the ear. The choir would have even finer sonority if the altos were richer. The treatment of (*a*) exhibited great skill and (*b*) was even more finely done. The climaxes had due warmth without exaggerations of force, and the high finish of the execution was coupled with moving sincerity of expression. Long Eaton is a well-drilled choir, responsive and plastic. In (*a*) there was much finish and good technique. The tenors did not control their voices in the last movement. In (*b*) the interpretation was broad and sonorous. The softer parts might with advantage have been softer. Gloucester secured a dainty rhythmic accent in (*a*), and the basses displayed a fine, rotund tone. The leading feature was massiveness rather than delicacy. The (*b*) piece was sung rather quickly, but with effective smoothness. The intonation was not always true and the pitch fell a tone. Mile-End was good as to tone in (*a*), but for some time the execution lacked freedom. The tenors were excellent, and the climaxes were well wrought up. The last movement was taken at a sober pace and was sung with great spirit. In (*b*) the opening pace was too slow for the definition of the rhythm. The effect was grave and the execution refined. The stormy *Allegro* was exciting, although hardly so vivid as it can be. The return to *a tempo* was again slow, and at the ensuing *Lento* the pace was not altered. But notwithstanding these points the interpretation had much interest.

Dr. McNaught adjudicated in the adult classes and the junior larger choir section, and Mr. W. McNaught adjudicated in the junior smaller-choir section. The above criticisms are compressed from Dr. McNaught's notes.

The concerts are noticed in another part of our issue.

THE BLACKPOOL FESTIVAL.

October 14, 15, 16, 17.

The programme of this important event presents many attractive features. The syllabus is a substantial pamphlet of thirty-seven pages, and affords ample evidence of the care and high aims of the promoters of the scheme. Fifty-four pieces by forty composers are named as tests. There are madrigals, part-songs and vocal solos by composers of the first rank, including the "ancients," Gibbons, Orlando di Lasso, and Purcell; and the "moderns" Brahms, Weingartner, Macdowell and Elgar.

Mr. Havergal Brian has written two pieces specially for the festival. The following is an outline of the proceedings:

Wednesday, October 14.—Children's day and local female-voice, male-voice and church choirs. Evening concert, at which action-songs (a remarkable feature) will be performed.

Thursday, October 15. — Open vocal quartets and quintets, vocal soloists (in eight classes), local female-voice choirs and string orchestras. Evening concert, at which the final competitions will take place.

Friday, October 16.—Junior soloists, instrumental and vocal, action-songs and Maypole dance.

Evening concert by the recently constituted Festival Chorus of 160 voices. The following are among the works to be performed:

"Sing ye to the Lord"	Bach.
Festival Hymn	C. Lee Williams.
Folk-song variations	Rutland Boughton.

Saturday, October 17.—This is the "open" day, on which choirs come from distant parts. The tests are severe. Mixed-voice choirs compete in two sections, and the male-voice choirs are also in two sections. There are also classes for string and for full orchestras. In the chief class for mixed voices the tests are:

Madrigal	"Love me not for comely grace"	Wilbye.
Motet	"Fest und Gedenksprücke" (Op. 109, No. 1.)	Brahms.
Part-song ..	"Two roses"	Cui.
Part-song ..	"O wild west wind" ..	Elgar.

The last-named piece is one of the finest efforts of its composer. It was written at Rome in the early part of the present year. The words are by Shelley.

The proceedings will close with a concert given by the winning choirs and orchestras, and the final competitions of the selected choirs and bands. The adjudicators are to be Dr. McNaught, Mr. Landon Ronald, Mr. Allen Gill, Mr. Harry Evans, Mr. Paul le Vallon, Madame Edith Hands, Mr. C. H. Fogg and Mr. W. McNaught.

WELSH EISTEDDFODAU.

CARMARTHEN, August 3.

This event attracted a large attendance. In the juvenile choir section there were nine entries. The Young Volunteers from Tally (Mr. T. Evans) won the first place. The Whitland Ladies (Mr. T. Davies) won the first place in their class, and Swansea was victorious in the male choir section, the test again being "The King of worlds."

In the chief mixed-voice choir class the Myddin Society (Mr. W. Jones) was first. The test was "He, watching over Israel." Dr. Coward adjudicated.

CARDIFF SEMI-NATIONAL, August 3, 4.

There were numerous entries in the eight classes of the musical competitions. In the chief choral class the tests were "Come with torches" (Mendelssohn) and "My love dwells" (Elgar). Three choirs entered, and the first place fell to the London Welsh Choir (Mr. Merlin Morgan). Seven choirs sang in the second class, in which the test (for how many hundreds of times before?) was "See what love" (Mendelssohn). Briton Ferry (Mr. Evan Morris) was the winner.

On the second day the chief event was the male-voice choir section, in which there were nine entries. Swansea (Mr. L. R. Bowen) gained the first place, after an exciting contest. The test was "The King of worlds" (A. Dard-Janin). Nine juvenile choirs sang, and the first-prize was divided between Ogmore Vale (Mr. W. H. Caple) and Hafod (Mr. Ben Thomas); and the second-prize between Seion (Mr. W. C. Jenkins) and Romilly (Mr. W. M. Williams). The adjudicators were Mr. Coleridge-Taylor, Mr. D. Emlyn Evans and Dr. Rogers.

MID-RHONDDA, August 4.

The chief event here was the male-voice choir competition. The test-piece was the same as for Cardiff, and Swansea here also gained the first place, singing first at Mid-Rhondda and hurrying off to Cardiff. Mr. George Riseley adjudicated.

NEWCASTLE-EMLYN, SOUTH WALES, August 5.

This was a typical local Welsh Eisteddfod held in a charming countryside district. Newcastle-Emlyn is the terminus of a branch of the Great Western Railway, and is served only by a single line for many miles. This being so, it was remarkable that from eight to ten thousand people flocked to the event. There was no time-table. It was mainly a case of catch if you can the choirs and soloists. No blame can be attached to the officials, for obviously they had no control over the train service. But although the time at which any section of the competition would be heard was gloriously uncertain, the good temper exhibited was remarkable. Much of this happiness arose from the good-humoured sallies of the Rev. Dr. Gomer Lewis, the "conductor," or, as we should say in England, the "director" of the proceedings. Dr. Lewis is a pastmaster in the art of governing Welsh crowds. The musical part of the Eisteddfod included sections for (*a*) large choirs, (*b*) small choirs, (*c*) children's choirs, (*d*) male-voice choirs, (*e*) soloists, and a final concert at which Madame Albani sang.

In the (*a*) section four choirs, each of nearly 200 voices, each sang Mendelssohn's "Not only unto Him," with the result that Rhymney (Mr. John Price) won the £100 prize. Their performance was distinguished by fine tone and treatment, and artistic restraint. Pontypridd (Mr. W. Jones) won the small-choir prize, Bargoed Teify (Mr. T. Luke) that for male-voice choirs, and the Waunarlwydd Juveniles that for the children's choirs. The winning soloists were: Soprano, Miss Edith Jones (Landore); Contralto, Miss Rachel Jones (Ammanford); Baritone, Mr. W. D. Davies (Penygroes); Tenor, Mr. James Phillips (Cardiff). Miss Lilly Morgan won the pianoforte-playing prize. The adjudicators were Mr. D. Emlyn Evans and Dr. W. G. McNaught.

THE NATIONAL EISTEDDFOD OF WALES.

LONDON, June 15, 16, 17, 18, 1909.

As announced in our last issue, this great event will be held in London next year. There is every prospect of the gathering being of exceptional importance. For one thing, the London Committee has had the courage to set pieces of a modern type, instead of depending upon well-worn selections.

It should be well understood that all the musical competitions, except those in the instrumental section, are not confined to Welsh performers, but are open to the whole world. The opportunity provided for the choirs of the whole country is therefore unique. The adjudicators are to be Sir Charles Villiers Stanford, Mus. Doc.; Dr. W. G. McNaught; Mr. D. Emlyn Evans, Mr. Dan Price, and Mr. Harry Evans. For Secretaries, see page 73. The following are the tests in the chief classes:

Chief Choral, 160 to 200 voices.

"Come, ye daughters" ("St. Matthew" Passion music) ..	Bach.
"Rest, soldier, rest"	J. H. Roberts.
"The tempest"	Cornelius.

First-prize, £150. Second-prize, £50.

Second Choral, 75 to 100 voices.

"O snatch me swift"	Dr. Callcott.
"The Lord is my Shepherd"	Harry Evans.

First-prize, £50. Second-prize, £10.

Madrigal, 30 to 40 voices.

"The Lady Oriana"	Wilbye.

Prize, £15.

Female Choirs, 40 to 60 voices.

"The Spanish Gipsy girl"	Lassen.
"Sound sleep"	R. Vaughan Williams.
"The skylark"	J. C. McLean.

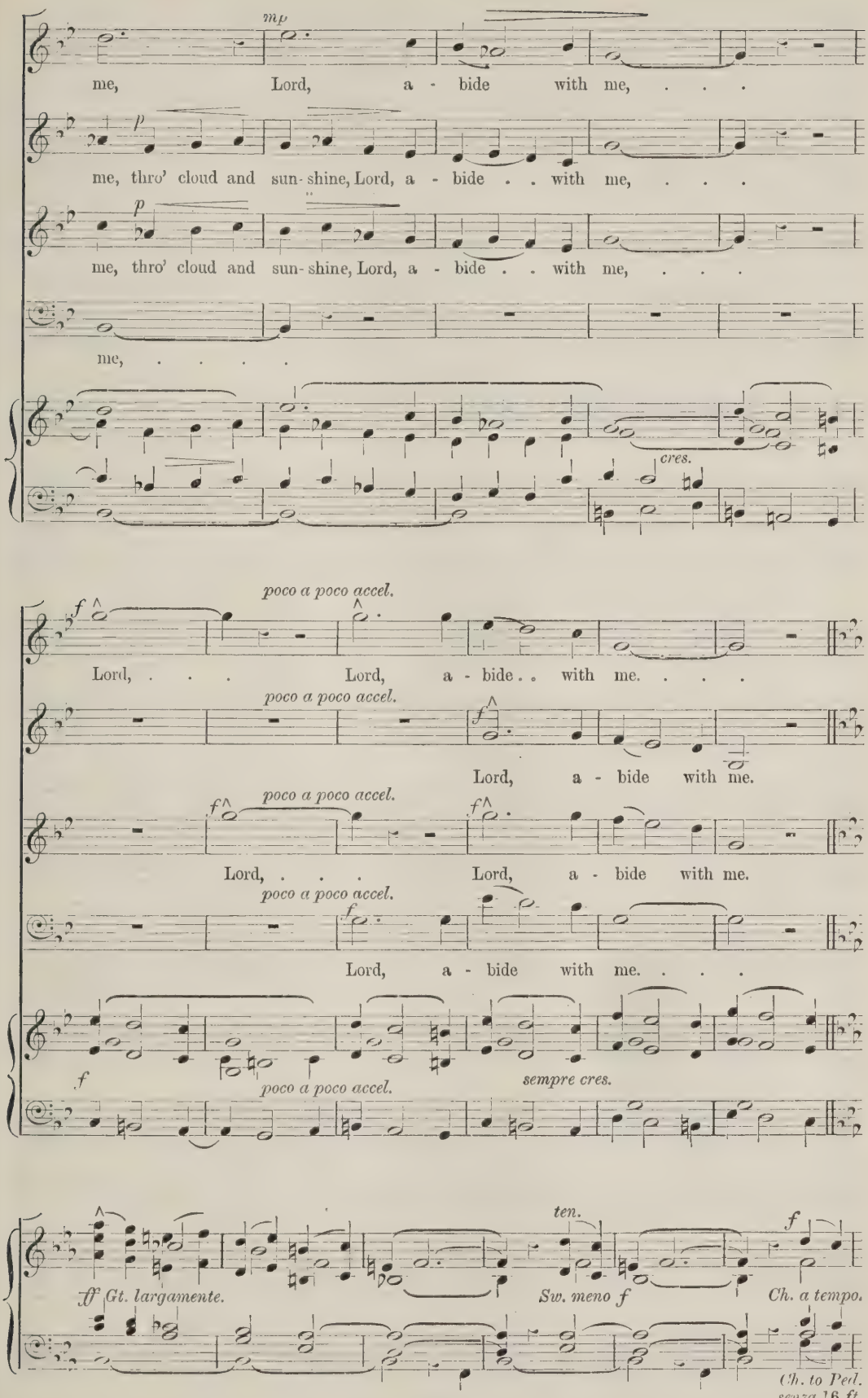
First-prize, £25. Second-prize, £10.

Male-Voice Choirs, 75 to 100 voices.

"Fair Semele's high-born son"	Mendelssohn.
"The Reveille"	Elgar.
"O peaceful night"	Edward German.

First-prize, £75. Second-prize, £25.

Other information and an article on "Experiences of a Girls' Club in competitions," by Miss Ashworth, will be found in THE SCHOOL MUSIC REVIEW *edition of* THE COMPETITION RECORD.


mp
me, Lord, a - bide with me, . . .
p
me, thro' cloud and sun-shine, Lord, a - bide . . with me, . . .
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me, ...
cres.
poco a poco accel.
Lord, . . . Lord, a - bide . . with me. . . .
poco a poco accel.
Lord, a - bide with me.
poco a poco accel.
Lord, . . . Lord, a - bide with me.
poco a poco accel.
Lord, a - bide with me. . . .
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sempre cres.
ten.
Gt. largamente.
Sw. meno f
Ch. a tempo.
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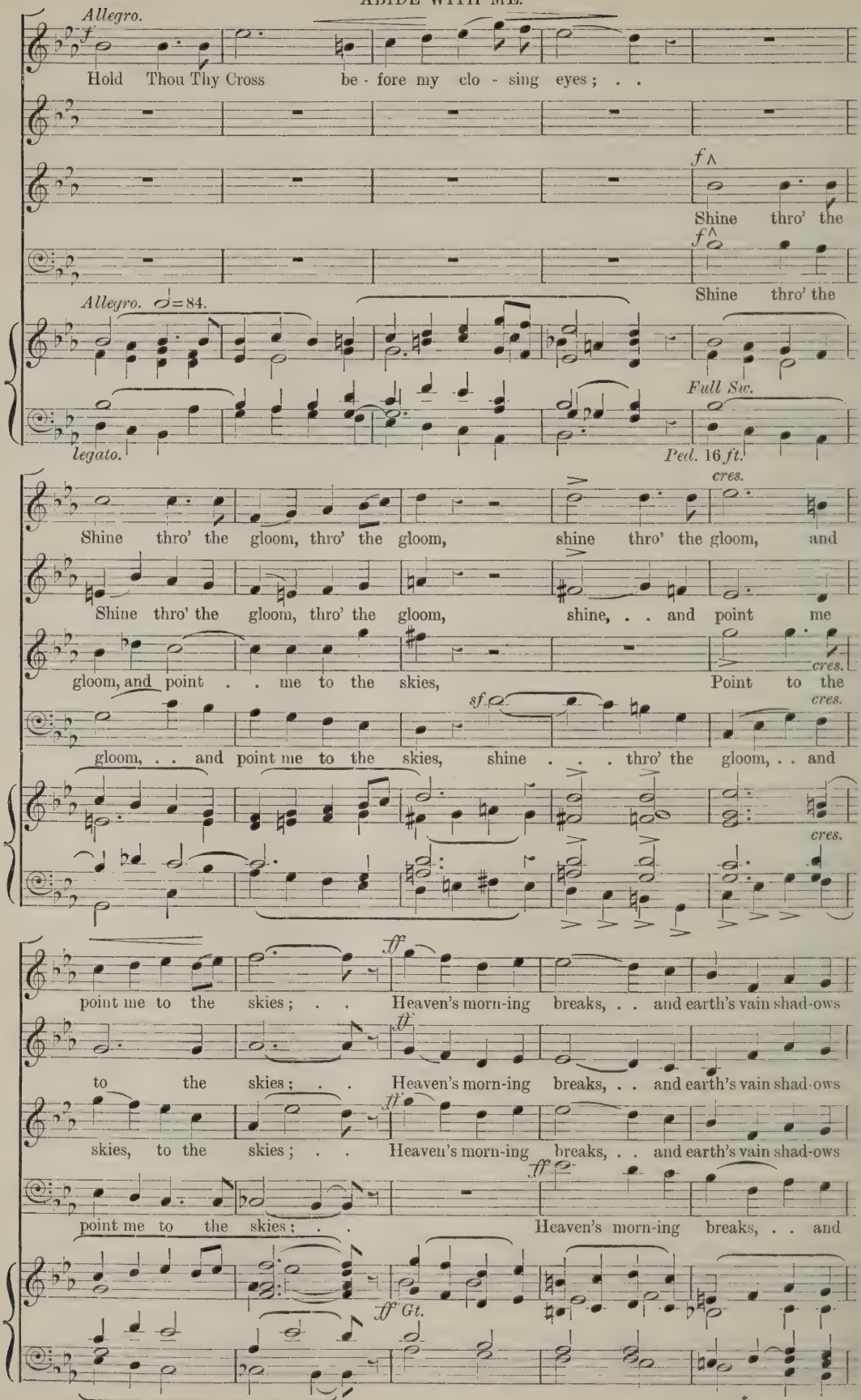
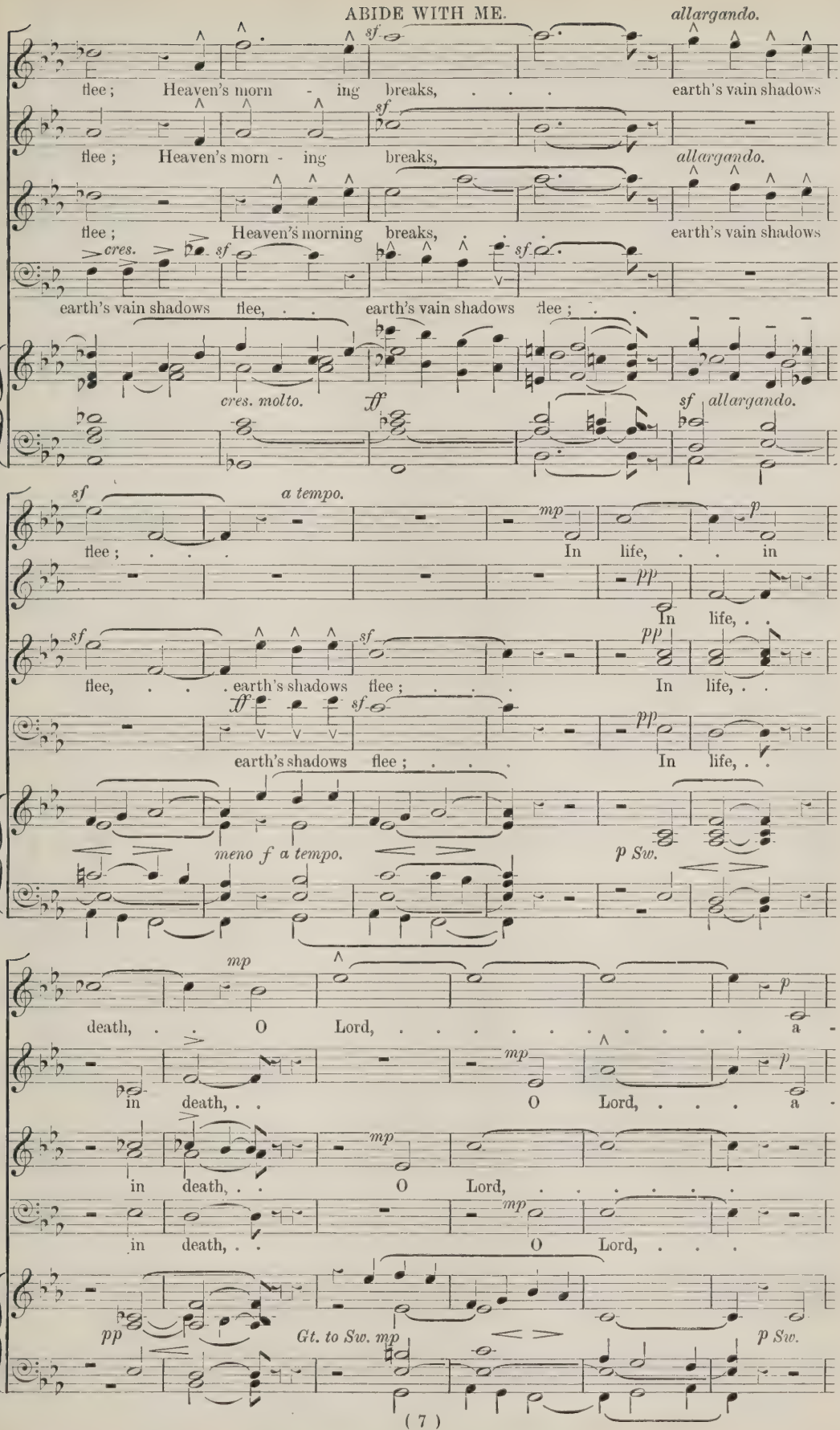
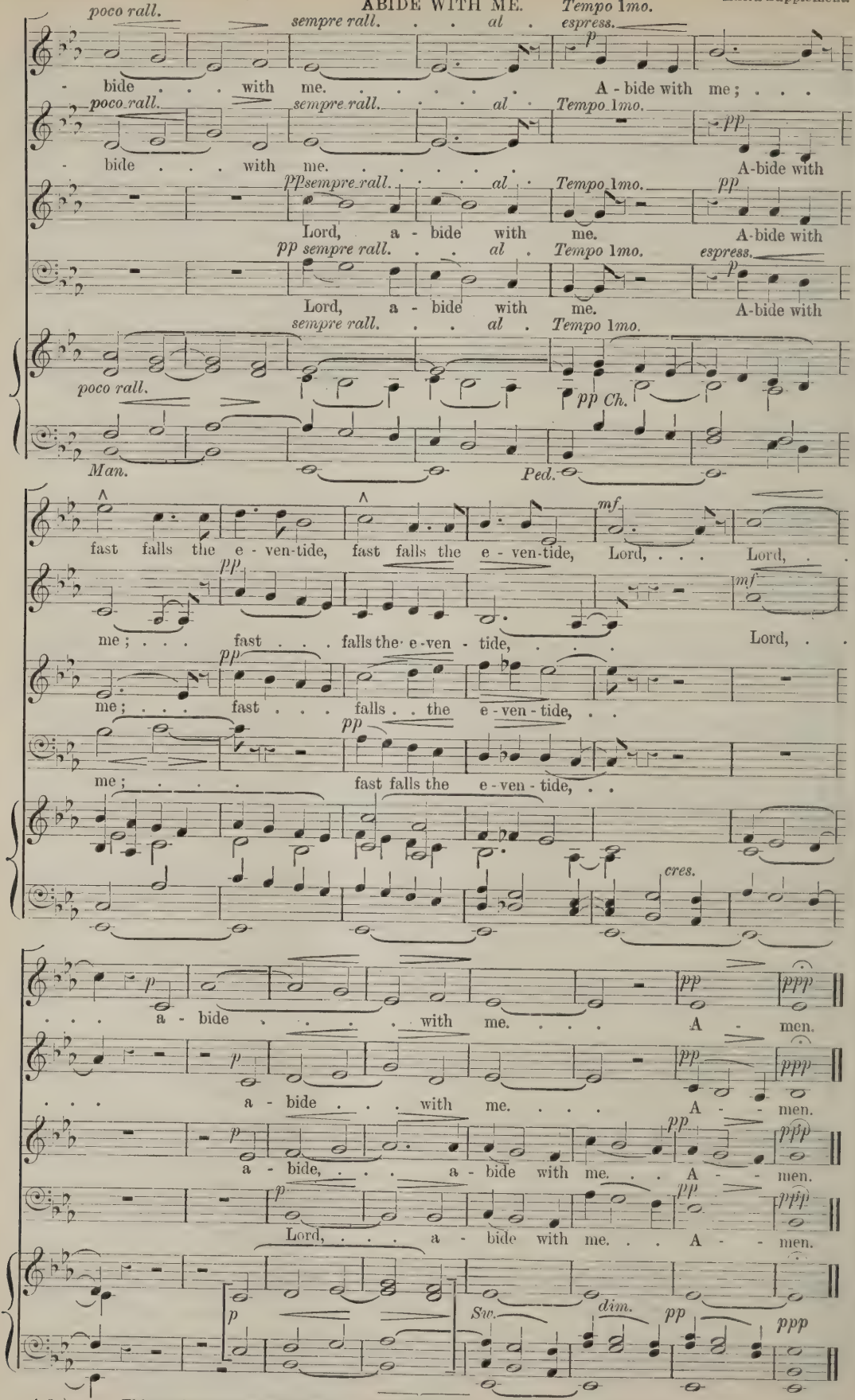
senza 16 ft.

Allegro.
f
Hold Thou Thy Cross be - fore my clo - sing eyes; . .
f ∧
Shine thro' the
f ∧
Shine thro' the
Allegro. ♩=84.
Full Sw.
legato.
Ped. 16 ft.
cres.
Shine thro' the gloom, thro' the gloom, shine thro' the gloom, and
Shine thro' the gloom, thro' the gloom, shine, . . and point me
gloom, and point . . me to the skies,
Point to the
cres.
sf
cres.
gloom, . . and point me to the skies, shine . . . thro' the gloom, . . and
cres.
ff
point me to the skies; . . Heaven's morn-ing breaks, . . and earth's vain shad-ows
ff
to the skies; . . Heaven's morn-ing breaks, . . and earth's vain shad-ows
ff
skies, to the skies; . . Heaven's morn-ing breaks, . . and earth's vain shad-ows
ff
point me to the skies; . . Heaven's morn-ing breaks, . . and
ff Gt.

allargando.
sf
flee; Heaven's morn - ing breaks, . . . earth's vain shadows
flee; Heaven's morn - ing breaks, allargando.
flee; Heaven's morning breaks, earth's vain shadows
cres.
earth's vain shadows flee, . . earth's vain shadows flee; . .
cres. molto.
ff
sf allargando.
a tempo.
mp
p
flee; . . . In life, . . in
pp
In life, . .
flee, . . . earth's shadows flee; . . . In life, . .
earth's shadows flee; . . . In life, . .
meno f a tempo.
p Sw.
death, . . O Lord, ... a -
in death, . . O Lord, . . . a -
in death, . . O Lord, ...
in death, . . O Lord, ...
Gt. to Sw. mp
p Sw.

ABIDE WITH ME.

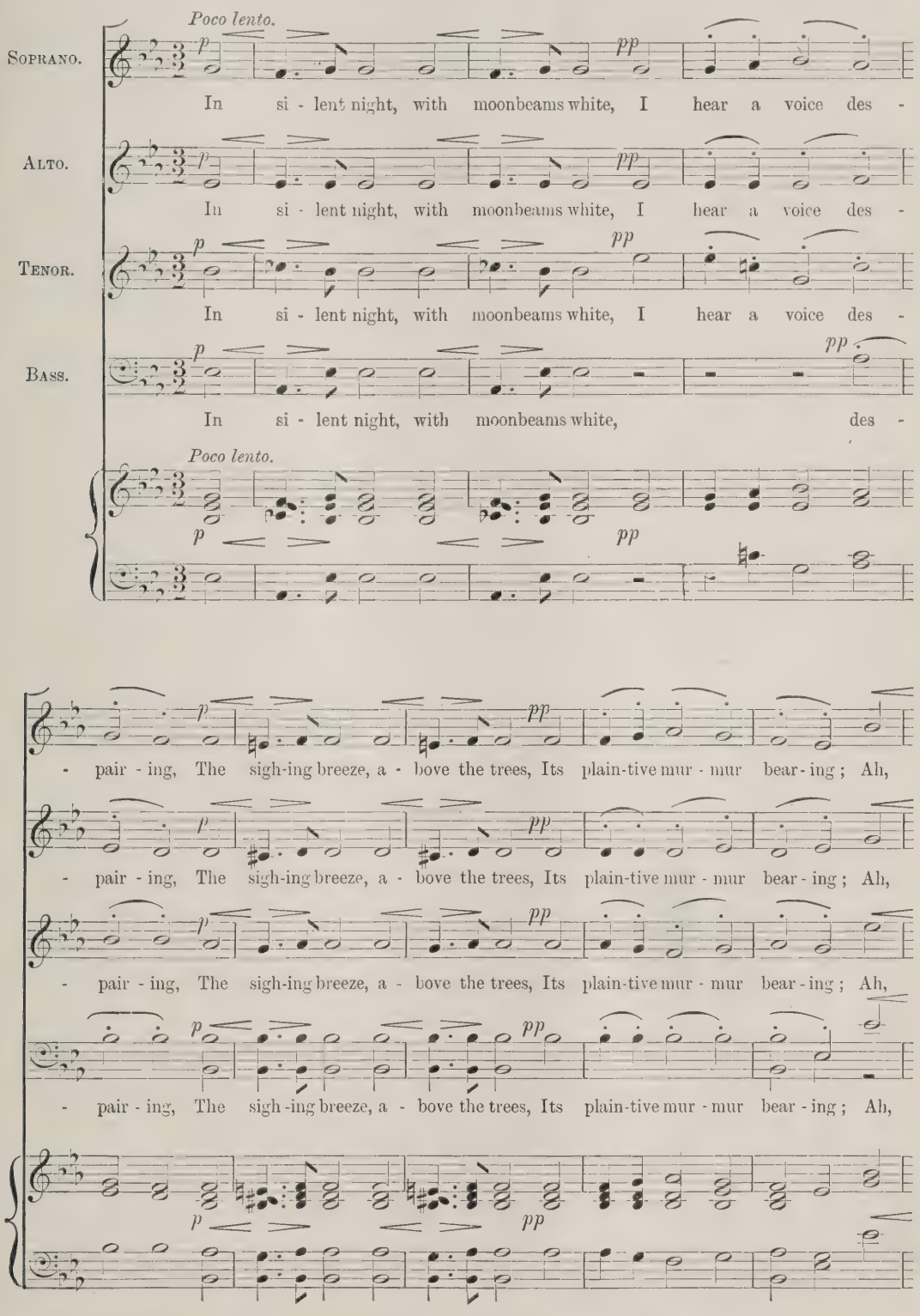
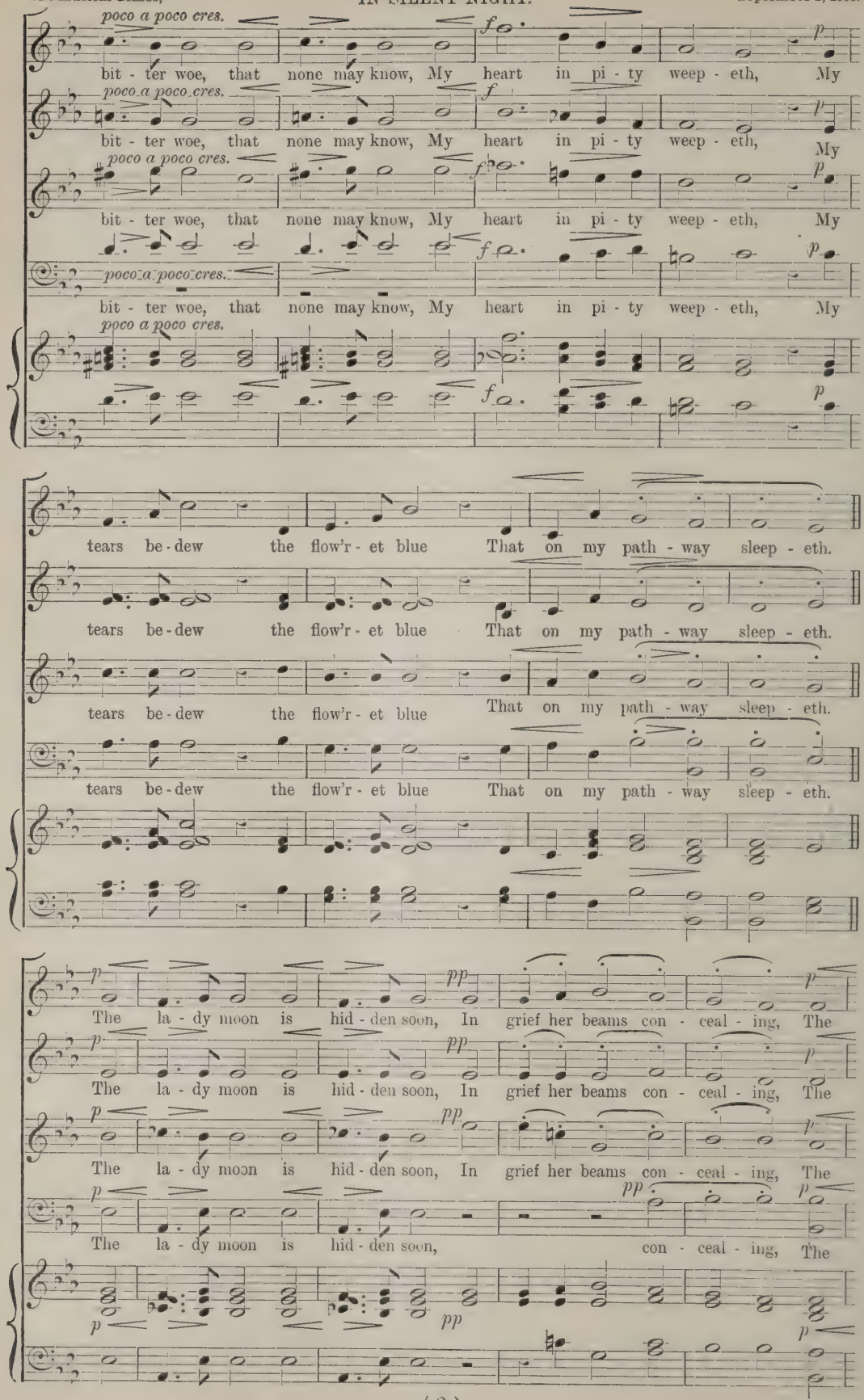
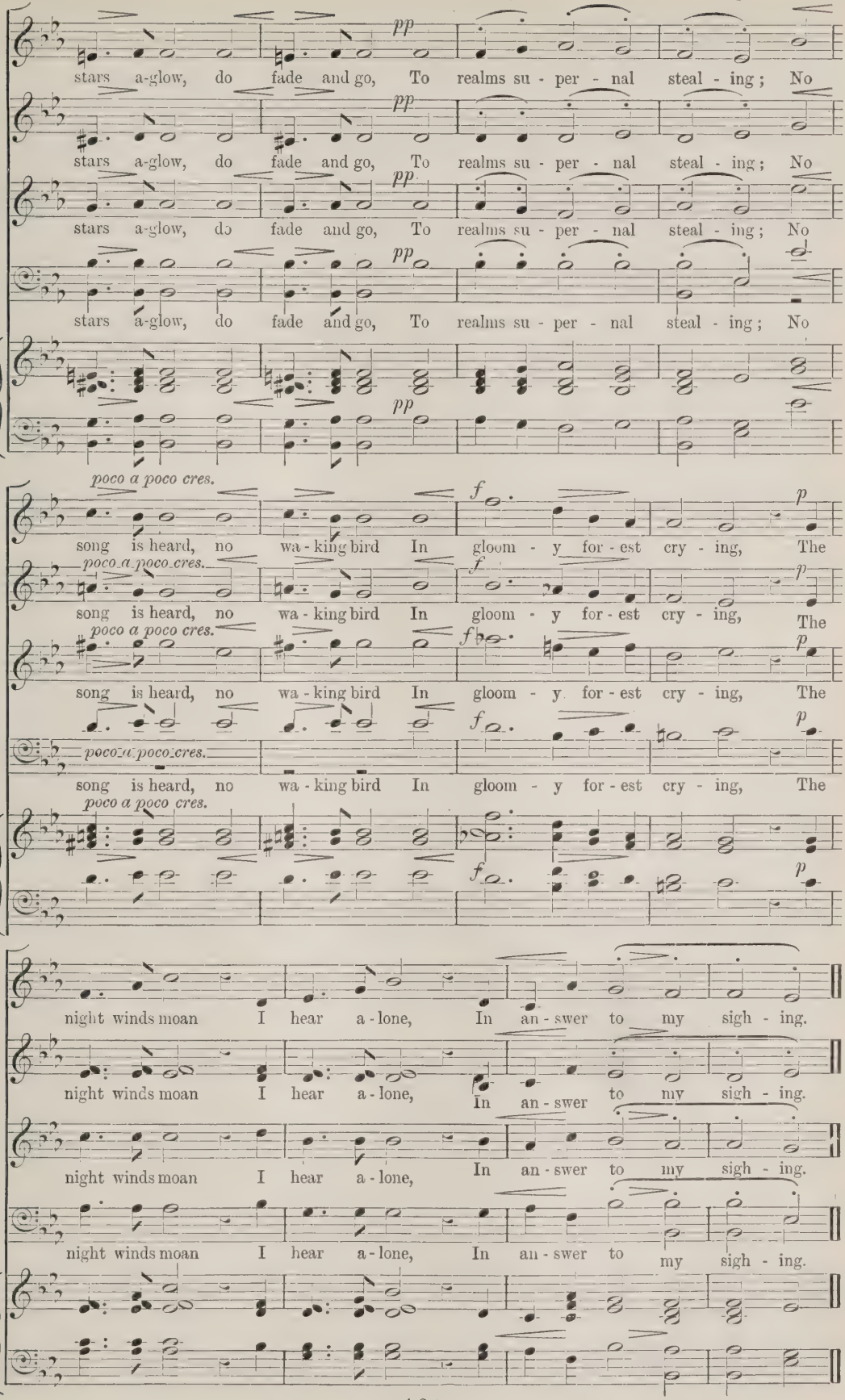

poco rall.
sempre rall. . . . al .
Tempo 1mo.
espress.
- bide . . . with me. . . . . A - bide with me; . . .
- bide . . . with me. . . . . A-bide with
Lord, a - bide with me. A-bide with
Lord, a - bide with me. A-bide with
Man.
Ped.
pp Ch.
fast falls the e - ven-tide, fast falls the e - ven-tide, Lord, . . . Lord, . .
me; . . . fast . . . falls the e-ven - tide, . . . Lord, . .
me; . . . fast . . . falls . . the e - ven - tide, . .
me; . . . fast falls the e - ven - tide, . .
cres.
. . . a - bide . . . . with me. . . . A - men.
. . . a - bide . . . with me. . . . A - - men.
a - bide, . . . a - bide with me. . . A - - men.
Lord, . . . a - bide with me. . . A - - men.
Sw.
dim.

 This Anthem is also published for Treble Voices in CHORISTER SERIES, No. 28, price 3d.

In Silent Night.

GERMAN FOLK-SONG.

English Version by W. G. Rothery. Arranged by Johannes Brahms.

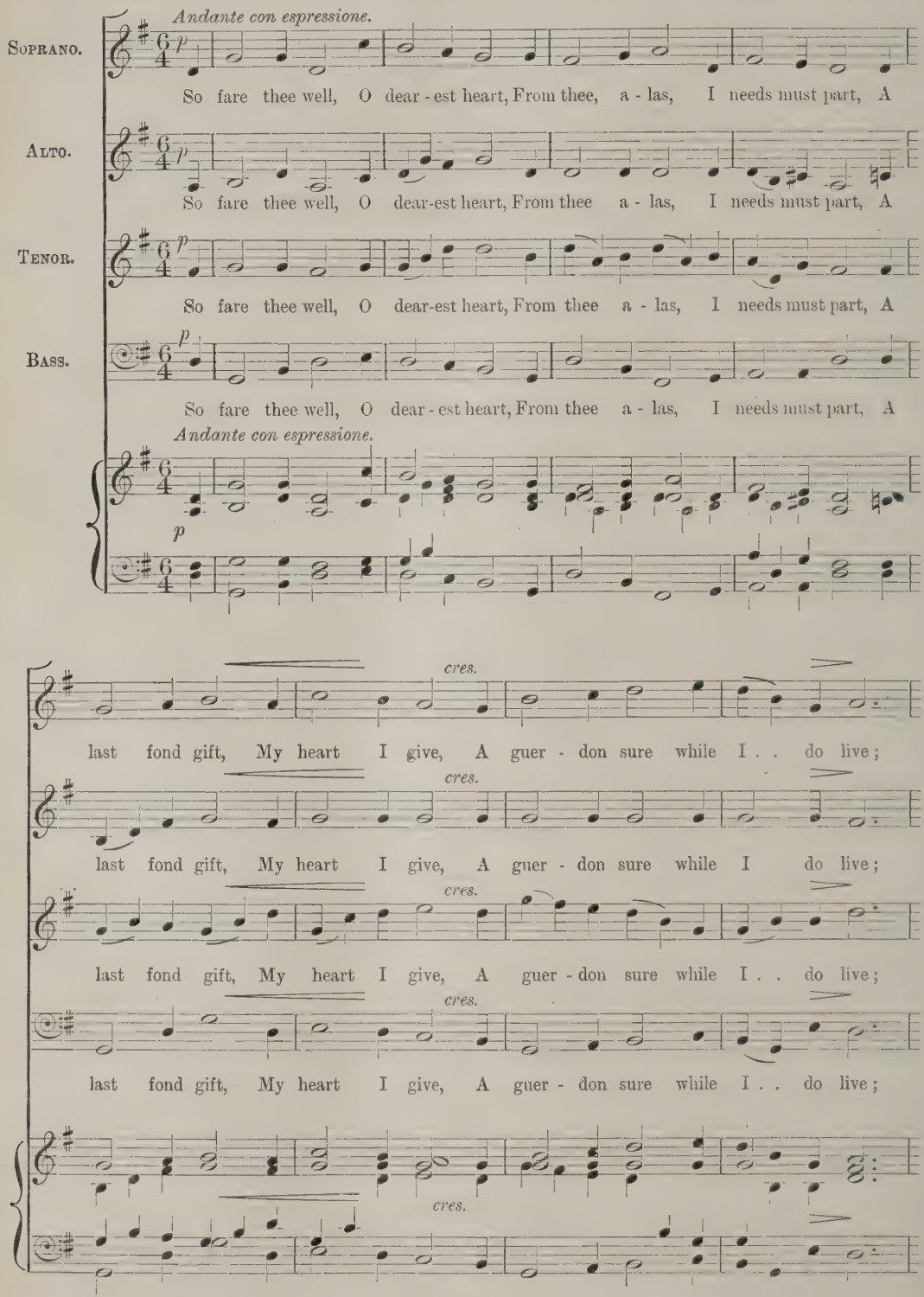
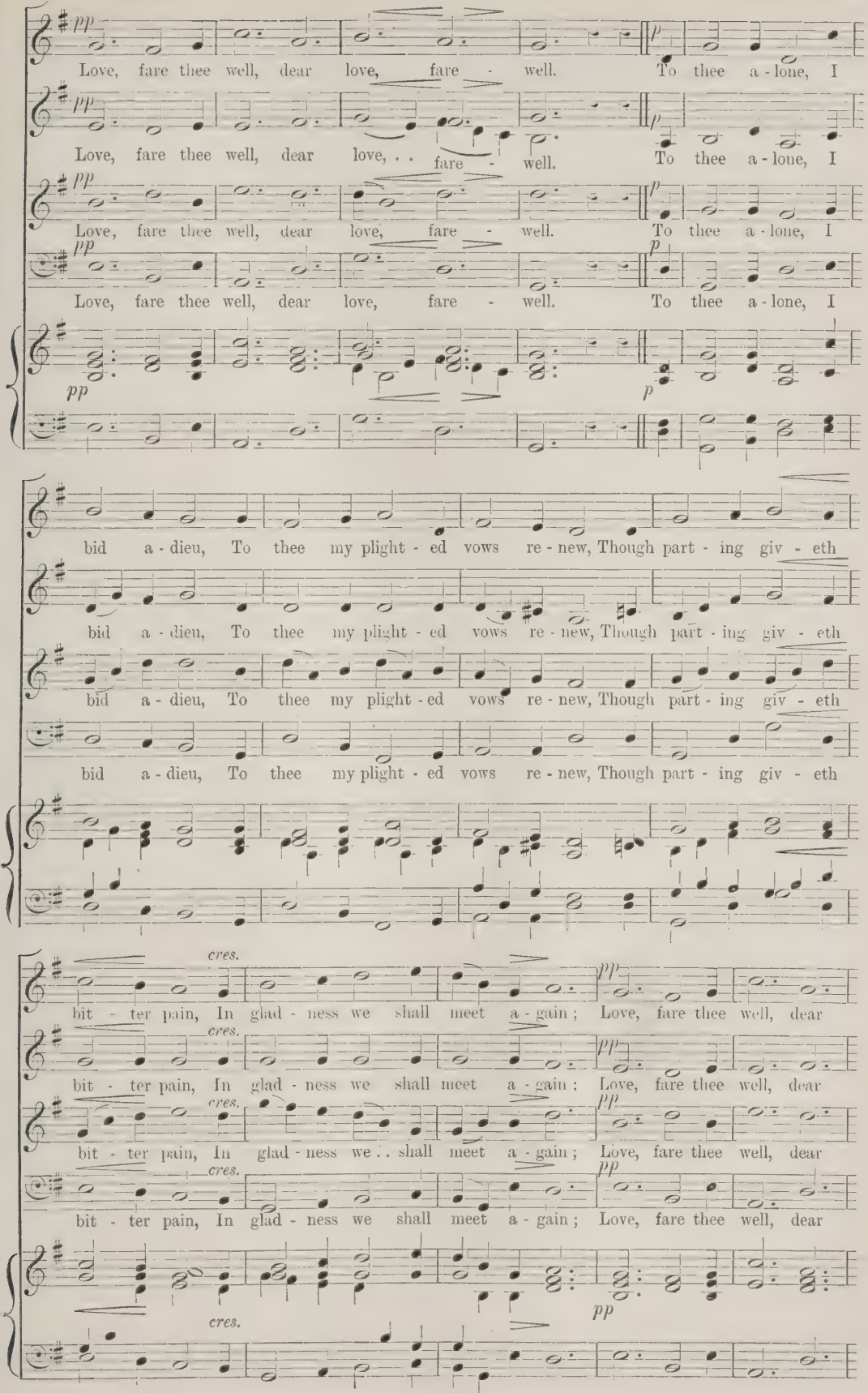
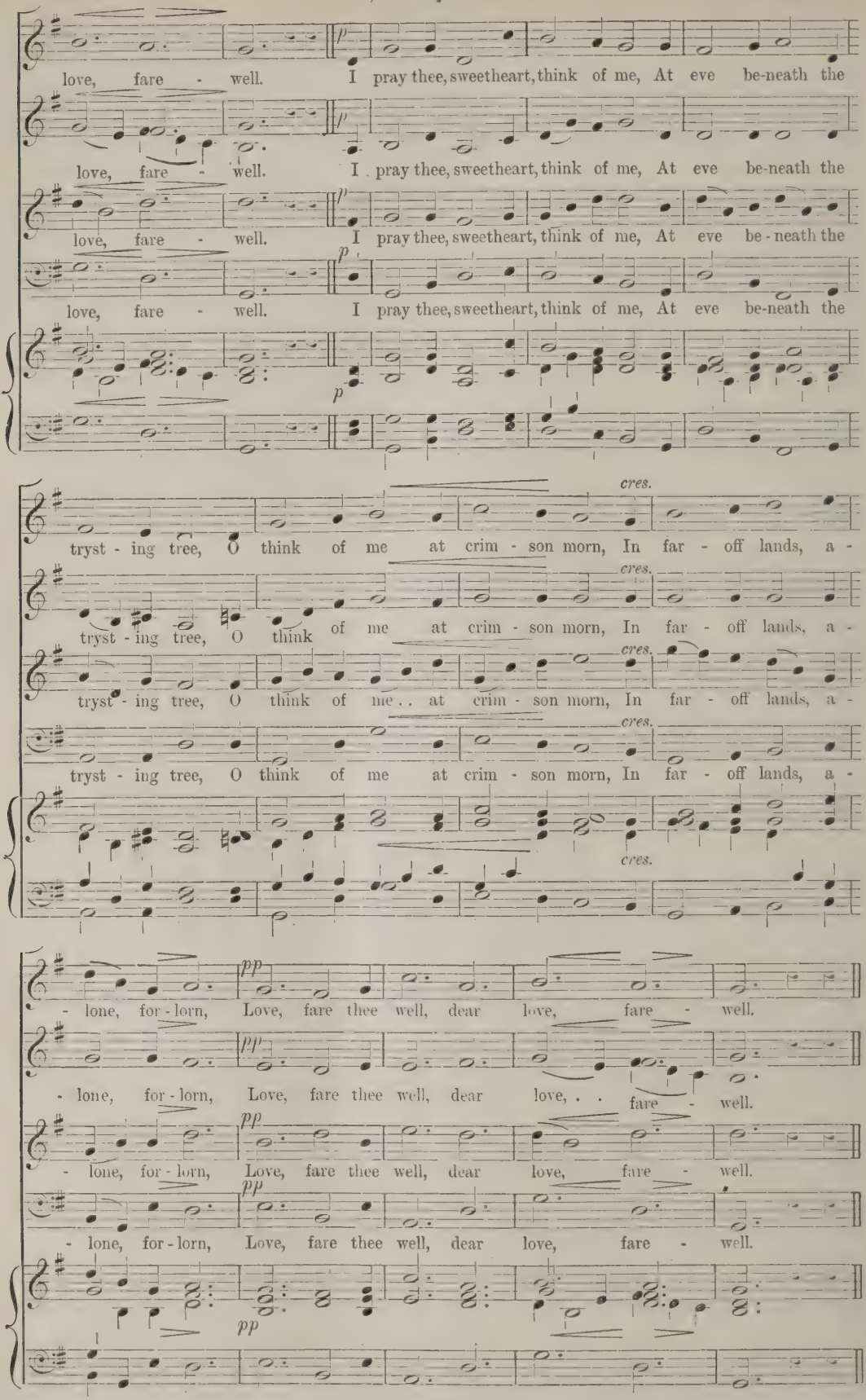
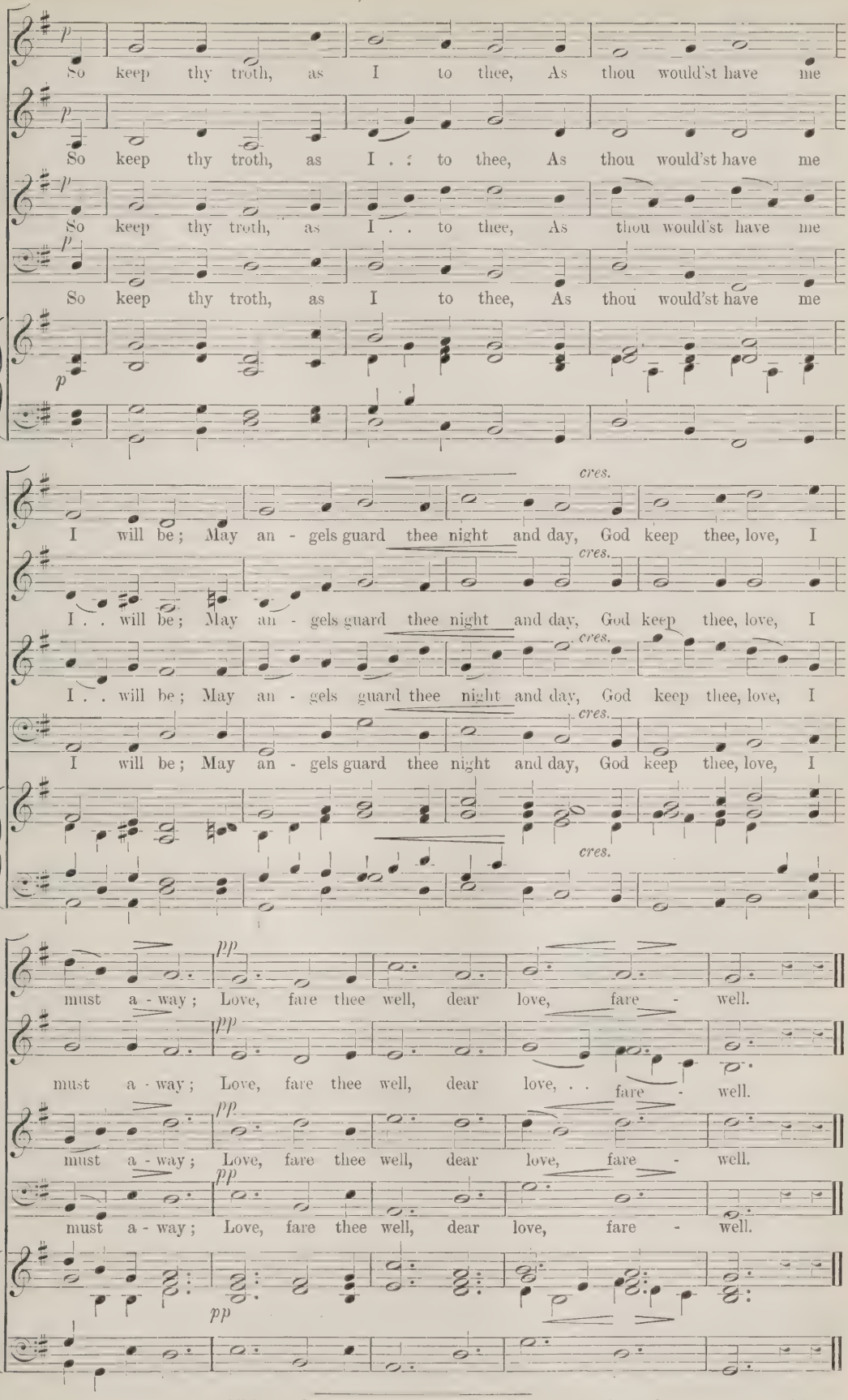
London: NOVELLO AND COMPANY, Limited; New York: THE H. W. GRAY CO., Sole Agents for the U.S.A.

Poco lento.
Soprano.
Alto.
Tenor.
Bass.
In si - lent night, with moonbeams white, I hear a voice des -
In si - lent night, with moonbeams white, I hear a voice des -
In si - lent night, with moonbeams white, I hear a voice des -
In si - lent night, with moonbeams white, des -
- pair - ing, The sigh-ing breeze, a - bove the trees, Its plain-tive mur - mur bear - ing; Ah,
- pair - ing, The sigh-ing breeze, a - bove the trees, Its plain-tive mur - mur bear - ing; Ah,
- pair - ing, The sigh-ing breeze, a - bove the trees, Its plain-tive mur - mur bear - ing; Ah,
- pair - ing, The sigh-ing breeze, a - bove the trees, Its plain-tive mur - mur bear - ing; Ah,

poco a poco cres.
bit - ter woe, that none may know, My heart in pi - ty weep - eth, My
tears be - dew the flow'r - et blue That on my path - way sleep - eth.
The la - dy moon is hid - den soon, In grief her beams con - ceal - ing, The
con - ceal - ing,

pp
stars a-glow, do fade and go, To realms su - per - nal steal - ing; No
poco a poco cres.
f
p
song is heard, no wa - king bird In gloom - y for - est cry - ing, The
night winds moan I hear a - lone, In an - swer to my sigh - ing.

Love, fare thee well.

GERMAN FOLK-SONG.

English Version by W. G. Rothery. Arranged by Johannes Brahms.

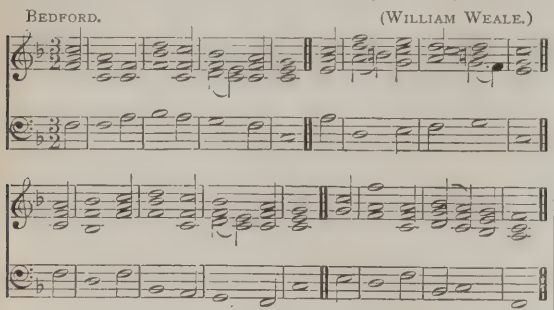
London: NOVELLO AND COMPANY, Limited; New York: THE H. W. GRAY CO., Sole Agents for the U.S.A.


Andante con espressione.
Soprano.
Alto.
Tenor.
Bass.
So fare thee well, O dear - est heart, From thee, a - las, I needs must part, A
So fare thee well, O dear-est heart, From thee a - las, I needs must part, A
So fare thee well, O dear-est heart, From thee a - las, I needs must part, A
So fare thee well, O dear - est heart, From thee a - las, I needs must part, A
Andante con espressione.
cres.
last fond gift, My heart I give, A guer - don sure while I . . do live;
last fond gift, My heart I give, A guer - don sure while I do live;
last fond gift, My heart I give, A guer - don sure while I . . do live;
last fond gift, My heart I give, A guer - don sure while I . . do live;

pp
Love, fare thee well, dear love, fare - well. To thee a - lone, I
p
bid a - dieu, To thee my plight - ed vows re - new, Though part - ing giv - eth
cres.
bit - ter pain, In glad - ness we shall meet a - gain; Love, fare thee well, dear

love, fare - well. I pray thee, sweetheart, think of me, At eve be-neath the
love, fare - well. I pray thee, sweetheart, think of me, At eve be-neath the
love, fare - well. I pray thee, sweetheart, think of me, At eve be - neath the
love, fare - well. I pray thee, sweetheart, think of me, At eve be-neath the
p
cres.
tryst - ing tree, O think of me at crim - son morn, In far - off lands, a -
tryst - ing tree, O think of me at crim - son morn, In far - off lands, a -
tryst - ing tree, O think of me at crim - son morn, In far - off lands, a -
tryst - ing tree, O think of me at crim - son morn, In far - off lands, a -
pp
- lone, for - lorn, Love, fare thee well, dear love, fare - well.
- lone, for - lorn, Love, fare thee well, dear love, fare - well.
- lone, for - lorn, Love, fare thee well, dear love, fare - well.
- lone, for - lorn, Love, fare thee well, dear love, fare - well.

So keep thy troth, as I to thee, As thou would'st have me
So keep thy troth, as I . . to thee, As thou would'st have me
So keep thy troth, as I . . to thee, As thou would'st have me
So keep thy troth, as I to thee, As thou would'st have me
I will be; May an - gels guard thee night and day, God keep thee, love, I
I . . will be; May an - gels guard thee night and day, God keep thee, love, I
I . . will be; May an - gels guard thee night and day, God keep thee, love, I
I will be; May an - gels guard thee night and day, God keep thee, love, I
must a - way; Love, fare thee well, dear love, fare - well.
must a - way; Love, fare thee well, dear love, . . fare - well.
must a - way; Love, fare thee well, dear love, fare - well.
must a - way; Love, fare thee well, dear love, fare - well.

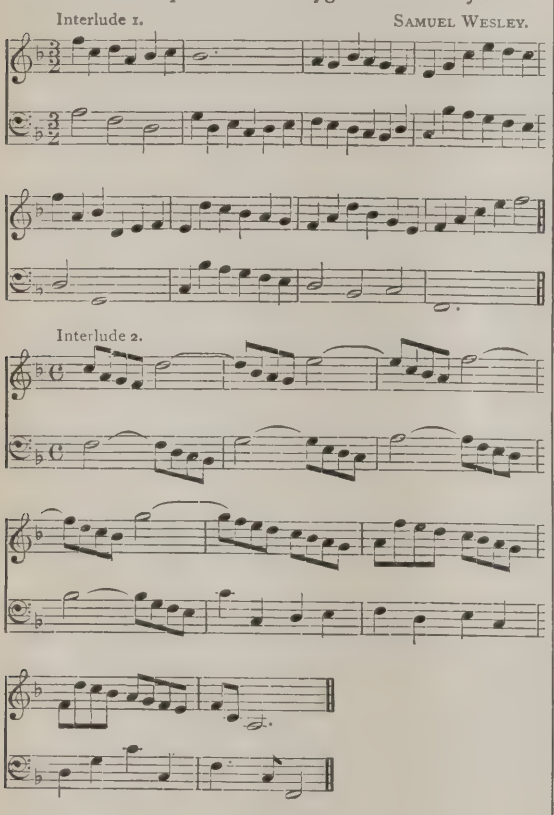
CHURCH AND ORGAN MUSIC—*Continued from page 584.*

'BEDFORD' INTERLUDES BY SAMUEL WESLEY.

Among the large collection of Wesleyana preserved in the Department of Manuscripts at the British Museum are some hymn-tune interludes composed by Samuel Wesley. In connection with the article 'A visit to Bedford,' in another column, it may not be considered inappropriate if we give specimens of these interludes by selecting those appertaining to 'Bedford,' first giving the tune as transcribed by Wesley:



It will be observed that while Wesley rightly notates the tune in triple rhythm, he introduces a rather unfortunate passing-note in the melody at the penultimate bar, and with it an equally unfortunate six-four chord. Here are the 'Bedford' interludes in all their old-world quaintness of bygone Psalmody:



The Rev. W. B. Dams, M.A., a deputy minor canon of St. Paul's Cathedral and assistant-master at the Choir School, has been appointed to the minor canonry at Westminster Abbey, vacant by the death of the Rev. J. H. Cheadle, and also to the headmastership of the Abbey Choir School, in succession to the late Rev. R. C. Blackmore.

WILLIAM GAWLER AND F. H. BARTHÉLÉMON.

Mr. Frank Kidson, of Leeds, sends the following supplementary note to the biographical sketch of François Hippolite Barthélémon which appeared in last month's issue (p. 515):

In 1785 William Gawler, organist of the Asylum for Female Orphans, published an engraved work entitled:

> The Hymns and Psalms | used at the Asylum | or House of Refuge for | Female Orphans. | Printed for W. Gawler, organist to the | Asylum | [Quarto, pp. 94.]

The title-page is faced by a charmingly designed and engraved picture by Stothard, 'published according to the Act, October 20, 1785, by W. Gawler': this fixes the date of publication. Probably in the same or the following year (1786) appeared 'A supplement to the Asylum Hymns, &c. London, printed for William Gawler, organist to the Asylum, Lambeth Butts.' As this 'Supplement' commences at p. 95, its pagination follows on that of the original work. On p. 99 appears as Hymn 16, 'Awake, my soul,' exactly as given in the facsimile in the biographical sketch of Barthélémon above referred to. Messrs. Bland & Weller having acquired Gawler's original plates, re-issued the book, but this re-issue can only have been between the dates 1793 and 1818, the period of the firm's existence.

The compositions by Barthélémon in Gawler's book are numerous. A few of the pieces are 'adapted by W. G.,' evidently Gawler, and 'God save the king' is ascribed to Anthony Young. This ascription, however erroneous, is, so far as I am aware, the first of the mythical statements which connect Young's name with the music of the National Anthem. Living successively at 19, Paradise Row and at 17, Walcot Street, both in Lambeth, after he had given up his organistship, Gawler had a moderately extensive business as a music-seller and music publisher. About 1799 or 1800 he published much sheet music of a miscellaneous character, including songs, sonatas, and sacred music. He advertised his 'Asylum Hymns' at 10s. 6d., his 'Course of Psalms,' and his 'Harmonia Sacra.'

On the same subject Dr. W. H. Grattan Flood writes: Barthélémon was in Dublin throughout the season 1771-2; but I can find no trace of him in the Irish capital during 1784.

The Methodist Recorder of August 20 contains an interesting article, by the Rev. James E. Crawshaw, on Haydn's Farewell Symphony, using that 'good-bye' work of the genial 'Papa' as an analogy of the triennial flittings from one Circuit to another to which Wesleyan ministers have to submit at this time of the year. He says:—'The music seems appropriate for the present juncture in many Methodist circles. Seven or eight hundred ministers have been playing a "Farewell Symphony" of their own. There is the same brave and hearty commencement of their final duties, the same apparent conflict between regrets and forced cheerfulness, and the same ending *pianissimo*, with all the instruments silenced but the two violins, that we get in Haydn's music.' With regard to the 'two violins,' the analogy is not quite so obvious to the general reader, but the article is one that may be read with profit, apart from its Wesleyan Methodist associations.

Mr. Andrew Carnegie has generously promised to contribute the sum of £200 towards a new organ for the parish church of St. Paul's, Bermondsey, on condition that the vicar and churchwardens raise £200 to meet his gift. As the parish is probably the poorest in London, outside help is needed and will be gratefully received by the vicar, the Rev. C. H. Bowden.

HUDDERSFIELD AND DISTRICT ORGANISTS' ASSOCIATION.

This brotherhood of organists, formed in 1904, continues to maintain its interests and activities. The honorary secretary, Mr. George F. Garner, writes: 'We have had a most successful year, judged from all points of view. Our membership keeps firm, about 110. We have a capital library of books and music, to which we are making additions every year. The attendance at the meetings is satisfactory; and both educationally and socially the Association is proving beneficial and is fully justifying its existence. The lectures delivered during the past year have been as follows: "Organist Voluntaries," Mr. J. F. Sykes (President, 1907-8); "Some thoughts on the teaching of organ playing," Mr. F. Clarkson; "Choral Societies," Dr. E. C. Bairstow; and "The Home Music Study Union," Mr. H. A. Fricker. Special organ recitals have been given by Mr. William Faulkes, of Liverpool; Mr. J. W. Pearce, of Huddersfield; and Mr. C. H. Moody, of Ripon Cathedral; and Mr. Reginald Goss Custard, organist of St. Margaret's Church, Westminster, was the chief guest at the annual dinner of our Association in January last.' Mr. Garner adds: 'If only organists throughout the country could realise the splendid work these Associations are doing, we should, I feel sure, have one in every town throughout the land. I am pleased to say the movement is growing, and I look forward to the time when organists as a body have an organization which will be a real help and benefit to them in their high and sacred office.'

The death of Mr. Ira David Sankey took place at Brooklyn, on August 14, at the age of sixty-eight. Mr. Sankey obtained world-wide fame as the singing colleague of the late Mr. D. L. Moody at their mission services, and more especially as the editor of the collection of mission hymns entitled 'Sacred Songs and Solos,' which has had an enormous circulation in various countries.

Mr. C. F. South has recently celebrated the twenty-fifth anniversary of his appointment of organist and master of the choristers of Salisbury Cathedral, when he was the recipient of many congratulations and presents in recognition of his faithful service during the last quarter of a century.

Mr. E. H. Lemare recently gave a successful organ recital in the Auditorium, Ocean Grove, New Jersey, U.S.A., when the audience numbered 8,000 people.

ORGAN RECITALS.

Mr. J. H. L. Gauntlett, Christ Church, Harrogate, (dedication of new organ, built by Messrs. Norman & Beard)—Postlude in C, *Smart*.

Mr. Clarence Lott, St. Sepulchre's, E.C.—Larghetto and Allegro, *J. Varley Roberts*.

Mr. J. Pullein, Christ Church, Harrogate—Hymn de Fête, *George Aitken*.

Mr. R. Barrett-Watson, Sunningdale Church—Andantino in D flat, *Charwet*.

Mr. H. Gaukroger, St. John's, Windermere—Andante con Variazioni, *Rea*.

Mr. F. E. Wilson, St. Michael and All Angels', Little Ilford—Pastorale, *Hollins*.

Mr. H. Mozart Sheaves, Parish Church, Timperley—Epithalame (Bridal Chorus), *Guilmant*.

Mr. H. Newboult, Wesley Church, Pretoria—Allegretto (from the Sonata in G), *Elgar*.

Mr. Allan H. Brown, St. Giles', Cripplegate—Symphony in D minor (first movement), *Guilmant*.

Mr. W. Silkstone Dobson, Alexandra Palace—Morceau de concert, *Guilmant*.

Mr. S. L. Coveney, Christ Church, Llanfairfechan—Fantasie Overture, *Garrett*.

Mr. W. Deane, Grahamstown Cathedral, Cape Colony—Pedal étude, *Faulkes*.

ORGANIST AND CHOIRMASTER, AND CHOIR APPOINTMENTS.

Mr. George F. Austen, St. James's Church, Clacton-on-Sea.
Mr. Marshall Dewhurst, Trinity Presbyterian Church, Hanley.
Mr. W. Lynnwood Farnam, Christ Church Cathedral, Montreal.
Mr. Charles Gray, St. Andrew's Church, Croydon.
Mr. Horace H. Patterson, St. Luke's Church, New Kentish Town.
Mr. J. E. Pattison, Congregational Church, Gateshead-on-Tyne.
Mr. Arthur E. Stillman, Tonbridge Board of Guardians.

Mr. H. T. Thompson (alto), Chester Cathedral.

THE BRITISH MUSEUM BLUE-BOOK.

The annual 'Return' (Blue-Book) of the British Museum for the year ending March 31, 1908, has just been issued. Under the heading 'General progress at the Museum, Bloomsbury,' the Director (Sir Edward Maunde Thompson) thus refers to the temporary closing of the Reading Room last year:

Provision having been made by the First Commissioner of His Majesty's Works for the renovation of the Reading Room, which had not been re-painted or re-decorated since it was first opened in 1857, the room was closed and placed in the hands of the contractors on the 15th April. It was re-opened to readers on the 1st November [1907]. The entire fabric was carefully examined and tested, and, where necessary, repaired. The iron-work, of which the room is largely constructed, was found to have suffered no deterioration in the lapse of time, and scarcely a rivet had failed. . . . The original scheme of decoration was not followed, the colours which were at first applied to details of the great dome not being repeated, but white paint and gold alone being employed. The result has been a very great improvement of the light in the room.

The arduous work of removing the books of reference from the Reading Room previous to the renovation, of revising the collection, of weeding out obsolete books and of replacing them by recent works and additions, and of refilling the shelves after the renovation was completed, was punctually and successfully accomplished by the staff of the Library.

With regard to *Music*, the following information is given under the heading 'Department of Printed Books':

10,111 Musical Publications have been added to the collection. Of these, 9,617 were received under the provisions of the Copyright Act; 341 by Colonial Copyright; and 153 were acquired by purchase.

These figures show an extraordinary increase upon last year's additions—10,111 as against 7,483. Even allowing for the increase of 121 works 'acquired by purchase,' and a decrease of 111 of those received under Colonial Copyright, the fact remains that, under the Copyright Act, no fewer than 2,618 more musical works were received than in 1907! While this remarkable increase testifies to the creative industry of musicians, it should be remembered that each addition to the catalogue may represent a symphony, an oratorio, or other work of importance, or the vulgarest comic song from across the Atlantic, all of which pass through the hands of Mr. Barclay Squire in the course of the year.

The acquisitions of musical interest are stated as follows:

The last ten leaves of the 'Historia Baetica' of Carolus Verardus. Printed by Eucharius Silber at Rome, 1493, completing the copy of the work in the Library. The last leaf consists of the music of a four-part song printed from blocks, probably the earliest example of mensurable music printed at Rome. *Presented by A. H. Littleton, Esq.*

A collection of 1,377 pieces of sheet music, chiefly of the eighteenth and early nineteenth centuries. *Presented by the Royal College of Music.*

In addition to the above donations, the Museum has acquired the following printed books :

'Certaine notes set forth in foure, and three parts to be song at the Morning Communion, and Evening Praier.' (Two parts, Medius and Bassus.) John Day, London, 1560.

'Mornying and Evenyng Prayer and Communion.' (Two parts, Contra-Tenor and Tenor.) John Day, London, 1565.

These four parts form a complete copy of this work, which was designed to supply polyphonic settings of the Book of Common Prayer, with a few anthems. The composers were Thomas Tallis, Thomas Causton and several others. Only two other copies of either edition are known, one at Westminster Abbey, the other in the Bodleian Library.

Zange, Nicolas : 'Kurtzweilige Newe Teutsche Lieder.' 4 Pts. Cologne, 1603. Wanting the title-page and pages 1—4 of the first part. Only one perfect copy of this book, which contains a musical setting of the street cries of Cologne, is known to exist.

Bach, Johann Sebastian : 'Sechs Chorale für Orgel,' published between the years 1747 and 1749.

Only three other copies of this work are known.

This scarce publication of the great Cantor's is referred to by Spitta in his 'Life of Bach' (English edition, vol. iii., pp 219 and 294), who suggests the year 1750 as that of publication.

In the Department of Manuscripts the most important acquisitions are four in number, as hereunder described in the Blue-Book :

A purchase of exceptional interest is a large Latin Psalter, Hymnary, etc., with a partial Anglo-Saxon gloss, written in the South of England (possibly at Canterbury) in the latter part of the 10th century, and decorated with fine ornamental initials. It belonged successively to Archbishop Cranmer, Henry FitzAlan, Earl of Arundel, and John, Lord Lumley, and was perhaps at one time in the Royal Library, in which Lord Lumley's collection was absorbed after his death in 1609.

Collection of songs, etc., by Arne, Boyce, Handel, Pepusch, H. Carey and others, chiefly written for Marylebone, Ranelagh and Vauxhall Gardens ; 18th cent.

Scenes from operas by J. B. Lully, A. Campra, and other composers ; *circ.* 1719.

'Observations on Chanting, explanatory of a new system,' in the autograph of Robert Lucas Pearsall ; 1851.

The Latin Psalter above mentioned is exhaustively described by Abbot Gasquet and Mr. Edmund Bishop, in a volume recently published by Messrs. George Bell & Sons, entitled 'The Bosworth Psalter : an account of a Manuscript formerly belonging to O. Turville-Petre, Esq., of Bosworth Hall, now *Addit. MS.* 37,517 at the British Museum.'

Abbot Gasquet considers this ancient volume to be one of the most important MS. English Psalters in existence, one which, strange as it may seem, has up to the present time escaped notice by students and archæologists. He says : 'It is more like a book for liturgical use in late Saxon times than any with which I am acquainted,' and adds—in the published volume above referred to—'The Bosworth Psalter is in more ways than one unique among similar English books, and that more than any other known early manuscript it partakes of the character of a complete volume for the public recitation of the Divine Office by those who follow the Rule of St. Benedict.'

The manuscript contains music, written in fine neums, to the *Venite* Psalm, doubtless for use at Matins, also for two hymns, the *Lucis Creator optime*, *Iste Confessor*, and *Christe splendor gloriæ*.

Robert Lucas Pearsall's 'Observations on Chanting' is printed in full, and described by Mr. W. Barclay Squire in the *Sammelbände der Internationalen Musik-Gesellschaft*, vol. viii., January-March, 1907, p. 166.

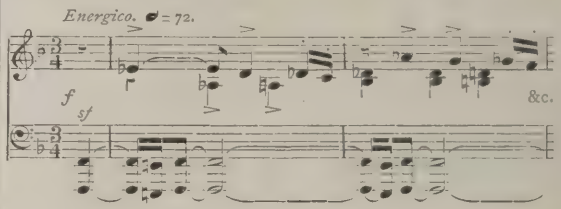
TWO FESTIVAL NOVELTIES.

SIR HUBERT PARRY'S

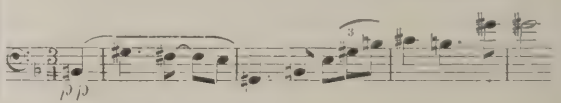
'BEYOND THESE VOICES THERE IS PEACE.'

As in nearly all his choral compositions, Sir Hubert Parry has himself compiled the text of this his latest work, to be produced at the Worcester Musical Festival on the 9th inst. The words of 'Beyond these voices there is peace' have been selected entirely from the Bible, two books only of Holy Writ being laid under contribution—Ecclesiastes (chapters 1, 2, 3, 11 and 12) and Isaiah (chapters 26, 40 and 55). Their wealth of diction and the composer's skill in arranging these grand passages combine to make a firm foundation whereupon to erect the musical superstructure.

The work—laid out for soprano and baritone soli, chorus and orchestra—opens with a short Introduction for orchestra, forty-three bars long in 3-4 time. In this are summarized, in anticipation, the ideas which the composer has had in his mind. Its opening bars are the 'motive' of bitterness and discontent with the never-ceasing disappointment begotten of the fruitlessness of the search after mere worldly pleasures :



The answer thereto anticipates, with slight intentional variation, the 'motive' of 'all encompassing peace' :



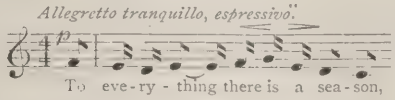
Soon after appears the theme of 'All things are full of weariness,' which forms an important feature of the opening chorus. The answer to that (in the trombones) is the first few bars of the 'motive' of the 'everlasting sign' in the last chorus. This, in its turn, leads to a reference (*pianissimo*) to the 'motive' of 'all encompassing peace,' which here is left floating in the higher spheres, when the discontent of the human voices reasserts itself, leading at once into the first chorus, 'What profit hath man of all his labour wherein he laboureth under the sun ?'

The opening chorus gives general expression to the vanity and transitoriness of man's mundane desires, in successive episodes which emphasise human futility by contrast with eternal and changeless things, culminating in the theme of the discontent and bitter ejaculations flung from voice to voice, 'All things are full of weariness,' &c., 'That which hath been is that which shall be, and that which hath been done is that which shall be done ; and there is no new thing under the sun.'

Then the individual, represented by the baritone soloist, takes up his parable—'I said in mine heart, Go to now, I will prove thee with mirth ; I said of laughter : It is mad, and of mirth, what doeth it ?'—thus trying to beguile himself with the recapitulation of the pleasant things of the world which he has experienced. His attempt at mundane joyousness and self-satisfaction is expressed in a characteristic theme ; but before he is half-way through with it, the sense of the fruitlessness of it all grips him, and he

goes on in growing rage vainly endeavouring to cajole himself with the 'motive' of 'mundane joy.' Alas! his efforts are vain! The 'motive' of bitterness returns, and he is forced to the bitter confession, 'All is vanity, vanity and vexation of spirit, and there is no profit under the sun.'

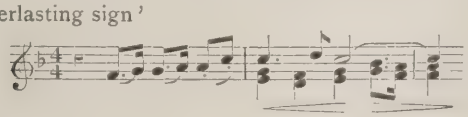
Thereupon the chorus enters with a commentary—'To everything there is a season, a time to every purpose under heaven,' the tune



being anticipated and amplified by the massed strings in the introductory bars. The first part of the chorus is cast somewhat in the form of a dialogue between the various voices, accompanied and held together by the ceaseless undercurrent of the 'motive' so identified with the sentiment of the words, in constant variation. After the culmination, with the words 'A time for war, a time for peace,' the chorus, in a second section, expresses the sense of eternity, as the fulfilment and complement of the idea of 'a time for every purpose under heaven' in the first part; the words being 'Whatsoever God doeth, it shall be for ever,' and the ideas which follow it, and this passes into the theme of the 'all encompassing peace' in its final form and spreading much wider than before.

Then the individual personal man begins once more to try to find comfort in the idea 'Truly the light is sweet, and a pleasant thing it is to behold the sun'; but the sequel is more final even than in the first solo, for the thought of 'the days of darkness' haunts him, and he remembers that the end of it all will be that 'man goeth to his long home, and the mourners go about the streets,' culminating in the thought that 'The dust shall return to the earth as it was, and the spirit to God Who gave it.' The 'bitterness motive' again recurs, answered by that of 'all encompassing peace,' here in its serenest form.

The earthly voices have been hushed to silence, when the soprano soloist calls, 'Ho! every one that thirsteth, come ye to the waters,' thus figuratively presenting the reminder that beyond these earthly voices there is the solution of all discontents. Here the music has references to the 'motive' of 'discontent' and that of 'peace,' finding its full outlet at the words 'It shall be for an everlasting sign which shall not be cut off.'

The chorus which follows is a series of reflective episodes parallel to the first chorus, but expressing the immensity of the Eternal in answer to the futility of the mundane desires. The 'motive' of the 'everlasting sign'

recurs again and again to emphasise and unify the conception. To the questions 'To whom will ye liken God? or what likeness will ye compare unto Him?' the answer comes in the figurative reference to the 'motive' of the 'all encompassing peace'; and this theme, combined and alternated with that of the 'everlasting sign,' continues to pervade the music till the reflective portion ends and passes into the active, yet figurative, expression of joyousness, 'But they that wait upon the Lord shall renew their strength.' This, after passing through several phases, culminates in the passage 'They shall mount up with wings like eagles, &c.,' and finally passes to the re-statement of the theme of the 'everlasting sign.'

At what the composer calls 'The clue,' the solo soprano and chorus join in softly with the final reflection—which is the root of the whole matter—'Thou wilt keep him in perfect peace whose mind is stayed on Thee,' accompanied by a last reference to the theme of the 'all encompassing peace.'

MR. C. B. ROOTHAM'S 'ANDROMEDA.'

The programme of the Bristol Musical Festival, to be held next month, contains two works composed by natives of the city, their birth-years being separated by more than a century—Samuel Wesley and Cyril Bradley Rootham: the older musician will be represented by his noble motet 'In exitu Israel,' the younger by his dramatic cantata 'Andromeda,' to be produced on October 15.

Mr. Rootham has selected the text of his cantata from the fine poem by Charles Kingsley, written in 1852, when he was thirty-three years old and a country parson at Eversley. The story is too well-known to need repetition, but it may not be without interest to give Kingsley's views on the subject. Writing to his friend, J. M. Ludlow, in the summer of 1852, he says:

> I send you more Andromeda . . . You will see at once the difference in style between the opening and the latter part—right or wrong, it was instructive. I felt myself on old mystic, idolatrous ground, and went slowly and artificially, feeling it unreal, and wishing to make readers feel it such. Then when I get into real *human* Greek life, I can burst out and rollick along in the joy of existence. . . .
>
> You know that Andromeda myth is a very deep one. It happened at Joppa, and she must have been a Canaanite; and I cannot help fancying that it is some remnant of old human sacrifices to the dark powers of nature, which died out throughout Greece before the higher, sunnier faith in *human* gods; and that I shall just bring out, or bring in, enough to make it felt without hurting the classicality, by contrasting her tone about the gods with that of Perseus, whom she is ready to worship as being of a higher race, with his golden hair and blue eyes. Oh, my dear man, the beauty of that old myth is unfathomable; I love it, and revel in it more and more the longer I look at it. If I have made one drawing of Perseus and Andromeda I have made fifty, and burnt them all in disgust. If I conceive a thought (objective, that is, of course), I almost always begin by drawing it again and again, and then the incompleteness of the pencil (for paint I can't) drives me to words to give it colour and chiaroscuro.

Let us now turn from this interesting sidelight upon the poem to its musical setting by Mr. Rootham.

Dedicated to the memory of the composer's mother and finished in April, 1905, the cantata is laid out for chorus and orchestra, and the following solo voices: soprano (Andromeda), contralto (Cassiopœia and Athené), and baritone (Perseus). The work opens with a short introduction for orchestra, which embodies two main themes. These are 'leit-motiven' in the fullest sense of the term, in that they are introduced in both the vocal and orchestral parts so as to knit together the various episodes of the story. The first of these 'leit-motiven' may be designated the 'Andromeda' theme, for it occurs wherever Andromeda herself and the doom overshadowing her are made prominent. In the Introduction and in the course of the work it appears in the minor key, and it is not until the very end, after the tragedy has been averted and she is safe and happy, that the theme is given in the major key.

The second theme embodies the idea of Perseus with the divine power of Athené supporting him. There is yet another 'motive' which appears throughout the cantata: it forms the opening phrase of the first chorus (given out by tenors and basses in unison), and

is variously treated on its several re-appearances. A characteristic 'monster' figure typifies, in its various forms, the sea-monster and its terrors whenever they are mentioned. When Andromeda is left alone upon the rock, the orchestration—muted strings, with an occasional wail of the Andromeda theme by the wood-wind—is intended to express her troubled thoughts and also the lapping of the waves at her feet.

Athené's appearance, near the end of the work, is marked by a simple melody and a corresponding figure of accompaniment—four oft-repeated chords in triple time producing a special effect, and, through four different keys, working up to a climax, with variations in the orchestra for each change of key. The cantata is brought to a close with a re-statement, by the orchestra, of the three main themes, thus finally emphasising at the end, as at the beginning, the unification of the work.

SOME VALUABLE MANUSCRIPTS:

BACH, HAYDN, MOZART, BEETHOVEN AND MENDELSSOHN.

Herr Geheimrath Ernst von Mendelssohn-Bartholdy, nephew of the composer, has presented to the Emperor of Germany, who has ordered their preservation in the Royal Library, Berlin, a splendid collection of precious manuscripts, all in the autograph of their respective composers. The generous donor has kindly furnished us with a list of these treasures, to which additional details have been supplied, for the purposes of this article, through the courtesy of Dr. Rudolf Kaiser, of the Royal Library, Berlin:

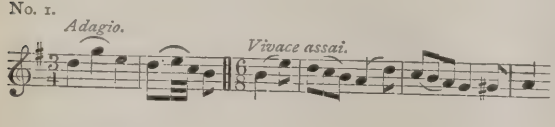
BACH.

Church cantata 'Ich freue mich in dir.'
Choral Preludes for organ (Orgelbüchlein).

HAYDN.

Four symphonies, as subjoined:

No. 1.



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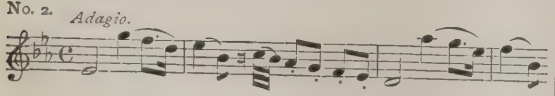

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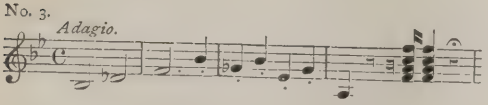

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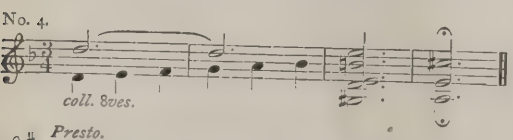
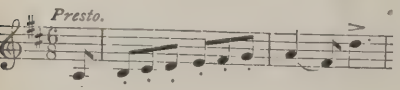
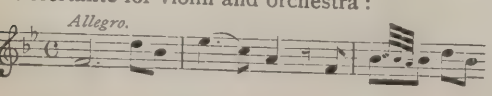
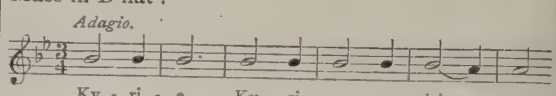

Concertante for violin and orchestra:



Mass in B flat:



Sketch (one folio) for The Seasons.

MOZART.

Opera: Entführung aus dem Serail.
Sketch-Book.

BEETHOVEN.

Symphony in B flat, No. 4 (Op. 60).
——— in C minor, No. 5 (Op. 67).
——— in A, No. 7 (Op. 92).
Fidelio: Overture in E.
——— Finales to Acts 1 and 2. The Finale to the second Act is complete; but the first begins at the Prisoners' chorus, 'Leb' wohl, du warmes Sonnenlicht.'
——— Sketch-Book.
——— Septett (Op. 20).
String quintet, in C (Op. 29).
Pianoforte trio, in B flat (Op. 97).
String quartet, in F (Op. 59, No. 1).
——— in E flat, the 'Harp Quartett' (Op. 74).
——— in E flat (Op. 127). First movement.
——— in B flat (Op. 130). First movement.
——— in C sharp minor (Op. 131). Variation movement, with the introductory bars.
——— in A minor (Op. 132).
Various notes and sketches.

MENDELSSOHN.

Violin Concerto.

Most of the above manuscripts speak for themselves. It may be remarked, however, that the 'Orgelbüchlein' of Bach is the fountain-head source from which Mendelssohn prepared his English edition of the Choral Preludes, issued in 1845, to which detailed reference was made in the articles on 'Bach's Music in England' which appeared in this journal between September and December, 1896 (*see* pp. 797 and 798 of the December issue). Spitta—who, by-the-way, makes no mention of this English publication—refers at length to the above manuscript in his 'Life of Bach.' He says: 'In the beginning of the year 1879 I found in the possession of Herr Ernst Mendelssohn-Bartholdy, of Berlin, a second autograph of the Little Organ Book. It had belonged to Felix Mendelssohn-Bartholdy in his time, and he had supplied it with a cover and title-page written in his own hand. It was in his possession in 1836. Two leaves out of it he gave to his betrothed for her album. A third leaf he subsequently gave to Madame Clara Schumann. These donations are noted on the cover . . . . This autograph, which has lost its original title, consists of fourteen elegantly and clearly written leaves in small oblong quarto.' For the remainder of Spitta's exhaustive description of this precious manuscript the reader is referred to the 'Life of Bach,' English edition, vol. i., pp. 647-656.

All the four Symphonies by Haydn belong to the twelve forming the Salomon set, and composed for England; the first and last of the above quoted beginnings are those known as the 'Surprise' and the 'Clock' symphonies respectively.

In addition to the 'Orgelbüchlein' of Bach, the three Beethoven symphonies and perhaps others of the above masterpieces—the Violin concerto, of course—formerly belonged to the generous donor's uncle, Felix Mendelssohn-Bartholdy.

One of Sir George Grove's pet ideas was the publication of the autograph scores of all Beethoven's symphonies in photographic facsimile. With characteristic enthusiasm he mooted the proposal in a letter to *The Times* of September 15, 1891; moreover, it was typical of his warm-hearted hero-worship that he should also enthuse his friends and even his relations. In a letter to his brother-in-law, the late Dean Bradley, he says:

A. P. Stanley is to you what Beethoven is to me—every additional trait or expression is a gem, and gives me the keenest pleasure. Those facsimiles I proposed in my letter to *The Times* will be an inestimable boon to musical people all over the world, and I hope to get them carried out. Suppose one could have a facsimile of the MS. of St. Matthew's Gospel, or of St. Paul's Epistle to the Galatians, or that instead of having to go to Rome or Petersburg to see it, one could have it in one's own house, and handle it, and mark it, and have it always at hand, eh? And the parallel is rather close, because the Symphonies, like the Epistles, have many places in them where the original must have been mistaken by the editor.

This interesting proposal, however, was never carried out; doubtless its great cost, and the chances of so few would-be purchasers were deterrents against realizing a wish so very dear to the heart of Beethoven-loving 'G.' How he would have rejoiced in Herr Ernst von Mendelssohn-Bartholdy's gift!

REHEARSING FOR A CHORAL COMPETITION.

For the purpose of non-identification I will locate the rehearsal in the village of Loom Fowt. If the place is mythical, the members of the choir are human beings filled with a desire to win the first prize in a competition soon to be held in a neighbouring town. The *first* prize, not the second, nor the third, is to be won by these worthy Lancastrians. The Loom Fowt choir consists of forty voices, mostly cotton-mill workers and colliers, leavened by the inclusion of the learned village newsagent, whose decision is absolutely final whenever methods of pronunciation are in dispute.

The conductor of the choir, Silas by name, is likewise conductor of the village brass band. He is a 'gradely musicianer' who earns his daily bread in the humble occupation of 'twisting-in' at the little weaving shed down in the valley. To-night this 'gradely musicianer' has forgotten all about healds and reeds, for he is living in the atmosphere his soul loves best—an atmosphere which he would permanently breathe were it possible for his body to subsist upon atmosphere alone. He is about to take his choir through that magnificent barbaric chorus of Elgar's, 'The Challenge of Thor,' and as I am well known to the conductor and his committee, they have granted me the privilege of remaining in the practice-room during the progress of this momentous rehearsal.

The conductor stands before his choir without a copy of the music, for he has committed to memory every note of that wonderful chorus. 'Neau then! are yo' ready? Hauve a minnit. As this has to be sung at th' competition 'beaut 'companiment, Ah'll just gie yo' three little beats like this (! ! !) afore yo' start, an' then yo' mun brast off like clockwark. Piano, mind yo', *piano!* Neau then (*sotto voce*), one, two, three':

I am the God Thor,
I am the War God,
I am the Thunderer.

The conductor claps his hands and immediately there is silence. With his eyes fixed on one of the basses, he sarcastically remarks: 'Ah towd thee at th' last practice, Tummy, that th' art o' part-singin' wer' to thry an' mak' th' tone seaund as if it aw coom fro' *one* v'ice. Neau when tha geets to that D flat on th' fust part o' th' word "Thunderer," tha'rt not supposed to be sellin' coal, an' tha'rt not supposed to be sheautin' at a footbaw match. If Ah've to spayke to thee ony more, tha'll be one 'at winno' sing wi' this kire i' th' competition.'

After a little homily upon the wickedness of wasting valuable time, another start is made:

Here in my Northland,
My fastness and fortress,
Reign I for ever!
(*Tenors and basses.*)
Here amid icebergs
Rule I the nations.

Another clap of the conductor's hands; this time it is the tenors who are at fault. 'Well! of all th' wake stuff 'at ever Ah yeard i' me life, this is th' wakest. Yo're noan sittin' on icebergs, yo're singin' abeaut 'em. Do let us ha' some tone. Thry an' imagine yo're on Crowden Moor i' th' middle o' winter an' i' th' dead o' neet, wrapped up in a fur-lined o'ercoat, wi' a drop o' summat warm an' stimmilatin' i' th' pocket an' 'ondy to geet at. Just thry, theer's good lads! Neau then, from mark B agen.'

At this attempt the effort is decidedly better, and the singers are allowed to proceed:

This is my hammer,
Miolner the mighty.

'*Stop!*' cries a thunderous voice from among the basses. It is the learned newsagent, our specialist in pronunciation. He is about to exercise his authority, granted by the Committee, to stop the singing whenever he detects anything wrong in that particular department. 'It's thee, Smiler,' says the learned newsagent. 'Ah've towd thee times beaut number 'at tha munno' bring thy coal-pit manners to these rehearsals. Tha may talk abeaut a "hommor" as mich as tha' likes when tha 'rt i' th' pit, but when tha 'rt here it 'll ha' to be "hammer," with an aspirate on th' fust letter. Dunno' let me ha' to tell thee ony more.' (To the conductor) 'That 'll do, Silas. Tha con proceed.' He did!

T. DARMAN WARD.

Reviews.

Form in music. By Stewart Macpherson. [Joseph Williams, Ltd.]

In these days of nebulous eccentricity on the part of young composers, it is a plucky thing to issue another book on the subject of Form. But as a professor of harmony and composition at the Royal Academy of Music, Mr. Stewart Macpherson doubtless has very good reason for making known his views on the subject, even though they differ from those held by other theorists, and showing students the methods which the great masters adopted to make their deathless creations intelligible from a constructive point of view. One has only to sample such masterpieces to find that form is not another word for formality. The wide range of examples given in the book proves this, and nothing can be better than that the minds of budding composers should be imbued with the principles of form as applied by those who have well deserved the designation 'genius.' It is perfectly true that composers cannot be made by text-books, but their pathway towards success may be smoothed by a careful study of the works created by the great ones in music, and Mr. Macpherson's treatise deserves the attention of both teachers and their pupils. We notice that in Ex. 19 (p. 11) the extract from Mendelssohn's 'O rest in the Lord' is given in the key of G. Is it not better to quote extracts exactly as they appear in the text, rather than by changing the key signatures? A wrong clef on p. 57 needs correction.

Folk-songs of England. Book ii. Folk-songs from the Eastern Counties. Collected by R. Vaughan Williams.

[Novello & Co., Ltd.]

Much has been said during recent years regarding the wealth of English folk-songs. Granted that our national melody, as represented by these unsophisticated songs, is of excellent quality, the question naturally arises, 'Where can I obtain them arranged in a practical form?' This question can to some extent be answered in the collection under notice, 'Folk-songs from the Eastern Counties.' It is the second of a set of albums containing representative examples of folk-songs noted down in the different English counties, a series which it is intended even to extend to Scottish and Irish folk-songs recently collected.

The reputation of Dr. Vaughan Williams as a cultured musician is a sufficient guarantee that the folk-melodies he has noted will lose nothing in their treatment, for his well-known sympathy with the songs of the people would restrain him from any attempts at their 'improvement.' He has collected largely in Norfolk, with the result that many of his tunes carry with them a flavour—a sort of salty whiff—of Yarmouth town. They may very well have been the favourite songs to which Dan'l Peggotty and his maritime friends listened, or that they took part in during the evenings spent at 'The Willing Mind,' although it must be confessed that nowhere does Dickens record that Dan'l was of a vocal turn of mind. Anyhow, included in the book there is the favoured ditty of Captain Cuttle:

'Give me the lad whose tarry trousers
Shines in my eyes like diamonds bright.'

Sailor songs predominate in the collection, and among them is a traditional survival of the 16th century ballad 'Captain Ward,' whose piracies on the ship 'Rainbow' have been sung in the original ballad and its traditional versions for many centuries. Dr. Williams's tune is a fine, breezy strain. Excellent in its stirring melody, it is undoubtedly an acquisition to our stock of folk-songs. 'The bold Princess Royal,' another pirate song, popular in many counties, is also to be welcomed. The 'Captain's Apprentice,' a gruesome narrative of ill-usage, and the 'Saucy bold robber,' are, with the first two named, genuine forecastle ditties. 'On board a Ninety-eight' is perhaps cast rather too much in the Dibdin mould to be a true folk-song; it dates from early in the 19th century, although its melody appears to be much older.

Of rural songs there are one or two good examples; of these 'Bushes and briars' is the best. It is a most charming tune, and, so far as I am aware, Dr. Williams is the first to give any version of it the dignity of print. Judging by the numerous copies found on broadsides and the many other ballads which are directed to be sung to the tune, this song must have obtained a considerable degree of popularity. 'The lark in the morning' (alias 'The pretty ploughboy'), 'The lost lady found,' 'The Sheffield apprentice,' 'A bold young farmer,' and some others are folk-songs that have already been published in the several recent collections, but Dr. Williams's versions are all of interest, either as confirming old, or as bringing into notice fresh forms of these pleasant old melodies.

All collectors of folk-songs are aware that the majority of folk-singers ignore the commencement of each succeeding verse of a song by going through fresh verses of the entire ditty without making any break. In some cases Dr. Williams has apparently considered it desirable to fall in with this method, but changing the harmony of each verse. Thus he judiciously avoids any feeling of monotony. Although some old-fashioned singers may expect a brief pause between the verses, to be filled up by the accompanying instrument, yet where the stanzas are short it is, after all, a good method that the folk-singer, in his eagerness to get on, has instituted.

It is a trite but nevertheless a true observation, that all lovers of folk-song will be glad to make the acquaintance of this collection, in which will be found many simple songs of great charm.

FRANK KIDSON.

Chats on Violoncellos. By Olga Racster. With eighteen illustrations.

[T. Werner Laurie.]

The violoncello cannot claim so many votaries as its little brother (or is it sister?), the violin. It is well within living memory that the late Mr. Chorley, of the *Athenæum*, decreed that the violin was not a lady's instrument, and a writer in the *Spectator* of April 14, 1860, said, 'Female violinists are rare . . . . female violoncellists are rarer still, and we have never met with one.' How difficult it would be now to estimate the number of lady performers thereupon; and it is not inappropriate that a lady should write upon an instrument that is capable of great depth of expression.

Miss Racster remains so faithful to her title that she eschews chapters, and calls the half-dozen sections into which her book is divided 'Chat the first,' 'Chat the second,' and so on. Writing on her subject with a breezy enthusiasm, she covers a wide period in the history of the violoncello, from the crudely constructed Ravanastron of ancient times to 'The King' violoncello of Andreas Amati and other perfect instruments. The crwth, the viol, the tromba marina also come under her survey, as well as the 'development of the technique of violoncello playing.' In her 'Chat the fifth' the authoress treats of 'Two eighteenth-century women players of the Viola da gamba'—Mrs. Sarah Ottley and Miss Ann Ford (afterwards Mrs. Thicknesse)—concerning both of whom interesting and original information is given. The book is one that merits commendation by reason of its subject-matter and the illustrations which accompany its readable text. On p. 178 there is a little misprint: the name of 'John Cause, the artist' should be spelled 'Cawse.'

ANTHEMS.

There is no sorrow, Lord. By Arthur E. Godfrey.
We sent unto Thee. By Alfred Hollins.
The eyes of the Lord are over the righteous. Righteous art Thou, O Lord. By John E. West.
My soul truly waiteth. By Thomas Attwood.
O come hither, and hearken. By Dr. William Crotch.
I will cry unto God. By Henry John King.

[Novello & Co., Ltd.]

The above group of Anthems covers a wide field of styles in church music. Mr. Godfrey's composition is eminently devotional. Designed for soprano solo, four-part chorus and organ accompaniment, the melody flows on in close intervals in simple and frankly obvious phrases that devoutly echo the spirit of the lines written by Jane Crewdson. 'We sent unto Thee,' by Mr. Hollins, is intended primarily for an induction service, but it would be suitable on many other occasions. The music, an interesting example of the talent of the distinguished organist, shows keen perception of what is appropriate combined with directness of expression and musicianly resource. The anthem is opened by tenors and basses in unison, who are succeeded by a soprano soloist, and the first section ends with a four-part chorus. The tempo then changes from *Andante* to *Allegretto*, and the remainder of the work consists of a jubilant chorus, which includes a fughetto of emphatic character. Mr. John E. West always writes effective church music, and this is specially obvious in the two anthems by him now under consideration. 'The eyes of the Lord' is written in four parts throughout. The music flows gracefully and reverently, and the harmonic scheme is rich without being complex. The return to the first subject is accomplished in a particularly expressive manner, and the *pianissimo* conclusion is equally impressive. 'Righteous art Thou, O Lord,' is more ambitious in style, and is suitable or a choir of considerable numbers. It will be found easy to read, and the changes of tempo are well calculated to impress the significance of the text. The anthem is designed to be sung on Sexagesima Sunday, but is well adapted for general use.

Mr. West has edited the two anthems respectively composed by Attwood and Crotch. That by the former master is largely written for soprano solo with an independent organ accompaniment, but towards the end the full choir enters impressively with imposing results. Dr. Crotch's anthem

is designed for bass solo and chorus, and the part-writing for the latter demands a well-trained choir. The work is laid out in three sections—an *Andante moderato*, in which the solo is the predominant feature; a meditative *Largo*, in which the choir echo the words uttered by the solo voice; and a jubilant *Allegro moderato*, chiefly for the full choir. Mr. Henry John King's anthem is specially suitable to the Lenten season, but is also available for general use. It begins with a short organ solo, which is succeeded by a duet for first and second sopranos. This leads to the entrance of the full choir in solid harmony, but considerable independence characterises the choral writing, and a well-designed climax concludes the work.

Correspondence.

BACH'S PASSION MUSIC AND SIMS REEVES.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—In a report in the *Daily Telegraph* of June 23 of the banquet given in honour of Dr. W. H. Cummings, at De Keyser's Royal Hotel, the chairman, Professor Prout, is stated to have said:

> 'Somewhere between 1870 and 1875 Dr. Cummings sang the very beautiful and extremely difficult music which Bach allotted to the Evangelist in the Passion—a part which had been previously offered to Mr. Sims Reeves, and declined as too difficult.'

Now, Sir, will you kindly allow me to speak on behalf of that most accomplished and beautiful singer, the late Sims Reeves, and to say, for the information of Professor Prout, that Sims Reeves sang the tenor solos in the above oratorio on Easter Eve (April 23), 1859, in St. George's Hall, Windsor Castle. Mr. G. F. Anderson, Master of the Musick to Queen Victoria, conducted the work on that occasion, Bennett assisting him. Your humble servant had the honour of singing in the chorus as first tenor, as I was then a member of the *original* Bach Society, of which Bennett was the founder.

Yours truly,

55, Ebury Street, S.W. EDWARD PEACOCK.
July 22, 1908.

BACH'S 'IT IS FINISHED' AND MENDELSSOHN'S 'IT IS ENOUGH'—A COMPARISON.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—It is somewhat interesting to observe one or two curious points of resemblance between the airs 'It is finished,' in Bach's 'St. John' Passion, and 'It is enough,' in Mendelssohn's 'Elijah.' In each case the first section of the movement is of a slow and mournful character, in accordance with the words, and has an important *obbligato* for a solo instrument. Bach uses the viola da gamba, Mendelssohn its successor, the violoncello. The music of the second section in each solo ('See Judah's hero,' and 'I have been very jealous') is in strong contrast, being full of energy and vigour, and both composers add several instruments to the strings employed in section one. In each case the third section is very short, scarcely more than a *coda*. The notes of sorrow are resumed, the obbligato instrument echoes the voice, and the very melodies bear a likeness to one another.

I do not for a moment wish to accuse Mendelssohn of conscious imitation. He was so devoted a student of the older master that the above resemblance is probably but a striking instance of the way in which his mind was permeated with the Bach influence.

Yours faithfully,

Sydney, Nova Scotia. H. LOUISE BURCHELL.
July 22, 1908.

Obituary.

The sudden death at the age of sixty-four of NICHOLAS ANDREIEVICH RIMSKY-KORSAKOV is recorded with regret. We have only just been able, through the enquiries of Mrs. Newmarch, to discover the exact place and date of the sad event, which took place on June 8, at St. Petersburg. An excellent biography, from the pen of Mrs. Newmarch, of the distinguished Russian composer is given in the new edition of 'Grove's Dictionary of Music and Musicians' (vol. iv. p. 102), and an interesting appreciation of his art-work is contained in César Cui's 'La Musique en Russie' (Paris, 1880).

The pupils of Liszt number one less by the death of WILLIAM MASON, which event, we regret to record, took place at New York on July 14. The third son of Dr. Lowell Mason, he was born at Boston on January 24, 1829; thus he had reached his eightieth year at the time of his decease. He studied at Leipzig, under Moscheles, Hauptmann, and Ernst Richter, and was long recognised as a leading pianist in New York. There, with Theodore Thomas and others as colleagues, he founded chamber concerts, and in 1872 he received the degree of Doctor of Music from Yale University. Dr. William Mason wrote a treatise on 'Touch and Technique,' which received the approval of Liszt, and his 'Memories of a Musical life' (New York, 1901) are specially interesting in connection with the Weimar circle of musicians in 1853. He was a Swedenborgian.

The death is recorded with regret of HENRY GOUGH TREMBATH, which took place at Herne Bay, on July 31, aged sixty-five. A native of Penzance, he studied at the Royal Academy of Music. He was formerly an organist and conductor of a choral society at Truro, but since 1874 he held the organistship of St. John Baptist Church, Woodlands, Isleworth. Mr. Trembath graduated Bachelor of Music at Oxford in 1869, and in 1875 he was elected, *honoris causâ*, a Fellow of the Royal College of Organists, having gained one of the composition prizes offered by that institution. As a composer he is best known by his anthem 'Let not your heart be troubled,' which appeared in THE MUSICAL TIMES of May, 1887.

CAPE TOWN MUNICIPAL CHORAL FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

The first week of this festival, held in the new City Hall, concluded on July 14. The works performed included 'Samson,' 'King Olaf,' and 'Hiawatha,' and despite the prevailing depression in trade a great success attended the concerts. The combined choral societies, numbering 360 voices, under the able direction of Dr. Barrow Dowling, Municipal Director of Music, sang magnificently. The attack and tone of these excellent singers were excellent, while their steadiness in the florid choruses of 'Samson' evoked the admiration of all the musicians present. The orchestra, under the leadership of Mr. Ellie Marx, numbered eighty performers, and played with great ease and discretion, the tone of the strings being particularly good. The principal soloists were Miss Perceval Allen, Mrs. Forsyth, Miss Helen Juta, Mr. William Green, and Mr. Albert Archdeacon. In addition to his work as bass soloist, to the last-named artist fell the task of organizing and managing the whole South African Festival Tour: in fact, were it not for the public spirit displayed by Mr. Archdeacon, these festivals would not be possible.

At the conclusion of the tour 'The Messiah' will be given to celebrate the jubilee of the Cape Town Choral Society, and H.E. Lord Selborne has commanded a State concert to be held in Pretoria on August 7. Miss Perceval Allen, Mr. William Green and Mr. Archdeacon expect to arrive in England on September 5.

PROMENADE CONCERTS.

The fourteenth season of Promenade Concerts at Queen's Hall, conducted by Mr. Henry J. Wood, with Mr. Robert Newman as manager, commenced on August 15, in the presence of a large and enthusiastic audience that bore genuine testimony to the appreciation of these performances. There was no actual novelty in the opening programme, but a very pleasing feature was Sir Edward Elgar's orchestral suite, 'The wand of youth,' produced at one of the Queen's Hall Symphony Concerts, conducted by Mr. Wood, on December 14 last. The dainty and captivating numbers were crisply and expressively interpreted, and the Suite had a most hearty reception. The composer was present, having arrived a few hours previously, after having conducted a concert of his own compositions at Ostend, to which reference is made on p. 581. The soloists at Queen's Hall on the opening night were Mr. Jacques Renard, Miss Esta d'Argo, and Mr. Lloyd Chandos, whose artistic efforts enhanced the enjoyment of the evening. The analytical programmes this season are written by Mrs. Rosa Newmarch.

NATIONAL CO-OPERATIVE FESTIVAL.

CRYSTAL PALACE, August 22.

This was the twenty-first festival organized in connection with the National Co-operative Society. When in the eighties Ruskin was consulted by the promoters of the great movement of which this musical festival is an off-shoot, he told them that it should be part of their mission to make the people sing and dance. At once they set to work to encourage the formation of district choirs, and to arrange for those great inspirational combined gatherings at the Crystal Palace and elsewhere which have proved to be a valuable factor in the development of the co-operative movement on its social and educational sides. For the first few years the music practised was perforce of a simple and popular kind, but under the energetic guidance of Mr. G. W. Williams progress was always steadily made. Seven years ago it was boldly resolved to attempt higher flights, and the services of Mr. Allen Gill were enlisted. It is now not too much to say that under such able and experienced guidance the combined choirs have now achieved a front place in organizations of this kind.

The following is the programme of the concert given by the huge adult choir, assisted by a large and competent orchestra, on August 22:

O be joyful in the Lord (100th Psalm)	*Prout*
The keel row / The mother's lamentation (Folk-songs)	*Thomas F. Dunhill*
Jack Horner	*Theodore Distin*
Orchestral ('Nell Gwyn' Dances)	*E. German*
How calmly the evening	*Edward Elgar*
Strike the lyre	*T. Cooke*
Rest thee, my little one	*Thomas Facer*
Now is my Chloris	*Frank Idle*
O great is the depth ('St. Paul')	*Mendelssohn*

The choir was on the whole well balanced, the basses being particularly good. The breadth of Professor Prout's chorus made it specially suitable for the occasion. Mr. Dunhill's delicate and beautiful arrangements were very tastefully sung, and the contrapuntal devices of 'Jack Horner' told effectively as music if not as humour. The 'Nell Gwyn' dances were played to the great satisfaction of both choir and audience, and were a capital foil to the tranquil charm of Elgar's very simple part-song. 'Strike the lyre' still holds the field as a well-written specimen of the glee school. The basses here made the most of their exceptional opportunities of display. Mr. Facer's piece was fluently and smoothly sung, and Mr. Frank Idle's new part-song was sung *con amore*. A fine performance of the Mendelssohn chorus was perhaps the most creditable achievement of the programme. The audience was large and abundantly appreciative.

A feature of the proceedings of the last few years has been the performance of a large junior choir, under Mr. Charles J. Jeapes. The programme was an interesting one, and at the same time was constituted of better-class music than is usually chosen for juvenile concerts at the Palace. One item was a two-part marching song for voices, combs and drums, composed by S. P. Waddington, to R. L. Stevenson's words 'Marching, here we come.' This was effective, although the numerous drummers were too independent in their rhythm. 'I love all things' (Pinsuti) was well performed, and this may be said of 'The dewdrop's folly' (Myles B. Foster) and 'The village blacksmith' (Weiss). Mr. Jeapes conducted with decision and spirit. His success will no doubt add to his ambition to fill the orchestra with children on future occasions.

The competitions in four classes were successful in bringing forward nineteen junior and fifteen adult choirs. The results and other particulars are given in our supplement, THE COMPETITION RECORD.

OPERAS IN ENGLISH.

The Moody-Manners Company commenced, on August 17, its sixth season of grand opera in English at the Lyric Theatre. The opening performance was Lohengrin, in which Mr. Philip Brozel, as the Knight of the Swan, made his reappearance in London after an absence of six years. Five nights later Mr. Brozel impersonated Radames in Verdi's Aïda, and on both occasions showed that he had profited greatly by his experience at Continental opera-houses. The other principal artists were Madame Fanny Moody, Madame de Vere-Sapio, and Messrs. Lewys James, William Dever, Seth Hughes, Charles Carter, Charles Magrath and Charles Manners. Miss Maude Louise Roger, who made her début as Ortrud on the first night, gave promise of becoming of advantage to the company, and the other artists evinced much ability. The répertoire consists of Lohengrin, Tannhäuser, Tristan and Isolde, Madama Butterfly, Aïda, Il Trovatore, Faust, and the inevitable combination of Cavalleria Rusticana and Pagliacci. As usual, the excellence of the chorus-singing is one of the most pleasing features of the company, and a well-formed orchestra is ably conducted by Messrs. Eckhold and Sapio. Mr. Charles Manners and his accomplished wife deserve every encouragement for their efforts in the cause of operas in English.

Foreign Notes.

BUCAREST.

Xaver Scharwenka's fourth Pianoforte concerto, dedicated to the Queen of Roumania, is to be produced here in October with the composer as soloist.

DÜSSELDORF.

A tablet is to be affixed to the house in Eilkerstrasse where Clara and Robert Schumann lived for three years. From thence the great composer was taken to the Endenich Asylum, near Bonn, where he so sadly ended his days in 1856.

FLORENCE.

A number of valuable autographs—by Wagner, Verdi, Gounod, and others—have been presented to the Musical Academy of this city by the sister of the composer, the late Frederigo Consolo.

FRANKFORT-ON-MAIN.

The concerts of the Museum Society during the winter season will be under the direction of the distinguished Amsterdam conductor, Willem Mengelberg.

HAMBURG.

Georg Schumann's biblical oratorio 'Ruth' will be produced in December by the Singakademie, under the direction of Professor B. Barth.——The first novelty of the coming season at the Stadttheater will be Leo Blech's one-act comic opera 'Versiegelt.' The principal rôles will be taken by Frau Metzger-Froitzheim and Herr Lohfing, and the work will be given under the direction of Capellmeister Stransky.

LIEGE.

André Ernest Modeste Grétry was born in this city on February 8, 1741. Acting upon the advice of Voltaire, whom he met at Ferney, he went to Paris, where he successfully produced many works for the stage. He died at 'l'Ermitage,' near Montmorency, where Rousseau once resided, and his heart was transported to his native city. The eightieth anniversary of that event was celebrated here last month, which included a special performance of the opera 'Richard Cœur de Lion,' a work which is generally regarded as the finest which Grétry wrote for the stage.

PARIS.

The well-known French conductor, Edouard Colonne, celebrated, on July 23, the seventieth anniversary of his birth. He founded the Colonne Orchestra in 1873. M. Colonne is always a welcome visitor at Queen's Hall, where he will take Mr. Henry J. Wood's place while the latter is conducting the Sheffield Festival.

WILDUNGEN.

Nicolai, who is now only remembered by his 'Merry wives of Windsor,' wrote a Symphony in D which was produced at Vienna in 1845. The score of the work has been recently discovered among the archives of the Gewandhaus.

Mr. Carl Weber, one of the viola players at the Wagner Festival, Royal Albert Hall, in 1877, writes in reference to the obituary notice of Mr. Carl Deichmann, which appeared in our August issue (p. 530): 'Deichmann was principal of the *second* violins, the leader's desk being shared by August Wilhelmj and Hermann Franke, the originator of the Wagner Festival of 1877. Moreover, Deichmann was the interpreter on that eventful occasion, as neither Wagner nor Hans Richter could speak any English. It was due to his tact and inborn courtesy that he most admirably discharged that important duty.'

Mr. Oscar Pollack, the doyen of musical critics in the Midlands, was entertained at dinner at the Acorn Hotel, Birmingham, on July 27, in celebration of his seventieth birthday, when he was presented with a handsome cheque subscribed for by a number of friends. In the course of the evening Mr. Percy Harrison alluded to the fact that Mr. Pollack commenced his musical career in that town as assistant to the late Mr. Thomas Harrison, and produced the programme of a concert arranged by him (Mr. Pollack) and given at Dee's Hotel fifty-four years ago.

In connection with the recent Dover Pageant, Mr. H. J. Taylor, Master of the music, has been the recipient of several presents from the performers, including a handsome dressing-case from the madrigal chorus, a framed photograph of the complete orchestra from members of the band, the 'hood' of the Royal College of Organists from the 'Spinning' chorus, and a silver cigar-case, suitably inscribed, from the 'Narrative' chorus. Mr. Wilfred Barclay, chief of the 'Narrative' chorus, was the recipient from the members of a large framed photograph of that body of singers.

The volume of harpsichord music, in manuscript, by Alessandro Scarlatti, exhibited at the Exhibition of the Musicians' Company, is about to be published by Messrs. Bach & Co., under the editorship of Mr. J. S. Shedlock. Scarlatti's biographer, Mr. E. J. Dent, considers that this is the most important and authoritative manuscript that he has seen of that eminent composer's.

The fiftieth anniversary of the death of Edward Bache was commemorated at Birmingham Cathedral on Sunday, August 23, when Mr. Royle Shaw played a selection of music composed by that gifted son of Birmingham, whose promising career was cut short at the early age of twenty-five.

Answers to Correspondents.

HULMEIAN.—For your lecture on Church Music, consult the histories of music by Hawkins and Burney; Curwen's 'Studies in Worship Music' (1st series); the writings of Canon Overton (for old English psalmody, &c.); and various articles in Grove's 'Dictionary of Music and Musicians.' Articles on the history of the Anglican pointed Psalter appeared in this journal in the issues of March, April, June and July, 1903. Mr. John S. Bumpus has, we believe, a book in the press which treats of the subject generally, which will doubtless be found useful.

FLAUTO TRAVERSO.—(1) An illustrated article on Wells Cathedral appeared in our issue of December, 1902. Manchester will probably appear next month, and Wakefield and Southwell will follow in due course. At present Liverpool has not a cathedral worthy of the city, but, as you know, a magnificent edifice is now in course of erection. (2) Messrs. Bell's books on English Cathedrals are published at 1*s.* 6*d.* each, and you will find a list at the end of each volume.

E. M. C.—Yes, Messrs. Bell publish a book on the Temple Church in their Cathedral series. In addition to the biographical sketch of Dr. Walford Davies (to which you refer), you might consult a similar article on the late Dr. E. J. Hopkins which appeared in our issue of September, 1897. There you will find some particulars of the famous organ erected by Father Smith, with some illustrations concerning it.

H. C. L.—There seems to be reason in your contention that, in Beethoven's Pianoforte sonata in A flat (Op. 26), the pedal should be raised at the beginning of the penultimate bar of the last movement and then immediately depressed, thus leaving only the last (bass) note sounding, but whether an examiner would quibble at such a termination of the sonata is more than we dare to say.

A. E.—Some or all of the following pieces for four violins may meet your requirements: Quatuor (*Dont*) 5*s.*; Capriccio Fugato, Op. 103 (*Hiller*), 3*s.*; Three pieces (*a*) Menuett, (*b*) Wiegenlied, (*c*) Barcarole, Op. 5 (Kleinecke), each 1*s.* 6*d.*; Adagio (Ludwig), 1*s.* 6*d.*; and Four pieces (J. Weinreich), each 2*s.* 6*d.* The prices are net, and the pieces can be obtained from Messrs. Novello.

E. D. W.—'As to the capital required to open a music and musical instrument selling business,' this would all depend upon circumstances. And in answer to the question 'Is it absolutely necessary to have had any previous experience?' we venture to submit an affirmative reply, unless you wanted to lose your money.

A. C. V.—(1) For a syllabus of the Royal College of Organists' examinations write to the honorary secretary of the College, at Kensington Gore, S.W. (2) You could not do better than study the eight short and easy preludes and fugues of Bach.

H. G.—With regard to the value of your old violin, we can only repeat what has often been said in this column—submit the instrument to Messrs. W. E. Hill & Sons, 140, New Bond Street, who, in return for a fee, will give you an estimate of its worth.

J. S.—We believe that Fellows of the Royal College of Organists are entitled to wear a hood. You had better apply to the College authorities for full information on this point as, so far as we can discover, no mention is made thereof in the Calendar.

P. W. H. Q.—Your best plan will be to write to Mr. Courtice Pounds, and ask him for the title and composer of the song which took your fancy. A letter would reach him addressed to the Savage Club, Adelphi Terrace, Strand.

M. O'M.—Why not try for one of the scholarships at the Royal Academy of Music or the Royal College of Music? Beware of unscrupulous persons who, in offering you a tempting bait, only want your money.

H. B.—The stereo. plates of Macfarren's edition of the Messiah have been acquired by Messrs. Novello, and as at present there is no intention of reprinting the work, copies are not obtainable.

C. E.—The notes marked as in your example are to be dwelt upon and sustained their full length.

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DURING THE LAST MONTH.

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In a letter dated "Leipzig, 30 April, 1843," written to Mr. E. Buxton (Ewer & Co.), Mendelssohn says (in English): "You will receive with these lines the copy of my 'Festgesang' in which I have made a few remarks in those passages in which Mr. Bartholomew has two different versions, and also the arrangement of the whole for a chorus with female voices. I think it will do well in this shape and have no objection to your publishing it. As I am to fix a price I would say four guineas. . . . I should not like the accompaniment to be called pianoforte or organ, as if it had been originally intended for those instruments; but if you should like to say 'adapted for pianoforte or organ by the composer' you are very welcome to do so, as it is the truth. The same you may say about the arrangement for [which includes] soprano and alto. I only would wish to have on the title some allusion to the original shape, at least nothing which goes against it."

Part of the music of the second of these four pieces is well-known through its adaptation, by Dr. W. H. Cummings, to Charles Wesley's Christmas Hymn "Hark! the herald angels sing," which first appeared in a cheap form in THE MUSICAL TIMES of November, 1867 (No. 297). In the above-quoted letter Mendelssohn says, in reference to the English words of No. 2: "If the right ones are hit at, I am sure that peice will be liked very well by the singers and the hearers—but it will *never* do to sacred words. There must be a national and merry subject found out, something to which the soldierlike and buxom motion of the piece has some relation, and the words must express something gay and popular, as the music tries to do it."

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MR. IVOR ATKINS

SEATED AT THE ORGAN OF WORCESTER CATHEDRAL.

Yours truthfully

Frederick Tyne.

The Musical Times.

OCTOBER 1, 1908.

MANCHESTER CATHEDRAL.

Mancrestre is the fairest, best builded, quikkest, and most populus Toune of al Lancastreshire. Yet hit is but one Paroch Chirch, but is a College and almost thoroughowt doble ilyd ex quadrato lapide durissimo.

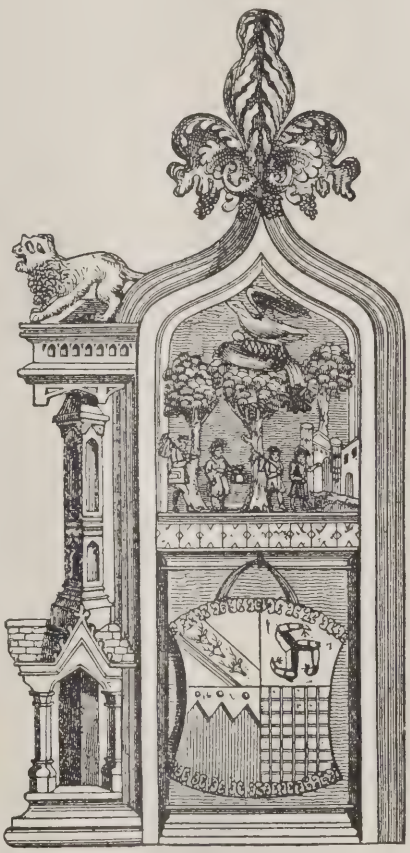
John Leland, the 'King's antiquary,' in his 'Itinerary,' *c.* 1535.

Parish Church, Collegiate Church, Cathedral. Such, in brief, is the history of the mother-church of the diocese of Manchester. The origin of the church is lost in the mists of antiquity. There are certain remains of an Anglo-Saxon building dating at latest from the beginning of the 7th century; indeed, the late Mr. J. S. Crowther, architect to the cathedral, discovered fragments of three churches anterior to the present beautiful edifice. It may serve the present purpose, however, to begin our survey when the church became collegiate. That was in the year 1422, when Henry V. granted a charter to Thomas, Lord de la Warre, Rector of Manchester and Lord of the Manor 'Ecclesiam de Mancestre in ecclesiam collegeatam erigere.' From that date the title of rector was exchanged for that of warden, an unbroken list of rectors going back to the year 1261. The college, which originally (in 1422) consisted of a warden, eight fellows in priests' orders, four deacons, and six boy choristers, was not suppressed in the reign of Henry VIII.

In the first year of Edward VI. the college was dissolved and disendowed, and the lands and domestic buildings passed into the hands of the Stanleys. The lands were restored under Queen Mary, but the buildings, which now form the ancient portions of Chetham Hospital, remained with the Earl of Derby. In the middle of the 17th century they were described as 'Y^e^ large building called y^e^ College in Manchester, consisting of many rooms, with two barnes, one gate house, verie much decay'd, one parcell of ground formerly an orchard, and one garden, now in y^e^ possession of Joseph Werden gent., who pays for y^e^ same, for y^e^ use of the Common wealth, ten pounds yearly. There is likewise one other room in y^e^ said College reserved and made use of for publique meetings of X'sian conscientious people.'

Humphrey Chetham, a worthy Manchester philanthropist (1580-1653), long had his eye upon this property in order to purchase it and endow ational establishment for the board and n of poor boys, and to found a library. evolent proposal was matured in 1653, and iæval buildings of Chetham Hospital form he most interesting and historical features hester. The library contains some 60,000 volumes; among the treasures there preserved is the autograph of John Byrom's well-known Christmas hymn, 'Christians, awake, salute the happy morn,' of which a facsimile was given in The Musical Times of December, 1902.

To return to the cathedral. Although one of the smallest cathedrals in England, it is by no means the least attractive in its architectural features. The oldest part is that of the choir, built by Sir John Huntingdon, the first warden, in 1422; his rebus is to be seen at the entrance to the Lady Chapel, the oldest part of the building, and a fine memorial brass to him (A.D. 1458) is in the floor of the Choir. As will be seen from the photograph on p. 631 the style is Perpendicular.



BENCH END IN THE CHOIR.

(*From S. Hibbert-Ware's 'History of the Foundations in Manchester.'*)

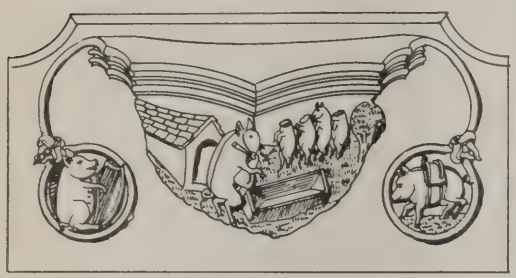
The glory of this part of the building is the elaborate tabernacle work, dating from the early part of the 16th century, which ranks among the finest to be seen anywhere. One remarkable and beautiful feature of the elaborately carved stalls is the level cornice above the canopies. The carving on the bench ends and misereres (see the illustration above and on p. 630) are features to be specially noticed.

'Delicate and intricate,' to quote Dr. Pyne, is the panelling of the roof, in which are to be found some remains of that lost enamel called

'wax paint,' of which so few examples exist. The entrance to the Chapter House is a very beautiful piece of work. The Rood Screen—the lower part ancient, the upper part by Sir Gilbert Scott—on which the organ stands is an extremely beautiful and interesting feature in the church. Approached by two spiral staircases, it is of ample width on the top. Mr. Crowther used to affirm that it was not used entirely for the usual display of relics and Rood, but that it was used as the Radcliff and Derwentwater Chapel, an altar being placed on its lofty eminence. It has been said that on each side of the entrance to the Rood Screen was also an altar. The fact is, the whole cathedral was full of Guild and other chapels. There was also a chantry outside the south side of the choir—or rather parallel to the Jesus Chapel—which chapel has disappeared, but it can be seen in some old prints.

Five chapels, including the Lady Chapel, are offshoots of the choir. One of these, the Derby Chapel, on the north side, is dedicated to St. John the Baptist; therein lies the Sir John Stanley of the well-known lines of Scott:

'Charge, Chester, charge! On, Stanley, on!'
Were the last words of Marmion.



A MISERERE IN THE CHOIR.

(*From J. S. Crowther's 'Architectural History of Manchester Cathedral.'*)

Leading from this is the Ely Chapel, which contains the remains of James Stanley, Bishop of Ely. As the Bishop died a married man, he was buried beyond the walls of the church. The chapel which bears the name of his diocese was erected by his son, Sir John Stanley, in 1515, the year of his father's death: thus the mortal remains of the prelate ultimately rested within the walls of the church! A fine monument to Humphrey Chetham, by Theed (1835), forms a prominent feature of the north aisle of the choir, as also does Father Smith's little organ, of which more anon.

If the choir is beautiful by reason of its elaborate wood-work, the nave is majestic on account of its great width. Built in 1465-68 by Warden Langley, the nave is wider than that of any other cathedral in England. In width 104 feet, it is five-aisled, due to the removal, in 1815, of the screens which originally divided off the four chapels north and south of the two aisles of the nave. The photograph on p. 633 gives an idea of the grandeur of this part of the building, but no view can give the effect of the vista as seen from the great west door. The absence of a triforium is to some extent compensated for by the clerestory windows, which with other lights in the building are filled with good, modern stained glass. The church has been carefully restored, the Georgian excrescences—the nave galleries and the cement casing of 1815—having been removed. The tower was rebuilt in 1864, and the three porches are also 19th century additions. After having been collegiate for 425 years the church became a cathedral in 1847, when the diocese of Manchester, which formed part of Chester, was created; but in 1840, previous to the formation of the See, the title of warden of the collegiate church was changed to that of dean.

Before considering the musical associations *per se* of the cathedral, reference may be made to two important festivals which were held within these walls. The first took place in 1828, and lasted three days, October 1 to 3. From a handsome volume—containing letters, programmes, and full information relating to this festival—in the Henry Watson Music Library (Manchester), we learn that the parochial organ was removed from the screen at the entrance to the choir and erected in a huge gallery, specially constructed for the performers, at the west end of the church. The organ was enlarged, and furnished with a new case 'of the largest size, corresponding in its carving with the style of the building, to which it is an appropriate ornament'! Another huge gallery, to accommodate the 'patrons' of the festival, was built over the screen nearly up to the roof of the choir, and at the opening service the prayers were intoned and the sermon preached from a pulpit placed at the west end of the nave. The 'conductor' was Mr. Greatorex, then organist of Westminster Abbey, 'who will preside at the organ,' so the programmes record. In order that Mr. Greatorex could accomplish that dual feat, the keyboards of the organ were brought out to the front of the gallery and connected with the instrument by a long tracker action. At two of the performances the programmes were miscellaneous. The only complete oratório was the 'Messiah,' into which Catalani, the *prima donna* of the day, interpolated,—between 'His yoke is easy,' and 'Behold, the Lamb of God,'—the air 'Domine, labia mea'! One of the requests in the announcements reads thus: 'Ladies attending the performances are *particularly* requested not to wear large head-dresses.'

The next festival—September 13 to 16, 1836—had a pathetic interest in the death of Madame Malibran, the chief singer on that occasion. As on the former occasion, the performers, 400 in number, were located at the west end of the church. Sir George Smart conducted, not with a baton, but 'who will preside at the pianoforte,' so the programmes record. Spohr's 'Christian's prayer' obtained its first performance at this festival on September 14, in which Clara Novello then a girl of eighteen, took part. On that day,

although she was very ill, Malibran sang 'Sing ye to the Lord' (Israel in Egypt) with thrilling effect, this being the last sacred music uttered by that glorious voice. Nine days later she died at the Mosley Arms Hotel, Piccadilly, Manchester, at the early age of twenty-eight. On October 1 her remains were temporarily interred in the south aisle of the choir of the cathedral, where only a few days before she had sung with her wonted charm. The music at the funeral service included Handel's 'Dead March in Saul,' Psalms 39 and 90 (chanted), Greene's anthem 'Lord, let me know mine end,' the choir occupying seats in the organ gallery; and Handel's 'Holy, holy' (Redemption), sung by her at the festival, was played as a dirge. After having rested in the church for nearly three months, the remains of the great artist were exhumed, on December 20, and conveyed to London, *en route* for Laeken, in Belgium, for re-interment.

THE CHOIR, LOOKING WEST.

(Photographed, by permission of the Dean and Chapter, by Messrs. G. Grundy & Sons, Manchester.)

While it is impossible to say when an organ was first erected in Manchester Cathedral, we are enabled to refer to an instrument in the closing year of the 16th century. In the diary of Warden John Dee, the mathematician and astrologer, and under date July 3, 1600, is the following entry: 'The organs uppon condition was admitted,' which shows that the instrument was then regarded as a singular noun. We are told that on October 23, 1622, Warden Murray was brought before the Visitor of the College in consequence of 'the Quire or Chancell being farre out of repaires through his defaults,' and that 'Robert Leech and several others joyned with those that began to sing the Psalme before the Organes played, and singing in a contrary Tune to the Organes, causing a confusion on August 13 last, and Thomas Robinson was cited for saying that Ralph Lownde was damned for blowing the Organes'! Whatever admonition was made on that occasion does not seem to have had any permanent effect, for eleven years later (in 1633) the Visitor, in the person of the Archbishop of York (Richard Neyle) reported that 'Your Ma'ties Collegiate Church at Manchester . . . was found to be altogether out of order, where there is neither singing men, nor Quiristers, nor Organ fitt to use.' At that time the warden and fellows scarcely ever came to prayers, and one of the fellows was suspended because he would not put on a surplice to read prayers, giving as his reason that he had not done so for thirty years.

More definite information concerning the organ is that of the little instrument built by Father Smith in 1680 or 1684. It consisted of one manual only, and contained the following stops, exactly according to the specification written by the late Dr. E. J. Hopkins in his MS. organ book, now in the possession of the present writer:

	Pipes.
Open diapason, to middle C	27
*Hohl-flote (?), to middle C	27
Stopped diapason	56
Principal	56
Flute	56
Fifteenth	56
Vox humana, treble	27
Bassoon, bass	29

Total number of pipes = 334. Compass GG, with GG sharp, to d^3 in alt.

* 'No, it is no doubt a Recorder, "unison to the voice," as some old writers express it.' (Dr. Hopkins's note.)

Father Smith's organ, which has been carefully restored and pedal pipes (Bourdon) added, now stands in the north aisle of the choir, and is in a state of excellent preservation. Charming in tone, it is often used for services held in the Derby Chapel. The illustration on p. 635 shows that it originally stood on the screen. It had as a companion a two-manual instrument built by Parker (or Glyn & Parker), of Salford, in 1730, or, according to another authority, in 1742. This, which may be regarded as a parochial organ, was removed to the west end in 1828 for the festival already referred to, and there it remained for thirty-three years, leaving only the little one-manual Father Smith organ to accompany the cathedral services! In 1861 an entirely new instrument of three manuals was built by Nicholson, of Worcester, and placed on the north side of the choir, outside the iron screen-work, nearer the altar, thus replacing the Father Smith instrument. Eleven years later (in 1872), during the organistship of Sir Frederick Bridge, Messrs. Hill & Sons erected the present organ, the case being designed by Sir Gilbert Scott. The following is the specification of the instrument as it now stands:

Great Organ (13 stops).

	Feet.		Feet.
Double open diapason and bourdon	16	Harmonic flute	4
Open diapason	8	Twelfth	2⅔
Open diapason, No. 2	8	Fifteenth	2
Stopped diapason	8	Full mixture (3 ranks)	—
Gamba	8	Sharp mixture (4 ranks)	—
Principal	4	Posaune	8
		Clarion	4

Swell Organ (15 stops).

Lieblich bourdon	16	Sharp mixture (3 ranks)	—
Open diapason	8	Dulciana mixture (2 ranks)	—
Stopped diapason	8	Double trumpet	16
Dulciana	8	Cornopeon	8
Keraulophon	8	Oboe	8
Dulcet	4	Clarion	4
Suabe flute	4	Vox humana	8
Flageolet	2	Tremulant.	

Choir Organ (7 stops).

Open diapason	8	Principal	4
Clarabella and stopped bass	8	Piccolo	2
Salcional	8	Cremona	8
Wald flute	4		

Solo Organ (5 stops).

Harmonic flute	8	Corno di bassetto	8
Harmonic flute	4	Tuba	8
Orchestral oboe	8		

Pedal Organ (9 stops).

Double open diapason	32	Violin	8
Open diapason (wood)	16	Principal	8
Open diapason (metal)	16	Fifteenth	4
Bourdon	16	Trombone	16
Violon	16		

Couplers.

Swell to great.	Swell to pedal.
Swell to choir.	Choir to pedal.
Solo to great.	Solo to pedal.
Great to pedal.	

Four combination pedals to great organ.
Four ,, ,, to swell organ.
One ,, pedal great to pedals.
One ,, ,, swell to pedals.

In regard to matters choral, we have already seen that the charter of Henry V. (1422) included 'six boy choristers' on the foundation. The charter of Elizabeth (1578) decreed the following payments:

To every chorister, fourpence halfpenny a-day.
To every singing-boy, twopence halfpenny farthing a-day.

The charter granted by Charles I. (September 30, 1635) ordered 'that there be continually in the said college four men, whether clerks or laymen, four boys skilled in music, which may perform prayers and other divine services in the said church,' also an organist. Mention must be made of Nicholas Stratford, warden from 1667 to 1684, as the 'antiphonal style of singing, and the old chanting so long disused in the choir, were carefully restored by him, and he did much to improve the music of the church.' It was near the end of Stratford's wardenship that the Father Smith organ was placed in the church. Writing to Miss Maria Hackett, the choristers' friend, early in the last century, the Rev. Dr. Thomas Blackburne, warden

from 1800 to 1823, said: 'The choristers receive annually £5 from the College, and one penny each from the marriages, which averages to each boy about three shillings weekly; so that their income will be about five shillings per week.'

Collegiate Church became the Cathedral of Manchester:

There is service every day twice. The choir consists of four choristers and four chanters, with two assistant-choristers, and on Sundays additional chanters. The organ formerly

THE NAVE, FROM THE SOUTH-WEST.
(*Photographed, by permission of the Dean and Chapter, by Messrs. G. Grundy & Sons, Manchester.*)

A sidelight on the perfunctory manner in which divine service was rendered during the forties of the 19th century is recorded by a writer, 'F. N.,' in the *Parish Choir* of December, 1847, who thus describes the nature of the services when the

stood in the centre of the church, immediately over the entrance to the choir; but there is only the choir organ so situated now, the great organ having been removed to the western gallery in 1828, for the purposes of the festival.

The chapter consists of a dean, four canons, two minor

canons, and one clerk in orders; the canons do the duty on Sundays, and the minor canons on the week days; as also baptisms, &c., the number of which is very great, often (on Sundays) exceeding one hundred. They also preach a sermon during the summer months at seven o'clock in the morning on Sundays.

None of the clergymen chant the service, but a choral service, similar to that of Tallis, has long been used. . . . At the early morning lecture the Litany only is read; the Litany in the Choral Service is sung in the minor key; the Communion Service on Sundays is read from the desk, the altar being too far off: on Saints' days a sanctus is sung during the time the clergyman walks from the stalls to the altar: the daily psalms are always chanted.

The choir chanters [lay-clerks] are only obliged to attend on Wednesday and on Friday mornings and Saints' day mornings: so that the choristers have most of the duty to do; now in a cathedral church this should not be the case, as it can scarcely be expected that the boys will pay that attention when alone, which they should do.

In strong contrast to these records of the past is the present manner of rendering the services in Manchester Cathedral. When Sir Frederick Bridge retired, the choir consisted of six men and sixteen boys. Shortly after Dr. Pyne's arrival another bass was added, and the boys were boarded, lodged and taught in their own house. Unfortunately this additional expenditure was challenged by the Rectors of the greater parish of Manchester, who received some portions of the revenues, and after a long series of trials a verdict was given against the Dean and Canons, the finding turning on the obscure wording of the Charter and different readings of the Act which converted the collegiate church into a cathedral. The result was that, in about 1881, the choir became reduced to four men, the boys' house was shut up, and only four boys were paid, the rest, numbering some sixteen choristers, being rewarded only by receiving a free education without board. The Chapter shortly afterwards generously made up the number of men to six, but there were little or no resources for new music, &c. These conditions continued until some four or five years ago, when more funds were at the disposal of the Dean.

The choir now consists of nine men, four foundation boys, sixteen paid choristers, and ten probationers. The boys receive an excellent education in their own school, under two clerical and one lay master, and partial board (dinner). The balance of tone is excellent, the boys being particularly good.

Among former Precentors occur the names of the Rev. Dr. Troutbeck, afterwards Precentor of Westminster Abbey, and the Rev. Clementi Smith, a relative of the composer, Muzio Clementi. The present holder of the office is the Rev. Hubert March, who attends to the discipline with satisfactory results, and is in himself a devoted lover of music, especially of the romantic school.

During the last four years—largely owing to the increased means at disposal—the cathedral services have attained to a very high standard. On Sunday evenings the cathedral choir is replaced by voluntary singers, numbering some fifty voices. This service, which is purely parochial, was begun in a small way about fifty years ago in the Derby Chapel; it has attained its present popularity during the organistships of Sir Frederick Bridge and Dr. Pyne. Mr. Cradock is the choirmaster of the evening service, and he also assists with the daily training of the boys.

Lastly, the organists. The earliest recorded 'chief musician' is John Leigh, who held office from 1635 to 1637. His successors have no claim to distinction unless it be in their names—*e.g.*, Stringer, Keys, and Edge. The last-named gentleman brings us to the year 1714, when Edward Betts began his long reign of fifty-three years. His fame rests in an octavo publication entitled 'An Introduction to the Skill of Musick' (1724). From a copy of the book in the Henry Watson Music Library, we find that the work contained 'Several chants in four parts for *choir* musick,' also 'A rule how to express the words in a soft easie manner, with excellent anthems, compos'd by very famous authors.' The 'soft easie manner' of pronunciation according to Mr. Betts deserves to be quoted in full:

Rules to be observed in Singing, how to express the Syllables of those Words which end in *bi*, *ci*, *di*, *li*, *ni*, *pi*, *ri*, *ry*, *si*, *shi*, *ti*, *ty*.

Some of the Words which end in *ty* and *ry*, are, *Almighty*, *Empty*, *Glory*, *Majesty*, *Trinity*, *Victory*, &c. These following have their Syllables above mention'd in the middle, as well as at the end of the Words, such as,

Babilon, *Benignity*, *Champion*, *Divide*, or *Divided* (this Word hath the Syllables in the beginning,) as *Felicity*, *Inventions*, *Misery*, *Omnipotent*, *Posterity*, *Shiver*, *Supplications*, *Unicorns*, &c.

Twelve Examples may serve for all other Words of the same kind.

Example, *Felicity*, which tho' the Letters are well exprest in reading, yet they seem to alter when they are sung. For instance, when the word or Syllables are drawn out long, they are exprest as, *lie*, *cie*, *tie*, which should be if *bi* as *bee*, *ci* as *cee*, or *see*, *di* as *dee*, *li* as *lee*, *ni* as *nee*, *pi* as *pee*, *ri* as *ree*, *si* as *see*, *shi* as *shee*, *ti* and *ty*, as *tee*. These being well observ'd and Practis'd will be of great use to those that delight in Singing.

The Chetham College Grace is said to have been composed by Edward Betts. He was followed by three Wainwrights in succession—John Wainwright, who had been deputy-organist, 1767-68; his son, Dr. Robert Wainwright, 1768-75; and the brother of Robert, Richard Wainwright, 1775-82. The first of this trio of Manchester organists composed the time-honoured tune to 'Christians, awake!'*

It is one of those curiosities connected with patronymics, that while Manchester was in the diocese which embraced the county of Cheshire, one of its organists should be named Cheese. He—Griffith James Cheese—succeeded Richard Wainwright in 1783 and held office until 1804. It was doubtless due to his being a sightless

* See The Musical Times, December, 1902, p. 796, for some notes on the early appearances of the tune.

organist that he compiled a treatise, published after his death, bearing the following title:

> Practical rules | for | playing & teaching | the | Piano Forte and Organ | with general observations on the accompaniment & performance | of | Vocal Music | Likewise useful information to teachers & pupils | born blind. | By the late | G. J. Cheese. | Organist of the Colegiate Church, Manchester. | Op. 3. £1 1s. London. [n.d.]

time. When the large organ was moved to the west end of the church for the festival of 1828, the churchwardens—for the collegiate church was then partly parochial—claimed the election of organist, with the result that Joseph John Harris was appointed 'churchwarden's organist,' and played on the west end organ for the parochial services, while Sudlow performed on the one-manual Father Smith instrument at the collegiate services. Upon the death of Sudlow, in 1848, Harris was appointed organist of both portions of the church. At his death in 1869,

THE CHOIR, SHOWING THE FATHER SMITH ORGAN IN ITS ORIGINAL POSITION.
(*From Edward Baines's 'History of the County Palatine and Duchy of Lancaster.'*)

The next organist was William Sudlow, son of a music dealer in Hanging Ditch, Manchester. The scarce 'Musical Directory' of 1794, gives 'Wainwright & Sudlow, Music-sellers, Manchester.' Mr. Sudlow was organist from 1804 (or 1805) to 1848, but only of the whole church for part of that

Mr. (now Sir) John Frederick Bridge was appointed. He began duty on April 16, 1869, and resigned in 1875 on becoming permanent deputy-organist of Westminster Abbey.*

* A biographical sketch of Sir Frederick Bridge appeared in The Musical Times of August, 1897.

The present organist and master of the choristers is Dr. J. Kendrick Pyne, who has held office since 1875 and of whom a biographical sketch is subjoined. Dr. Pyne is shortly relinquishing his cathedral duties. He will be succeeded by Mr. Sydney H. Nicholson, acting-organist of Carlisle Cathedral, who will enter upon his duties at the beginning of next year.

For kind help rendered in the preparation of this article the writer is indebted to Dr. J. Kendrick Pyne and Dr. Henry Watson, the latter for the loan of books from the 'Henry Watson Music Library.'

Dotted Crotchet.

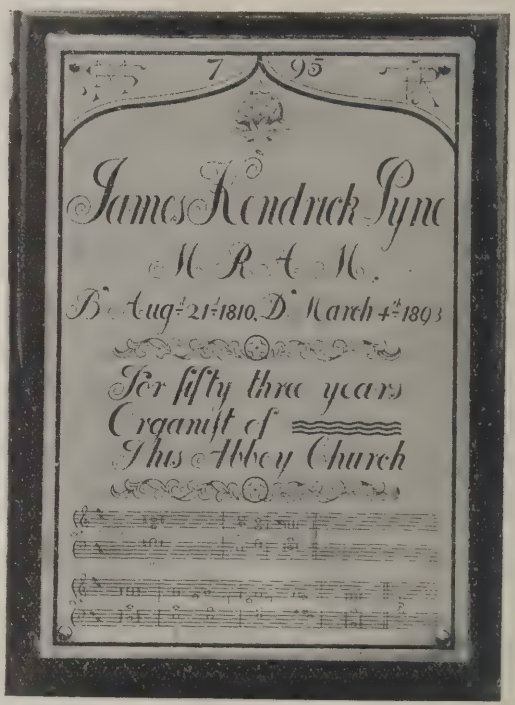
Dr. J. KENDRICK PYNE.

Three generations of musicians all bearing the same names—James Kendrick Pyne—a circumstance that is probably unique. The Pynes were originally a Devonshire family, but migrated to Kent. Before the suppression of the

MR. JAMES KENDRICK PYNE,
ORGANIST OF BATH ABBEY FROM 1839 TO 1893.

monasteries one John Pyne, as a member of a religious house in Kent, received from the King a pension of £10 a year. Thomas Pyne was a Baron of the Exchequer in 1562. At Crayford, the parish in which they lived, there is Pyne's Row, near the church. Collateral branches of the family are known to fame in James Baker Pyne, the landscape painter, who has found a place in the 'Dictionary of National Biography,' and in the singer Louisa Pyne (Madame Bodda), and Susan Pyne, while the Willmores, the distinguished line-engravers, were relatives by marriage.

The first of the above-mentioned trio of musicians—James Kendrick Pyne—was born in 1784. As a youth of seventeen—on August 1, 1801—he took part in a cricket match on Dartford Heath, 'for 22 guineas, eleven married *v.* eleven single gentlemen of Crayford,' he playing among the single men, one of the opposing side being his father. After the retirement or death of Incledon, J. K. Pyne was considered the best English tenor vocalist of his day, next to John Braham. He sang the tenor solos in Beethoven's 'Mount of Olives' on the occasion of its first performance in England, at Drury Lane Theatre, February 25, 1814, under the direction of Sir George Smart. He was also chief tenor alternately at Drury Lane and Covent Garden, and his name appears in many old programmes. At the Gentlemen's Concerts at Manchester it is of frequent occurrence. Three years previously he had been appointed choirmaster of the Foundling Hospital Chapel, with the music of which he and his wife were long associated. He died September 23, 1857, the *Gentleman's Magazine* stating that he had been for 'upwards of forty-six years a member of the Foundling choir.' On the Sunday following the death of this popular



singer it is recorded that 'as a mark of respect to his memory and long services, the Chapel was hung with mourning (the children wearing black scarfs), and an anthem selected for the occasion.'

His son, James Kendrick Pyne the Second, was born in London, August 21, 1810. As a boy aged twelve he was one of the first fifteen male students of the Royal Academy of Music at the opening of the institution in March, 1823. During his short pupilage there—March, 1823, to June, 1824—he studied under Dr. Crotch, and he subsequently studied privately under Samuel Wesley. At an early age he obtained fame as a composer of glees and other unaccompanied vocal music, four of his seven compositions in this class having obtained prizes. In 1839 (or 1840) he secured the Gresham Prize given by Miss Maria Hackett, for his anthem 'Proclaim ye this among the Gentiles.' This composition is very advanced in

style; the modulations both in the Introduction and bass Solo are quite remarkable for the period. A little male-voice anthem, 'Behold, how good and joyful,' composed by him when he was Past Grand Organist of Somersetshire, is sung at Masonic gatherings all over the world.

After having held the organistships of St. Mark's Church, Pentonville, and the Episcopal Chapel (now St. Bartholomew's Church), Gray's Inn Road—both under the incumbency of the Rev. Thomas Mortimer—Mr. Pyne, in December, 1839, became organist of Bath Abbey Church. This appointment he held with great distinction for upwards of half-a-century. On the occasion of his jubilee at Bath he was publicly presented by the Mayor, on behalf of the citizens, with three addresses and a purse of £220, while his professional brethren, both far and near, further honoured the occasion by giving him a chiming clock and a pair of silver candlesticks, accompanied by some souvenirs made from the old Abbey oak. To Mr. Pyne's memory is a brass in Bath Abbey, designed by Dr. J. Kendrick Pyne—of whom more anon—of which a photograph is given opposite. The pine-apple will not escape notice.

All Mr. Pyne's four children maintained the musical traditions of the family. One of his sons, Minton Pyne, became organist of St. Mark's Church, Philadelphia, U.S.A., and died April 20, 1905; another son, Ernest Wesley Pyne, was an organist and orchestral conductor who died in America, June 17, 1895, godson of Dr. S. S. Wesley; a daughter, Zoe (Mrs. Oliver Hueffer), is a well-known violinist; while his eldest son forms the subject of this biographical sketch.

Dr. James Kendrick Pyne was born at Bath, February 5, 1852. He began to study with his father, and as a boy of eleven was appointed organist of All Saints' Chapel, Bath, of which Canon Fleming, who died on September 1, 1908, was then the incumbent. At the age of twelve he was articled to Dr. S. S. Wesley, the organist of Winchester Cathedral. He lived in Wesley's house and removed with him to Gloucester on the appointment of his master to the organistship of that cathedral in 1865. For his general education Master Pyne attended the King's School, Gloucester. On the occasion of the speeches there on October 2, 1867, at the age of fifteen, the future organist of Manchester Cathedral distinguished himself in the part of Portia, and as Whiskerandos in scenes from Sheridan's 'Critic.' He treasures a letter written to his father by Wesley on the day of the performance, in which the great man says: 'I went to hear Kenny at the school-speaking to-day. He acted the Advocate "Portia" in a long scene from the Merchant of Venice. He was the *best* of the lot by very long odds. This, people seemed to know. Really, I am glad he got on so capitally well as I rather quaked at the thought of *my assistant's* speaking amongst the school boys. I wish you had been there.' In the same letter Wesley says: 'Thank you for saying a good word for the songs. Try if you can do with them amongst pupils. You may as well make them collywobble in this direction as in any other.' The following sentence in the letter is an instance of the 'pretty wit' of the composer of 'The Wilderness': 'That *blind man* can't see his way to pay me the 2*s*. 6*d*.'

Dr. Pyne has pleasant recollections of his distinguished master. In recalling them he says: 'Wesley was in some respects the most striking and interesting character I have ever known. He had many fascinating points, one was his invariable love of, and kindness to children—never, on his part, an act of condescension. Any appreciation from the young, either of his music or performance, pleased him vastly. I remember his pleasure at the choice of one of his anthems for a special Sunday in the year—the choice being the privilege of the King's Scholars at Gloucester—by one of the young school boys, and his delight therein. He was of an affectionate disposition, and very jocular in his dealings with those whom he specially liked.

'I firmly believe that many of his so-called eccentricities proceeded from his keen and sometimes almost sardonic wit—in plain English, he sometimes played practical jokes, with an appearance of great innocence. For instance, the late Dr. Done, organist of Worcester Cathedral, once told me a story quite delightful in its way. Done and Wesley had dined together at some great house in the neighbourhood. In honour of Wesley, and knowing his likings, the host had provided a noble feast which included turtle. On their return, near the city the two organists dismissed their carriage and strolled slowly to the Cathedral Close. It was an exquisite night—fleeting clouds, picturesque glimpses of the silvery moon, and a solemn silence. Wesley appeared to be deeply affected by all this, and at last he turned to his companion, his face working, apparently in a state of deep emotion, and in poetic accents he murmured "Did you get any of the *green fat?*"

'Independent in his views, Wesley was decided in his opinions. How delightful it was to hear him expatiate on Bach, whom, simply and admiringly, he regarded as the "Alpha and Omega" of music. Yet he was eclectic in his tastes: for instance, he admired Spohr, the antithesis of the Leipzig Cantor. I imagine this liberality and elasticity of his views may give some little insight into his varied character.

'That he had a great love for the picturesque was undeniable. I have walked with him many, many miles in the most rugged of scenery and difficult of ways: on and on he would tramp, speechless and absorbed, but absolutely drinking in every detail.

'With regard to his extempore playing, most astonishing was his method of chromatic and extreme harmonies on instruments tuned to the *unequal* temperament. Apparently this made not the slightest difference in his modulation; one could only imagine that early custom and habit made it possible for him to endure extreme keys on such a temperament. The oddest part of the whole thing is that the effect he produced was always admirable. One could only fancy with terror "the howling of the wolf" in some of the

passages in "The Wilderness," notably "For in the wilderness shall waters break forth," or in the descending passages preceding "And a highway shall be there." My brother, Minton, who was with Wesley the last time he played "The Wilderness" at Gloucester, told me that the tears ran down his cheeks at the words "And sorrow and sighing shall flee away." He little knew how soon they would flee for ever.

'How wonderfully he was in advance of his time is, I imagine, quite apparent. Listen to such a passage as the sequential one in his anthem "Praise the Lord, O my soul," at the words "Let all them that trust in Thee rejoice." Surely this is the acme of all that is modern and advanced. The building up of discord after discord, and suspension after suspension, results in such a climax that I venture to think such subtlety has never been surpassed—in some respects, possibly, never equalled.'

During his pupilage at Gloucester young Pyne held, in his teens, three church organ appointments in succession—Christ Church, St. Mark's, and St. Mary-le-Crypt. He was choirmaster to the Festival Society, and helped Wesley in the arrangements of the Three Choirs Festivals of 1868 and 1871. At the former meeting he played as voluntaries four of Bach's Fugues at the various services. In this connection The Musical Times said in regard to the opening service: 'The music was scrambled through in evident haste; and had it not been for the excellent organ playing of Mr. J. K. Pyne, jun. (a pupil of Dr. Wesley), there would have been little to interest the musical portion of the congregation.' From the same source we learn that Mr. J. K. Pyne, senr., appeared as a vocalist on that occasion, as he and others 'lent their valuable assistance in the fine quintet (soloist, Madame Tietjens) "The Lord hath commanded" in Mendelssohn's Psalm "As pants the hart."' At this same Festival (1868) Sir Hubert Parry first obtained public recognition as a composer by his 'Intermezzo Religioso' for orchestra. In recording the Gloucester Festival of 1871, The Musical Times, by the pen of its then editor, Mr. Henry C. Lunn, said, in regard to the opening service: 'Favourable mention must be made of the excellent way in which Bach's Pedal Fugue in B minor was played by Dr. Wesley's pupil, Mr. J. K. Pyne.' As a youth of eighteen he found an outlet for his skill in the use of the baton as conductor of the Gloucester Oratorio Society. The first concert of that organization is thus recorded in the *Gloucester Journal* of November 5, 1870:

Gloucester Oratorio Society.

On Friday evening, the 28th ult., this Society gave its first concert in the shape of a performance of Handel's 'Israel in Egypt.' There was a good audience. The principal vocalists were, Miss Emily Spiller, soprano; Miss Palmer, contralto; Mr. Raynham, tenor; Mr. Brandon, bass. Dr. Wesley presided at the organ, and Mr. J. K. Pyne officiated as conductor. There was a good band under the leadership of Mr. W. E. Salmon. . . . Considering the great difficulty of the work, the performance altogether was highly satisfactory.

Here was ambition exemplified—a young man of eighteen conducting 'Israel in Egypt,' with Dr. S. S. Wesley at the organ! A performance of 'Judas Maccabæus,' with 'Perry's additional accompaniments,' soon followed, on December 13, Mr. Edward Lloyd, then a rising young tenor, being one of the soloists. To quote again from the *Gloucester Journal* (December 17, 1870):

There was a most efficient chorus and a superb band, strengthened by the organ, which was in the experienced and skilful hands of Dr. Wesley, one of the first of English organists. Mr. J. Kendrick Pyne officiated as conductor, and though young to the work, showed himself thoroughly efficient.

The young conductor must have inspired his singers with his own energy and enthusiasm, as in the following month—January 31, 1871—another concert was given at which Wesley's 'Ode to labour' was performed, the composer exchanging places with his pupil in the rendering of that work.

In 1871 Pyne became organist of St. James's Church, Cheltenham, an appointment which he exchanged in 1872 for the Parish Church, Aylesbury; this he obtained through the friendly offices of Sir Frederick Ouseley. He was also conductor of the Vale of Aylesbury Church Choral Association and of the Vale of Aylesbury Harmonic Society. From Aylesbury he migrated to Christ Church, Clifton, in the spring of 1873, where he remained for only a few months until his appointment, in the same year, to Chichester Cathedral: thus he became a cathedral organist at the age of twenty-one. His stay in the Sussex city was also very short, as he left there in December of that year (1873) to become organist of St. Mark's Church, Philadelphia. He was nominated to this appointment by Barnby, and he would probably have remained in America had he been successful in obtaining the Chair of Music at the University of Pennsylvania, Philadelphia. Upon hearing that some cathedral appointments were 'going' in the old country, he re-crossed the Atlantic, and in October, 1875, was appointed to the organistship of Manchester Cathedral, in succession to Dr. (now Sir) J. Frederick Bridge, then translated to Westminster Abbey. This appointment, for which there were sixty-five candidates, he has since held with distinction for a period of thirty-three years. At the end of the present year he will retire from that post, but he will retain his Town Hall and University appointments, his Professorship at the Manchester Royal College of Music, and his Lectureship at Owens College.

To complete the other appointments, honours, &c., of Dr. Pyne, the following must be placed on record:—1877, Organist to the Corporation of Manchester and Honorary Fellow of the College (now Royal College) of Organists; 1887, organist of the Royal Jubilee Exhibition, Manchester; 1888, English member of the Jury, Brussels International Exhibition; 1893, Professor of the Organ, Manchester Royal College of Music; 1900 (July 10), created a Doctor of Music by the Archbishop of Canterbury (Dr. Temple); 1901,

Lecturer on Church Music, Victoria University, Manchester; 1902, Fellow of the Society of Antiquaries, and Honorary Member of the Royal Academy of Music; 1903, Organist to Victoria University. He is also president of the Guild of Organists and Dean of the Faculty of Music at Victoria University.

For thirty-three years Dr. Pyne has been a prominent figure in the public life of Manchester. First and foremost has been his cathedral appointment, to which, day by day, literally in season and out of season, he has given of his best. How he loves the beautiful building, and how sore will be his official parting with the hallowed fane he has served so long and so faithfully! It is a pleasant experience to sit with him in the organ loft and to hear him play a service. That he thoroughly enjoys it the visitor has abundant proof. His accompaniments to the Psalms are always suggestive and yet governed by artistic restraint. In accompanying the *Venite*, at the verse before the *Gloria Patri* he couples the Great organ to the Pedals, still keeping his hands on the Swell keyboard, remarking 'That is how Wesley used to do it.' When any verse particularly strikes his fancy, he bursts into song, as, for instance, on the 27th morning of the month (Psalm cxx., v. 3), at the words 'hot burning coals,' which he shouts out with a corresponding stoking of the organ, so to speak. Indeed, he is all on fire with an enthusiasm that would take a great deal to quench. Like his eminent master, he has a remarkable gift for extemporaneous playing. At the end of a service he will play an elaborate and well worked out voluntary, rich in invention and full of contrapuntal resource, which excites the admiration and gives real pleasure to the listener. Sometimes his fancy so absorbs him that he goes on quite oblivious of the clock. An instance of this occurred on last Ascension Day, in the prelude to Croft's anthem 'God is gone up,' when one of the lay-clerks wrote in his copy of the work 'Dr. Pyne extemporised on this for fifteen minutes: *I lost my train'!* With the choristers at their daily practice Dr. Pyne is no less in his element. He trains his boys to sing naturally and with good tone, 'I do not allow them to become human occarinas,' he says. Everything is kept going with genial energy, and his directions are not without originality, as when he says to the boys—who have not sufficiently emphasised the aspirate in the anthem 'O God, my heart is ready'—speaking in a moment of hushed solemnity and with a most serious countenance, 'I just want to remind you that the seat of the human affections is the *Heart*, not *Art*.'

As organist to the Corporation of Manchester, Dr. Pyne is very much at home when seated at the keyboard of Cavaillé-Coll's fine instrument, in the noble Town Hall which is an architectural triumph of the genius of the late Alfred Waterhouse, R.A. Since the erection of the organ in 1877, Dr. Pyne has on successive Saturday evenings charmed countless listeners by his brilliant performances. He has kept all his programmes, and as, in his cosy little room at the Town Hall, he takes down the volumes into which the programmes have been pasted, he points with pride to the great variety of the pieces in his extensive répertoire and to the fact that he very seldom repeats a piece in the course of the year. 'My audiences are most attentive,' he says, 'they are so quiet that if anyone coughs or makes the least disturbing noise while the pieces are being played, indignation on the part of the audience soon manifests itself. I often receive letters in which the writers express their gratification at the pleasure afforded them at these organ performances on Saturday evenings.' He has performed at all the Royal visits to Manchester—T.R.H. the Princess Mary of Cambridge (Duchess of Teck), the Duke of Edinburgh, Prince Victor, and their Majesties the King and Queen on July 13, 1905.

He also gives frequent recitals on Willis's fine instrument at Whitworth Hall, Victoria University. In showing the twelve richly-coloured panels on the walls of the Town Hall, painted by Ford Madox Brown—some of them, by the way, being executed in a modified form of the Gambier Parry process—Dr. Pyne points out that he himself, Mrs. Pyne, and five of their children figure in the scenes so brilliantly and beautifully illustrating the history of Manchester. Mr. William Michael Rossetti, in his 'Some reminiscences' (1906) says, referring to Ford Madox Brown: 'Mr. Kendrick Pyne's organ recitals in the Town Hall formed one of the most genuine enjoyments of Brown while domiciled in Manchester, and cheered many of his working-hours in the same building.' Dr. Pyne and the great painter were friends of many years' standing, Miss Zoe Pyne marrying Dr. Francis Hueffer's son Oliver, a nephew of Gabriel Rossetti, and grandson of Ford Madox Brown.

In the class room of the Manchester Royal College of Music, as chief professor of the organ, Dr. Pyne's personality has a marked influence on his pupils. 'I endeavour,' he says, 'to broaden their interests—architecture, pictures, scenery, and literature—and not to make them simply musicians, and I believe with some measure of success.' In this connection the following 'appreciation' has been kindly contributed by Dr. A. W. Pollitt, organist and director of the choir of St. Mary's Church for the Blind, Liverpool:

I should like to say a few words of personal appreciation of Dr. Pyne, and his magnetic personality. For several years I was an organ pupil of his at the Royal Manchester College of Music and, later, his assistant at Manchester Cathedral. Few men can be as charming and interesting as he when an individual or a subject interests him, for he has a wide and eclectic taste not only in art generally, but in literature also, and his home is a veritable museum of choice treasures and interesting works.

As a master he was a strict disciplinarian, but for all that (perhaps *because* of that) we used to anticipate our lessons with expectant eagerness, sure of a kind word if the work

were well done, and equally sure of a quip or crank, or a quaintly worded conceit, delivered in his own inimitable manner, which would send us away bubbling over with mirth and already looking forward to our next lesson.

One of the greatest joys of those happy college days was to be asked by Dr. Pyne to go down to the cathedral and 'play in' the choir and clergy. He would come later, in time to play the Psalms, and if in the right mood he would improvise a five or ten minutes' introduction to the Anthem in a style which, while abounding with contrapuntal dexterity and harmonic subtlety, never lost the true dignity which the organ calls for in its treatment, and which so many players are totally unable to impart to their performances.

Another noteworthy feature in those never-to-be-forgotten improvisations was the wonderful building-up of tone—*crescendos* which were even more *felt* than *heard*. Their effect upon me was as though some irresistible force were drawing me up from my seat towards the ceiling; every moment one's excitement grew more and more tense, and the entry of the Tuba was like an electric shock! More than ten years have passed since the above impressions were made, yet they are as vivid as though they occurred but yesterday.

Considering the remarkable fluency and charm of Dr. Pyne's musical utterances, it is a great pity he has not devoted more time to composition. His Communion Service in A flat is one of the most original and effective of settings, and I can give no greater pleasure to my choir than to tell them it is on the next Sunday's service list.

As Lecturer on Music at Victoria University—of which he is Dean of the Faculty of Music—Dr. Pyne is always interesting. To an excellent delivery he has a distinct literary style—somewhat rare among musicians—which, seasoned with a little pawky humour and served up with an expressive countenance, make his lectures an enjoyable feature of University life. At graduation and other functions at Victoria University, Dr. Pyne presides at the Willis organ, the generous gift of the late Mrs. Rylands, in the spacious Whitworth Hall.

As a composer he is best known by his Communion Service in A flat, with orchestral accompaniment; a Festival Evening Service in F; a 'Tantum Ergo'; and a Morning Service in D. His setting of the Chetham Litany is favourably known in Manchester, where it is frequently sung at the cathedral, and his Elegy in G minor for the organ is one of the popular pieces at the Town Hall recitals; also a March, invariably used on Degree Days at the University: all these compositions are at present in manuscript. He has also successfully set to music several of the lyrics of Edwin Waugh, the Lancashire poet, known as 'the Lancashire Burns.'

As regards hobbies, the subject of this sketch has assimilated the tastes of Dr. Wesley in that he is fond of collecting old furniture, pictures, curios, and old instruments. In the hall of his house he opens and plays a few chords upon a harmonium that belonged to Thalberg. On entering his study he invites you to sit beside him on a roomy couch that 'belonged to my dear old master, Wesley.' A portrait by Ford Madox Brown of Mrs. Pyne occupies the place of honour in the drawing-room. There are pictures by Gainsborough, Rossetti, and J. C. Hook, while the staircases are lined with engravings and other works of art, some of them very rare. He formerly had a valuable collection of old instruments, of which an illustrated catalogue was published in 1888. These, becoming too bulky for a private house, passed into the possession of Mr. Henry Boddington, of Pownall Hall, Wilmslow, Cheshire, but they were dispersed when sold in 1903.

At the approaching Church Congress, to be held at Manchester during the second week of this month, music will be primarily represented by Dr. Pyne, who will read a paper on 'The Oratorio for Special Services in our Parish Churches.' In this connection no better conclusion to this brief biography of a much esteemed and genial musician could be found than that kindly contributed by the Dean of Manchester, the Right Reverend Bishop Welldon, who says:

'In Manchester there is no more familiar or more popular figure than that of Dr. Pyne. As organist of the cathedral, of the city and of the University, he touches upon all its sides the musical life of the great community in which he has spent so many years. He is so well and for so long a time has been known to the citizens of Manchester, that he has come to be in their eyes much more than an organist, more even than a personality: it is natural to think of him as an institution.

'An appreciation of Dr. Pyne should, I think, be undertaken by one who is himself a trained musician. If I undertake to write a few words about his services to Manchester, in view of the approaching Church Congress, at which the music of the cathedral will be wholly entrusted to his care, my hope is only that the warmth of my regard for him personally may be held to compensate the deficiency of my technical knowledge.

'Dr. Pyne's admirers would, I think, agree in declaring that he attains his highest distinction as an executant upon the organ. Perhaps the most remarkable of his achievements has been his success in maintaining year after year the Saturday evening organ recitals in the Town Hall. Although a charge has been made for attendance at these recitals, and he has never condescended to humour any part of his audience by lowering the standard of the music which he performs, the spacious concert-hall has been crowded week after week, so that it has been difficult if not impossible to find a seat there.

'Within the cathedral, too, Dr. Pyne has seen a rich development of the musical services, and in it he has borne a foremost part. There have been times when he has been called upon to make bricks without straw. The male voices under his control were once reduced to four. Recently the choir has been strengthened, and he has enjoyed the pleasure of feeling that a sure and quick response would be made to his leadership. I remember how much I was struck, when I came to Manchester, with the variety in the music which was rendered at the regular statutory services in

the cathedral. Nor may I forget the simple but not less impressive Sunday evening services, when, during the sermon, Dr. Pyne looks down from his organ loft like a guardian angel upon the large voluntary choir and the vast congregation seated beneath him. It is then that his playing of the chants and hymns has given pleasure to thousands of worshippers.

'Not only as a distinguished organist, but as a man of wide culture and a patriotic citizen, Dr. Pyne has won the regard and respect—may I not go so far as to say the affection?—of the people of Manchester, and his name is inscribed upon their hearts as that of one who has proved himself a benefactor of their city.'

IS THE SYMPHONY DOOMED?

It would seem that after all the Symphony is not doomed to an early death, as the champions of the Symphonic Poem have for some years past tried to make us believe. Though the latter, like so many of the best things appertaining to our Art, originated in Germany, and though brought to its present remarkable development by Richard Strauss, yet there are plenty of German musicians who still prefer the grand old form in which the great masters since Haydn expressed their deepest thoughts, and poured out their hearts in deathless strains. We are continually reading of new Symphonies produced abroad; and if they are not all epoch-making works, if in fact little is brought forth that seems worthy of joining on to Brahms's great work in E minor, the last of the links in the chain of masterpieces forged by the classics, yet they are serious efforts and palpable proofs that the symphonic form has not lost its fascination for earnest musicians.

New symphonies are shortly to be performed, or have been recently brought to a hearing, by Gustav Mahler, Xaver Scharwenka, August Bungert, Ferdinand Hummel and Felix Woyrsch. The last named—whose 'Passion music' will be one of the novelties at the approaching Bristol Festival—is responsible for a Symphony in C minor, produced at Altona, near Hamburg. This work a leading Hamburg paper hails in all seriousness as 'the long-expected Brahms No. 5,' thus recalling Hans von Bülow's dictum that the great Johannes' first Symphony, in C minor, might be regarded as Beethoven's No. 10. Woyrsch is certainly a composer of the type of which symphonic writers are made, wherefore it may be hoped that genuine melodic inspiration will in his case go hand in hand with the profound contrapuntal knowledge and mastery of form which he unquestionably possesses.

Slavonic composers are not idle. Gospodin Mili Balakirev is about to publish a Symphony in D minor, No. 2, which is announced for first performance by the Philadelphia (U.S.A.) Symphony Orchestra under Herr Pohlig; and Pan Josef Suk's work in five movements, bearing the fine, suggestive title of 'Asrael,' though distinctly free in its form, is yet to all purposes a Symphony. It is dedicated, by-the-way, to the memory of Suk's father-in-law, Anton Dvorák, who did such yeoman service in the cause of the Symphonic form, and yet discarded it in the last years of his life for that of the Symphonic poem, in which he wrote what added least to his reputation.

And what shall be said of our own composers? Happily they are not lagging behind in the noble fight. Music-lovers are looking forward with keen interest to the production of Elgar's Symphony in A flat, soon to be produced, under Dr. Richter, at Manchester. It is rare for a composer to wait till his fiftieth year before turning his attention to the greatest of art forms. Brahms arrived late at that point, though the Pianoforte concerto in D minor, dating from his earliest manhood, was originally meant for a Symphony. It was only changed into a Concerto because the young master had to confess himself insufficiently versed in the art of instrumentation to do justice to that *Finale* which had long been buzzing in his head, and which was doubtless something like the glorious *Finale* eventually used for his first Symphony, an ending which, it may safely be assumed, was to suggest the apotheosis of Schumann's genius, just as the opening *Allegro* of the Concerto, as we know it now, deals, no doubt, with the terrible tragedy of that master's last years.

Amongst other British composers who have symphonies in preparation, mention may be made of Dr. Walford Davies and Mr. W. H. Bell; both works will be welcomed as efforts by singularly talented men. Some time ago Dr. F. H. Cowen was reputed to be engaged upon his 'No. 7 in D minor,' and one would not be surprised if Sir Charles Stanford were busy with a work to follow his No. 7, the 'Watts' symphony.

In conclusion, the Symphony has little to fear from its later rival the Symphonic Poem. A composer may be as 'modern,' as thoroughly imbued with the *Zeitgeist* as is possible; he may have every latest technical device at his fingers' end and seem equipped for the heavy task of emulating the finest achievements of Richard Strauss: but if he has anything to say that is worth saying and listening to, he can, in the great and enduring form of the Symphony, express himself as completely, and convincingly, and produce the deepest possible impression upon his audience as effectually, as can the most zealous exponent of the Symphonic poem.

To quote Sir Hubert Parry: 'It is not likely that many will be able to follow Brahms in his severe and uncompromising methods; but he himself has shown more than anyone how elastic the old principles may yet be made without departing from the genuine type of abstract instrumental music; and that when there is room for individual expression there is still good work to be done, though we can hardly hope that even the greatest composers of the future will surpass the symphonic triumphs of the past, whatever they may do in other fields of composition.'

Occasional Notes.

From The Musical Times of sixty years ago:

The Worcester Musical Festival.—The 125th meeting of the choirs of Worcester, Hereford, and Gloucester, took place on September 5, 6, 7, and 8. The first morning was dedicated, as usual, to a Cathedral Service, produced on an effective scale, and forms one of the most interesting features of these meetings. On the present occasion the prices of admission had been much lowered, especially the side aisles, and those portions set apart for the general public; this improvement had been recommended in former years, and the greatly-increased attendance on the present occasion shews how ready the less wealthy portions of the community are to enjoy a musical treat, if brought within their means. Handel's *Dettingen Te Deum*—Purcell's *Jubilate in D*—Hayes's anthem, *O worship the Lord*—Mendelssohn's beautiful anthem, *As the hart pants*—with the delightful old preces and responses by Tallis, formed the musical portions of the service. On the other days the public had the opportunity of hearing the following works for the most part entire:—Mendelssohn's *Elijah*, 'Spring' from Haydn's *Seasons*, Haydn's *Creation*, Beethoven's *Engedi*, a selection from Crotch's *Palestine*, and the ever fresh *Messiah* of Handel. The orchestra numbered about 350 well selected instrumental and vocal performers. The financial part of the Festival appears to have been more than usually successful; and the collections at the doors, which go without deduction to the charity, amounted to £960.—*The Musical Times*, October, 1848.

'Mendelssohn as an Orientalist' forms the subject of an article which Mr. H. V. Mouradian has contributed to the August issue of *The New Music Review and Church Music Review*, a monthly journal published by the H. W. Gray Co., New York. On hearing 'Elijah' for the first time, Mr. Mouradian, who has lived in the East, was struck with the Orientalism in the oratorio. In giving instances of these Eastern touches he says that the tenor choral recitative, 'The harvest now is over,' has 'most undoubtedly the characteristics of Oriental music.' Again, 'The duet "Zion spreadeth her hands for aid," with its weird, mystic and monotonous chorus accompaniment, "Lord, bow Thine ear to our prayer," would be enough to make you swear by your patron saint that Mendelssohn must have visited some *Tekke* (Mohammedan monastery) and heard those whirling dervishes, or passed through the wailing places of the Jews in Jerusalem.'

Referring to the duet between the Widow and Elijah, Mr. Mouradian declares that the two phrases 'Help me, O man of God,' and 'I go mourning all the day long' correspond

almost note by note to a *Turki* much sung in cafes, an extract from an epic poem called *Kozah Oghloo*, in which the adventures of a noted highwayman are praised in song. As to Elijah's part, there is nothing remarkably Oriental in its suggestions, one might say, until we come to the great aria 'It is enough.'

Of the first Baal chorus, he says:

From the standpoint of length and exactness of imitation, we find the full expression of this Orientalism, as I have ventured to call it, in the well-known chorus 'Baal, we cry to thee.' Mendelssohn, if he did not actually visit some of the *Tekkes* of those 'whirling dervishes,' must surely have possessed a divine power of guessing what the music of those Oriental religious devotees is like, in order to give us such a true tone-picture of all that is exquisitely wild in the music of the modern Mohammedan devotee.

In the chorus 'The fire descends from heaven,' the writer of the article says that the phrase 'The flames consume his offering,' first given by the basses and followed by the tenors, 'presents an almost exact reproduction of part of a *Turki* called *Haleb Alushdurmasi* (Aleppo Overture).' He adds: 'These are a few of the surprises that one familiar with Oriental music will find throughout this great work.'

A Berlin newspaper announces that Professor Georg Schumann, conductor of the Singakademie and one of the committee of the New Bach Society, has acquired a recently-discovered portrait of the great Cantor, which is to be added to the Bach Museum at Eisenach. The picture was formerly in the possession of Herr Held, of Magdeburg, and its painter is a certain Meister Klein, who is said to have enjoyed some fame as a portrait painter in the thirties of the 18th century. There seems some doubt, however, as to whether the painting really represents Bach, though Professor Schumann is reputed to be the foremost living authority on existing Bach portraits, and he has attached particular importance to the acquisition of this new discovery. Professor Hiss, of Leipzig University, who undertook detailed measurements of Bach's skull some years ago, is therefore to compare these with the picture, in order to remove any doubts that may exist in the minds of sceptics.

The Newcastle Musical Festival is to be held in the Palace Theatre, Haymarket, during the week beginning October 18, 1909. Monday and Tuesday will be devoted to rehearsals, and the festival proper, which is to consist of six concerts, will be held on the Wednesday, Thursday and Friday. The arduous duties of chorus-master will be undertaken by Dr. Henry Coward, of Sheffield, who also has been appointed one of the conductors, and he will have as colleague another distinguished conductor, who has yet to be selected. In the case of works by living composers, the committee will endeavour to secure the attendance of the composers themselves to conduct their own compositions. That the London Symphony Orchestra has been engaged for the festival is good news.

The Municipality of Vienna have acquired for about 100,000 kronen (about £4,150) the house 'Zum roten Krebsen' (at the sign of the Red Crab), No. 54, Nussdorfer Strasse, in which Franz Schubert—'the one great composer native to Vienna,' as Grove wrote—was born. Needless to say, it will be converted into a Schubert museum. This will be opened in October, and the Vienna Schubert Bund (Society) are making arrangements for holding a festival in connection with the event. The programme will be devoted to works by the master.

Under the heading 'Research Notes,' in the Science Section of the *Athenæum* of August 29, is the following:

In the 'Archiv für Anatomie' of Berlin, Prof. Auerbach announces the discovery of the centre of musical perception in the brain, which he places in the left side of the forehead, and in the second circumvolution. He has arrived at this by the autopsy of the corpse of one Stockhauser [? Stockhausen], a celebrated German singer, compared with that of Herr Koning, once professor at the Frankfort Conservatory. He quotes in support of his view the case of a singer who at a certain time of his life became suddenly incapable of producing a single note, and was found at his death to have suffered from a cyst in this very circumvolution.

A very charming story of long, long ago, and one very characteristic of Liszt's wonderful good nature and generosity, is told in his 'Reminiscences,' by Rochus, Freiherr von Liliencron, whose name may be recalled in connection with the great collection of German folk-songs recently made at the instigation of the Kaiser, who appointed Herr von Liliencron chairman of the committee of musical experts entrusted with the task. 'Liszt had been told,' writes Herr von Liliencron, 'that the majority of the poor students at the Berlin University were unable to pay the high prices charged for his concerts, though they were the very men amongst whom he might wish to plant the germs of enthusiasm for his art. Liszt therefore immediately announced a concert in the "Aula" of the University, to which only members of the institution were to obtain tickets, and at the low price of 10 Groschen (one shilling), the receipts to be devoted to the fund for the benefit of poor students. Naturally, the hall was crowded. But, alas! the professors had counted themselves amongst "members of the University," and thus they abused Liszt's generosity in a manner far from commendable. They came with their wives, children and friends, and occupied the whole front half of the room before a single student was admitted. There was no mistaking Liszt's anger when he saw what had happened. Yet he was kind enough not to let the guiltless suffer with the culprits. He played grandly and wonderfully, and chose all the best and most admired pieces in his répertoire, and improvised. Cheered by the frenetic applause of his audience, he added piece after piece by way of encores.

'When Liszt reached his carriage, accompanied by cheering students into the street, where "Burschen" and "Füchse" were gathered in full force, some of the young men attempted to unharness his horses. No sooner did Liszt notice this, than he jumped out of his carriage, took the arms of two students nearest to him, and marched to his hotel in the Schinkelplatz, followed by his enthusiastic admirers. Standing on the steps of the hotel he turned towards us and invited as many of us as the largest room of the hotel would hold to enter, so that he might thank us. Forthwith he made a charming speech, doubtless about art, enthusiasm, youth, &c.—I cannot remember exactly. Then he said that he had heard how so many of the students were prevented from attending his concert because the seats had been appropriated beforehand by others. But he would give a second concert. "This time we shall be amongst ourselves, and nobody who is not a student shall gain admittance. Then I shall try to play the song which I have just heard you sing, though my ten fingers cannot possibly emulate the force and sonority of your eight hundred fresh, young throats. But I shall try to do my best, to show you my gratitude for the love with which you have received me to-day."'

'At the second concert in the Aula, soon afterwards, he played as promised, and perhaps extemporized, partly, the fantasia on "Gaudeamus igitur" which was afterwards printed. When Liszt left Berlin, by the "Extra-post," as was the custom then, the students accompanied him. They were "in Wichs" (gala uniform with sword, top-boots, &c.), some on horseback, others in carriages. After a two hours' journey they reached the seat of a rich landed proprietor who had invited the whole procession into his house to drink farewell to the master in champagne. Liszt bade us good-bye in another speech in which he displayed once more his amiability in all its fascinating charm, and he closed with the words: "Wherever in life one of you may meet me again, there he shall be my welcome guest."'

The Rev. J. S. B. Hodges, of Relay Station, Baltimore, son of Dr. Edward Hodges, the well-known organist of Bristol, writes as follows:

I recently came across a memorandum in my father's handwriting of his expenses in taking the degree of Doctor of Music at the University of Cambridge, in the year 1825. Thinking that it might be of interest to musical men to compare the cost of taking that degree now, with the cost only some eighty years ago, I send you the enclosed statement for such use as you may see fit to make of it.

	£	s.	d.
Fees, £85 15s. 8d.			
Registrar	6	7	0
Proctor	6	16	0
College fee at Sidney	26	19	0
Caution money	10	0	0
Plate money	10	0	0
Combination room	3	3	0
Tutor (Henson)	5	0	0
Senate House servant	1	6	0
Professor Clarke-Whitfeld	10	10	0
Father of the College	1	1	0
Butler's bill for dinner	4	13	8
Singers, £40 3s.			
Men from King's College	13	2	6
Seven men from Ely	11	0	6
Four boys from Ely	5	0	0
Five Cambridge men	4	4	0
Other men	6	16	0
Orchestra, from Drury Lane, Vauxhall, and Bury St. Edmunds	32	13	0
Cap and Gowns, £4 8s. 6d.			
M.A. gown	3	3	0
Cap		15	0
Use of LL.D. gown for five minutes		10	6
Sundries, £43 13s. 6d.			
Erecting Orchestra	10	10	0
Expense in Cambridge	18	2	6
Expense of travel to Ely, London, Bury, and Windsor	15	1	0
Total Expenditure	£206	13	8

Mr. Hodges also sends an extract from a local newspaper, dated July 9, 1825, giving an account of the performance of his father's (Dr. Hodges) degree exercise:

Sunday, St. Mary's Church was crowded to excess to witness the performance of a musical exercise, composed by Mr. Hodges, of Sidney Sussex College, in order to qualify him to take the degree of Doctor in Music. The candidate presided at the organ, and was aided by a full band and several members of the Windsor, Ely and other choirs, as well as by our collegiate lay clerks. The exercise was a somewhat difficult performance, and its chief fault was that it attempted too much; but it had many redeeming qualities about it, and passed off well. The anthem which followed, also composed by Mr. Hodges, from Psalm xcl. (*sic*), was better.

Herr August Bungert, of Berlin, composer of a number of music-dramas on Homeric subjects, has just completed a 'Grand heroic symphony,' which he has dedicated to Count Zeppelin, the famous aeronaut. The world will look forward to some high flights of fancy in Herr Bungert's music, and perhaps one of the movements will take the form of an air with variations for the 'wind'! Paris newspapers announce that Dr. Richard Strauss intends taking the subject of Molière's 'Tartuffe' for a comic opera. This is not at all unlikely!

On September 10 the London County Council affixed to the house numbered 34, Arlington Road, Camden Town, a memorial tablet to Charles Dibdin, the composer of 'Tom Bowling' and many other songs. The inscription on the tablet reads:

CHARLES DIBDIN
1745—1814
Song-writer,
Lived here

Dibdin is said to have resided in this house from 1810 until his death in 1814. It is to be hoped that care has been taken to affix the tablet to the actual habitation, as mistakes in this respect have been made, owing to the re-numbering of houses in London.

Special interest will probably be taken in the approaching election to the Mendelssohn Scholarship, in that next year will be the centenary of Mendelssohn's birth. Musical students of either sex, between the ages of sixteen and twenty-two, being single, and natives of, or domiciled in Great Britain or Ireland, are eligible for election, the qualification being 'a decided talent for music, exhibited in composition.' The education of the successful candidate is carried on, in this country or abroad, under the control of the Committee. Former holders of the Scholarship have been Sir Arthur Sullivan (the first scholar), Mr. William Shakespeare, Mr. Frederick Corder, and Miss Maude Valerie White. Mr. Paul Victor Mendelssohn Benecke, grandson of the composer, has been elected honorary treasurer of the fund, and, in succession to the late Mr. J. Edward Street, the duties of honorary secretary have been undertaken by Mr. J. F. R. Stainer, from whom—by letter addressed to No. 1, New Court, Carey Street, W.C.—full particulars of the Scholarship can be obtained.

A correspondent who signs himself 'Nimrod' writes: 'Being a Düsseldorfer, I was much interested in the Foreign Note in your September issue which stated that a tablet is to be affixed to the house in the Eilkerstrasse, in which the Schumanns lived for three years. Only I could not remember any Eilker Street in the fair garden city on the Rhine. Then it struck me that no doubt the Bilkerstrasse, named after the suburb Bilk, was meant. That street I know well, for as a little boy I went to school there. I connect it in my mind chiefly with sundry canings—no doubt well deserved—that I received, and with a fascinating baker's shop where we children used to spend our Pfennigs on capfuls of broken pieces of confectionery. Perchance it was the identical shop that supplied bread and cakes to the Schumanns some years before I patronized it to the tune of an occasional farthing. Rather a dull street my memory recalls, but it leads at right-angles to the Harold-strasse, facing the ornamental water, the Schwanen-spiegel, where Joseph Joachim lived for a time in 1855 in rooms procured for him by his young friend Johannes Brahms. The latter was then living in Düsseldorf, so as to be near Frau Clara Schumann in her great trouble and anxiety due to her husband's tragic illness. Joachim's rooms would be within two or three minutes' walk from the Schumanns' house. I can well believe Herr Kalbeck's statement in vol. i. of his Brahms biography, that many Düsseldorfers would foregather on the promenade along the Schwanenspiegel, outside Joachim's rooms, to listen to the performances of quartets and other chamber music given by the young master-fiddler, his pupil K. L. Bargheer, a Danish friend, Waldemar Tofte, and a cultured amateur, Herr Assessor von Diest, who lived in the same house as Joachim, and was a violoncellist of sufficient excellence to play at the Lower Rhenish Festivals at the first desk.

'We may be sure that young Brahms—"der blonde Johannes" as his friends called him—profited greatly by these performances under so gifted a leader, for he had not previously enjoyed many chances of hearing classical chamber music. He would sit in the corner of the sofa, cover his eyes with his hand and utter never a word. Once, says Herr von Diest, during the playing of a Mozart *Adagio* he suddenly jumped up, walked with heavy steps to the door, and closed it behind him with a bang. He had felt like one seasick, he afterwards explained to Joachim, who remonstrated with him for his "rudeness"; he could not possibly listen to another note, he was too full of music! When a pianoforte was required for the performances, the party met at Frau Schumann's house. Brahms generally played the pianoforte part on these occasions, the hostess explaining her reluctance to take a share in the performances by remarking to Herr von Diest: "I do not like to play when Brahms is present. He is 'too severe a critic; and, alas! he is always right." While they are about it, why do not the Düsseldorfers affix a tablet to the house in the Schadowplatz where young Brahms lived at what was a turning point in his career? Are they perhaps ashamed of the notorious fact that when a new Musikdirektor had to be chosen in succession to Robert Schumann, they preferred a nonentity like Julius Tausch to the young genius then living in their midst who had been hailed as a "strong fighter" and *the* coming man in the clarion-tones of Schumann's famous *Neue Bahnen* article?'

Herr Ernst von Dohnànyi and Mons. Henri Marteau have been appointed Royal Professors at Berlin, a notable honour in the case of such young artists, the more especially as both of them are foreigners. In the event of a war between France and Germany, Monsieur Marteau, being an officer of the Reserve in the French Army, would be placed in the awkward position of having to fight against his royal master, for, as professors at the Königliche Hochschule für Musik, these two gifted foreigners are of course the King of Prussia's 'servants.'

The *Het Vaderland* of August 22, in recording the performance of Sir Alexander Mackenzie's 'Pibroch' for violin and orchestra, performed by Herr Anton Witek at Scheveningen, refers to the work as 'the most interesting feature of the evening's music,' and the critic makes special mention of the brilliance of the orchestration.'

Piper: 'The varra pest music I never heard whatever was doun at Jamie Maclauchlan's. There wass fufteen o' us pipers in the wee back parlour, all playin' different chunes. I thocht I was floatin' in heeven!' —*Punch.*

WORCESTER MUSICAL FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

'The Faithful City' was the scene of the 'One Hundred and Eighty-fifth Meeting of the Three Choirs of Worcester, Hereford, and Gloucester, for the benefit of the Widows and Orphans of Clergymen of the Three Dioceses,' to give the official designation of this ancient annual music-making. In accordance with a commendable custom of several years' standing, the festival opened on Sunday afternoon, September 6, with a 'Grand Opening Service,' held in the nave of the beautiful cathedral. A huge congregation, estimated at 3,500 persons, then assembled themselves together, and the following music was rendered by the festival choir and orchestra:

Toccata in F .. .. *Bach.*
Arranged for orchestra by Esser.
Psalms 46 and 48—Chant in E flat .. .. *G. R. Sinclair.*
Magnificat and Nunc dimittis in B minor .. *Tertius Noble.*
Anthem No. 1—'Glory, honour, praise and power' (Motet) *Mozart.*
Anthem No. 2—'O Lord, Thou art my God' .. *Lee Williams.*

Preacher—The Very Rev. the Dean of Hereford.

Overture—'In memoriam' .. .. *Sullivan.*
Poem for orchestra—'Finlandia' .. .. *Sibelius.*
The Orchestra.
Organ Voluntary—'Festival monologue' .. *W. Wolstenholme.*
Composed for this Service and played by the Composer.

Organist .. .. Mr. E. T. Cook, Mus.B.
(*Assistant-Organist of the Cathedral.*)
Conductor .. .. Mr. Ivor Atkins, Mus.B.
(*Organist of the Cathedral and Conductor of the Festival.*)

Criticism of such a service is, of course, out of place; but the question might respectfully be asked, 'Why did not a hymn find its rightful place in the service-music?' When one recalls the thrilling effect of hymns sung by multitudinous congregations in St. Paul's Cathedral — the recent Pan-Anglican Congress, to wit—one cannot help thinking that a great opportunity was lost at Worcester in not giving those thousands of worshippers the opportunity of uplifting their voices in triumphant song. It was a happy thought to invite Mr. William Wolstenholme to play the outgoing voluntary, for was he not educated at the 'College for the blind sons of gentlemen,' at Worcester? His 'Festival monologue' suffered in being performed during the bustle caused by the departing congregation: its interpretation under more favourable conditions will be looked forward to with pleasure.

Monday was wholly devoted to full rehearsals, important preliminaries which afforded a good opportunity for estimating the choral and orchestral forces engaged upon the week's music. The choir, entirely furnished by the trio of cities constituting the Meeting, consisted of 258 voices, distributed thus:

Sopranos (boys, 22) - -	88
Altos (men, 13) - - -	61
Tenors - - - -	54
Basses - - - -	55
Total - - -	258

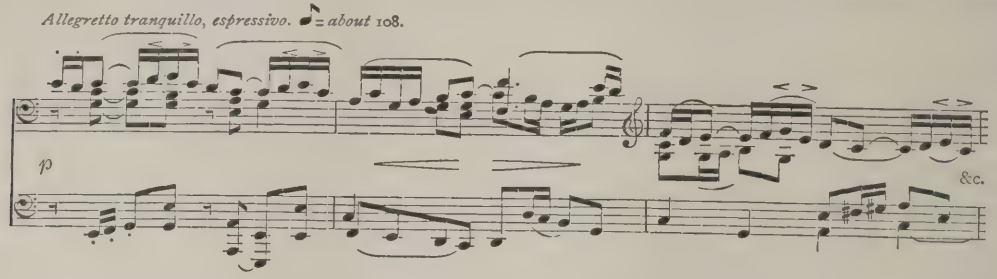
For beauty of tone the palm must be awarded to the basses; and if, in the choral ensemble, one could not help missing the rhythmic grip, the vivifying force, and vigorous attack of northern choristers, there was much to commend in the quality of the voices of these western singers. The band—the players on stringed instruments, the *Minnim* of Holy Writ, numbering fifty-four performers—were the pick of London artists, their leader being Mr. W. Frye Parker. Need anything more be said on that point? As in previous years the performers were located at the extreme west end of the building, where an organ had been erected by Messrs. Nicholson & Co., of Worcester. It was a happy thought of Mr. Atkins to connect by electricity the pedal board of this temporary instrument with the thirty-two feet pedal stop of the cathedral organ: the magnificent effect of those 'thirty-twos' in certain passages can be better imagined than described.

Preceded by Elgar's arrangement of the National Anthem, the festival proper opened with Mendelssohn's oratorio 'Elijah.' First heard at Worcester in 1848, it has been performed at each succeeding festival, except in 1875 (practically a non-festival year); thus the work completed its full-score of performances on this occasion. It is the fashion in some quarters nowadays to sneer, if not to jeer at Mendelssohn's choral masterpiece. The public heed not these vapid outpourings of 'superior' persons, but come in their thousands—2,320 at Worcester, to give the exact figures—in order to enjoy music which appeals to them, which they can understand, and which they thoroughly enjoy. Are they fools? With regard to the 'Elijah' performance, it failed to reach such a high level of excellence as might be wished. There was just the feeling of perfunctoriness in the rendering; but every allowance must be made for the difficulties attending the preparation of so much music, not a little of it new, in a short time. The speed was now and then somewhat motor-carish in its suggestiveness, whereby 'Thanks be to God,' for instance, lost some of its impressiveness. The soloists were Miss Agnes Nicholls, Madame Clara Butt, Mr. John Coates and Mr. Charles W. Clark. Of the three first-named artists there is no occasion to speak. Mr. Clark, as the exponent of the Prophet, earnest artist though he be, failed to maintain the traditions of the title-rôle so eminently associated with Staudigl, Weiss, and Santley. The part of the Youth was sung by Master Tidmarsh, a Hereford chorister, and the following lent their aid in the concerted numbers: Madame Le Mar, Miss Dilys Jones, Messrs. J. Smith, F. Lightowler and G. Smith. It might be worth while considering in future whether the quartet and double-quartet in 'Elijah' would not suffer less if they were entrusted to some picked voices of the choir, as at Sheffield a few years ago, and properly rehearsed, especially from the blending point of view.

'We are very proud of him,' remarked a native shop-assistant to me what time I made some purchases in the 'Faithful City.' It is not difficult to identify the 'him' in this case, for is not Edward Elgar a citizen of Worcester? What more natural, then — apart from his widely-recognized genius—that two of his choral works should, in succession, be performed at this festival? These, 'The Dream of Gerontius' and 'The Kingdom,' were respectively sung on Tuesday evening and Wednesday morning, the former work being conducted by Mr. Atkins, while the latter was given under the composer's own direction. There is no need to enlarge upon these masterly compositions, for do they not speak for themselves in their gifted composer's own expressive language? Suffice it to say that the choir and orchestra did their best to enter into the spirit of the music entrusted to them, as did the soloists—Miss Alice Lakin, Mr. Gervase Elwes and Mr. Charles W. Clark in 'The Dream of Gerontius'; and Miss Agnes Nicholls, Miss Alice Lakin, Mr. John Coates and Mr. William Higley in 'The Kingdom.'

The first novelty of the festival was produced after the luncheon hour on Wednesday (September 9), when Sir Hubert Parry's motet, 'Beyond these voices there is peace,' for soprano and baritone soli, chorus and orchesta, was produced under the direction of the

composer. As the libretto of the work, compiled by Sir Hubert himself, has already been described in The Musical Times, it is only needful to make a few comments upon the music. Whatever may be said for or against Parry's creative gifts, no one can deny that there is a *personality* in all that comes from his pen. The man is reflected in his music, not only his geniality, but his earnestness of purpose and his high artistic ideals. In this his latest work, his philosophy again finds musical expression: 'What profit hath man of all his labour wherein he laboureth under the sun?' is the question he puts and seeks to answer, the answer being that 'perfect peace' which 'passeth all understanding.' Two characteristic themes, first heard in the prelude, typify 'discontent' and 'perfect peace,' one the very antithesis of the other in their potentialities. After the opening chorus—which finishes with the statement 'And there shall be no new thing under the sun'—the bass soloist begins his soliloquy, ending with the words, 'And there was no profit under the sun.' To this succeeds a typical Parryesque theme in its Bach-like idiom. Here it is:



While this is going quietly on, the choir is occupied with enumerating the various things for which, according to the Preacher, there is 'a time.' The bass then resumes his moralisings, after which the welcome voice of the soprano is heard with the familiar invitation, 'Ho! every one that thirsteth, come ye to the waters, &c.' This leads to the final section of the work, a well-developed chorus, ending with the assurance 'Thou wilt keep him in perfect peace, whose mind is stayed on Thee,' the chord of F, sung *pianissimo* with the major third in the soprano part, bringing this thoughtfully-conceived work to a beautiful ending. The soloists were Miss Agnes Nicholls and Mr. Plunket Greene, and Sir Hubert conducted a performance which, if not above reproach, testified to the pains that had been taken in the preparation of the work.

The afternoon's music terminated with a meritorious performance of Brahms's Symphony in C minor that reflected credit on the festival conductor, Mr. Ivor Atkins, and his most efficient players. 'I could play that symphony without the music,' remarked an experienced member of the band to me after the performance; and I have no doubt he could. Perhaps, by way of novelty, we may some day listen to a symphony played—say by the London Symphony Orchestra—*without* a conductor.

For a study in contrasts, go to a Three Choirs festival. On Wednesday evening the 'solemn musick' of the cathedral was exchanged for the merry strains of the concert room, and who will deny that the change did not come as a pleasant relief? The programme of the concert, given in the Public Hall, is subjoined:

Part I.

Overture—'The little minister' .. .. *Mackenzie.*
Lohengrin's farewell (Act 3, 'Lohengrin') .. .. *Wagner.*
Mr. Walter Hyde.
Fantastic poem for orchestra, in the form of a Prelude, 'The pierrot of the minute' .. .. *Bantock.*
(First performance, conducted by the Composer.)
Song—'England, my England' .. .. *A. H. Brewer.*
(Composed for this Festival and conducted by the Composer.)
Mr. Plunket Greene.
Suite No. 2—'The wand of youth' .. .. *Elgar.*
(First performance, conducted by the Composer.)

Part II.

Symphonic poem—'Don Juan' .. .. .. *Richard Strauss.*
Songs { 'Birds in the high Hall-garden' / 'Go not, happy day' } .. *Arthur Somervell.*
Mr. Plunket Greene.
Prélude symphonique—'L'Après-midi d'un Faune' .. *Debussy.*
Spring song—('Die Walküre') .. .. .. *Wagner.*
Mr. Walter Hyde.
Overture—'The butterfly's ball' .. .. *Cowen.*

One would like to have known that 'Little minister' whose jocosities are so charmingly reflected by Sir Alexander Mackenzie in his cheery music and picturesque orchestration. No wonder that the audience thoroughly enjoyed such a good dish of melodic fare so appetisingly prepared and so daintily served up. The limitations of space preclude detailed reference to the remainder of the programme, the three novelties excepted. The fantastic poem 'The pierrot of the minute,' founded on Ernest Dowson's poem, and composed by Mr. Granville Bantock, was specially interesting, as it shows this imaginative composer in his most mature vein, as I understand this is his latest work. As was fully expected, the characteristic themes go hand in hand with brilliant and fanciful orchestration, the result being a remarkable example of modern programme-music that is sure to have many admirers. Sir Edward Elgar's Suite No. 2, 'The wand of youth,' consists of six pieces which formed 'music to a child's play,' composed at Worcester nearly forty years ago. The pieces, like those of Suite No. 1—produced at Queen's Hall, London, on December 14, 1907—have been much touched up, though their main features remain as originally written. Their titles are: March, The Little Bells (*Scherzino*), Moths and Butterflies, Fountain Dance, The Tame Bear, and The Wild Bears. It is difficult to say which to admire most of these half-dozen little tone-pictures. They are so varied in their rich orchestral colouring, yet so melodious withal, that they greet the ear with peculiar charm as the message of one who has something very pleasant to communicate through the medium of the orchestra, and who delivers his message in welcome tones. The Suite so pleased the audience that they insisted upon an encore, and 'The Wild Bears' movement was repeated.

Dr. Brewer has composed a stirring song in his setting of W. E. Henley's words 'England, my England.' By skilful means he has avoided the rhythmic and harmonic monotony which might have resulted from the length of the poem (five verses), while the orchestration—which seemed somewhat overpowering in the small concert-room at Worcester—reflects the patriotic nature of the words. Mr. Plunket Greene did all that was possible for the song, which had the advantage of the composer's conductorship. Special mention should be made of the excellent rendering of Strauss's 'Don Juan,' ably conducted by Mr. Atkins, as was the remainder of the concert, except the

Bantock and Elgar novelities, which were performed under the direction of their respective composers.

On Thursday the performances were resumed in the cathedral, those in the morning being Sir Charles Stanford's Stabat Mater (Op. 96), produced at the Leeds musical festival of 1907; Beethoven's Violin concerto (soloist, Mischa Elman); and Dr. Walford Davies's 'Everyman': and in the evening Bach's *Magnificat*; Mr. Ivor Atkins's 'Hymn of Faith' (produced at the last Worcester festival, 1905); and Mendelssohn's 'Hymn of Praise.' Detailed criticism of these six works is hardly necessary. In placing their performances on record, it should be stated that the impressiveness of the Stabat Mater (conducted by the composer), no less than that of 'Everyman,' was deepened by being heard in such appropriate surroundings as a stately cathedral affords. That Mischa Elman again triumphed in his performance of the Beethoven concerto needs only to be stated, but the cadenzas he introduced sounded very trivial in the cathedral.

It was indeed delightful, in the evening, to listen to the strains of dear old Bach in his noble *Magnificat*. How charming are the flutes in the air 'Esurientes implevit bonis,' contrasting as the accompaniment does with the jubilation and trumpetings of the other parts of this fine work of the great Cantor. The inclusion of Mr. Atkins's 'Hymn of Faith' in the programme was fully justified; it is the work of a thoughtful-minded musician—moreover, it is not without many touches of real beauty. The vocal soloists on Thursday were Miss Edith Evans, Miss Dilys Jones, Mr. Gervase Elwes and Mr. Plunket Greene (in the Stabat Mater); Miss Gleeson-White, Miss Mildred Jones, Mr. Gervase Elwes and Mr. William Higley (in 'Everyman'); Miss Alice Lakin (in the 'Hymn of Faith'); Miss Edith Evans, Miss Gleeson-White, Miss Mildred Jones, Mr. John Coates and Mr. William Higley (in the *Magnificat*); and Miss Gleeson-White, Madame Le Mar, and Mr. John Coates (in the 'Hymn of Praise'). Handel's 'Messiah' set its time-honoured seal on the festival by its performance, on Friday morning, to the delight of the largest congregation of the week. The soloists were Miss Agnes Nicholls, Madame Clara Butt, Mr. John Coates and Mr. Robert Radford.

In summing up the festival performances, Mr. Ivor Atkins, the conductor-in-chief, is to be warmly congratulated on his efforts towards making the meeting a success musically. This is his fourth festival, and with it comes the fact that he has greatly increased his grip of the thing in its various aspects. He has the *suaviter in modo* and, as a chorus-master, only needs more of the *fortiter in re* in order to secure even better results in the future. Dr. A. H. Brewer (of Gloucester Cathedral) and Dr. G. R. Sinclair (of Hereford Cathedral) were above reproach as organists at the morning and evening performances respectively, and a warm word of appreciation is due to Mr. Herbert Thompson for the admirable analytical notes he contributed to the tastefully got-up programme books. Mr. Thompson knows exactly what to say in order to interest the general reader, and he has the rare gift of knowing how to say it in a manner that is as felicitous as it is instructive.

Not the least interesting hour of the festival was the one during which, as the solitary occupant of the Lady Chapel, I listened on Thursday afternoon to Evensong sung by the combined cathedral choirs of Gloucester, Hereford and Worcester. The service was Walmisley's fine eight-part setting of the *Magnificat* and *Nunc dimittis* in B flat, and the anthem S. S. Wesley's masterly setting of 'Blessed be the God and Father.' How splendidly the manifold beauties of the anthem were brought out by that combined full-voiced choir of cathedral singers! It was indeed good to be there.

At the previous Evensongs (Tuesday and Wednesday) the services were Wesley in E and Stainer in B flat, the anthems being 'God came from Teman,' by Dr. Steggall, and 'Comes at times a stillness as of even,' by the Rev. H. H. Woodward, Precentor of Worcester Cathedral and composer of the anthem 'The radiant morn.' At the concluding service, on Friday evening, the *Magnificat* and *Nunc dimittis* were sung to Smart in B flat, and the anthems were 'Great is the Lord,' by Sir Frederick Ouseley, and 'Abide with me,' by Mr. Ivor Atkins.

A portrait of Mr. Ivor Atkins, seated at the organ of Worcester Cathedral, forms one of the special supplements of the present issue.

Church and Organ Music.

THE ROYAL COLLEGE OF ORGANISTS: NOTES ON ITS EARLY HISTORY.

Five and forty years have come and gone since a more or less obscure city organist—Richard Davidge Limpus, organist of St. Michael's Church, Cornhill—gathered round him a little band of musicians who at that time little realized to what important issues they had set their hands. On November 23, 1863, Limpus—who was really the founder of the College—convened a meeting of organists, held at Mullens's Hotel, Ironmonger Lane, City, Joseph Surman in the chair. On that occasion a letter was read from Dr. S. S. Wesley approving the scheme, but the composer of 'The Wilderness' does not seem to have shown any practical interest in the subsequent work of the institution. On March 12, 1864, a meeting was held in Lower Exeter Hall, at which, upon the motion of Mr. E. Prout, Limpus presided and said:

> It affords me extreme pleasure to undertake the task of laying before you a proposal to do something towards elevating and advancing our own professional status. It will be readily admitted that as a body we do *not* hold the same position in the eyes of the world as the medical and legal professions. Yet mankind generally, I believe, prefer Music to either physic or law. Nor do musicians even share worldly honours with painters—and why not? Music, unlike painting, is not only an art—it is a science as well; and the very highest purpose to which it can be applied is the *Service of the Church*. Therefore men who usually conduct the musical portion of the service ought certainly to be regarded as assistants in the ministration of Divine worship, and should be eminently fitted for that most important duty.

His further remarks were certainly prophetic when he said: 'Eventually, we shall hope, by the exertion of constant energy and perseverance, to obtain a Royal Charter, and thus secure the power of granting diplomas and certificates of merit.' Among other objects of the College then set forth, one was 'to improve the race of organists.' Among the organists present on that occasion were W. J. Westbrook, James Higgs, C. E. Stephens and Dr. Steggall.

On July 5 in the same year (1864), the first general meeting, held at Freemasons' Hall, was followed by an inaugural dinner. Sir George Smart presided at the meeting of the members, 'to whom he offered some valuable advice and pointed out the many difficulties which usually beset the path of organists, who, as a body, were a material part of the Church, although he feared that, unhappily, neither their efforts nor themselves were sufficiently appreciated; and while strenuously advocating the excellent principle of unity

of purpose and action between organists and clergy, he warmly eulogised the objects of the College, which were likely to prove of incalculable advantage to the great body of organists in this kingdom.'

Examinations, now the chief aim of the College, did not form part of the inaugural scheme. The promoters doubtless thought it desirable to feel their way and gain the confidence of the public in their project. To this end they elected to honorary membership Sterndale Bennett, Cusins, Hullah, Jones (organist of Canterbury Cathedral), Joule (of Manchester), G. A. Macfarren, Ouseley, Cipriani Potter, and Rea (of Newcastle). But while examinations were deferred for a time, composition competitions and lectures were at once initiated. Two prizes, of ten guineas each, were offered for the best organ piece and the best anthem. For these no fewer than ninety competed. The prize-winners were Henry Hiles, for the organ piece, and J. Hamilton Clarke, for his anthem 'The Lord is my light and my salvation.' The adjudicators were E. J. Hopkins, E. G. Monk, W. Spark, C. Steggall and C. E. Stephens.

The first series of lectures was as follows :

October	18, 1864.	Church Music - - Dr. Steggall.
Nov.	15, 1864.	The early English organ builders Dr. E. F. Rimbault.
Dec.	13, 1864.	The progress of organ building from the time of Smith and Harris down to the period of the Great Exhibition of 1851 - - E. J. Hopkins.
Feb.	14, 1865.	The history of musical notation John Hullah.
March	21, 1865.	Church organists past and present; their duties, responsibilities, rewards, and prospects - W. B. Gilbert.

The following extracts from a long letter written by Limpus, the secretary, which appeared in the *Musical Standard* of October 8, 1864, speak for themselves :

The College of Organists.—A reply to 'An Organist.'

To the Editor of the 'Musical Standard.'

Sir,—Your correspondent, signing himself 'An Organist,' has asked certain questions about the College of Organists, which I will now answer seriatim.

First, however, let me thank you for having endeavoured to appease his hot anxiety by an immediate partial reply in a short leader. ['How is the College of Organists?'] His queries are :

1. What is it going to do? Ans. : The best it possibly can with the funds entrusted to its charge for the benefit of its members.

2. Has it any office?—Ans. : Yes. It has a temporary office and committee room at the Freemasons' Hall, Great Queen Street, Lincoln's Inn-fields.

3. Where can we obtain a printed statement of its officers, subscribers, members, and intentions, etc.?—Ans. : At the office, by previously making a written application for the same to the Honorary Secretary.

4. Where is the Treasurer?—Ans. : When any business connected with the College requires his attention, he is always at his post, and could of course be reached through any letter addressed to Freemasons' Hall, as aforesaid, and would always be ready to receive subscriptions.

5. Where (in London) is the Secretary?—Ans. : In many parts of it almost every day. But presuming that an address is required, I beg to say, that when engaged on the affairs of the College, he is to be found at the office, where all communications intended for him should be addressed.

6. When are we to be put out of our anxiety as to the winner of the Prize Anthem?—Ans. : Now, and at once. The successful competitor for the Anthem Prize is Mr. J. Hamilton Clarke, of Dublin.

Another query is put respecting some imaginary delay. I can assure your anxious correspondent that no delay whatever has taken place. The umpires have had a most difficult and onerous task to perform, and they were quite right not to exercise undue haste in the performance of it.

. . . . . .

I regret to find 'an Organist' asserting his belief that the establishment of the College of Organists is 'an attempt to benefit his class,' and immediately afterwards selfishly declaring that he would join it *if he knew what was to be got by so doing*.

. . . . . .

Expressions of discontent, however, from non-members will at any time receive attention, as it is competent for them to enter the Society in accordance with the Rules, and then they have *by right* a voice in the government thereof.

I am, Sir, yours obediently,

Richard Limpus,

Hon. Sec. to the College of Organists.

The year 1865 opened with a social function attended by 500 guests, and was thus recorded in The Musical Times of February, 1865 :

The first Conversazione of the College of Organists took place on Tuesday, the 17th ult., at the Freemasons' Hall, Great Queen Street, when a Concert was very excellently performed before a large number of the friends and supporters of the new Society. We should have been pleased to see that the entertainments provided had been selected with more especial reference to the objects of the College; but we presume that the design of the promoters of the Conversazione was simply to assemble a number of professors and amateurs together, so that the state of progress of the Society might be brought prominently before them. By the published Report, we perceive that there are nearly 150 members; that two prizes of ten guineas each for original compositions have been offered; and that for these prizes ninety works have been received, and are under examination. If anything can be done by this Society to raise the *status* of organists—a consummation which pre-supposes that the *clique* feeling, which has been the ruin of so many musical undertakings, can be kept out of it—we need scarcely say that we wish the College of Organists every success.

In the same year the Archbishop of Canterbury (Dr. Longley) consented to become President, and the Bishop of London (Dr. Tait) the Vice-President of the College.

At the general meeting held at Freemasons' Hall, June 29, 1865, the Rev. Mackenzie E. C. Walcott, precentor of Chichester Cathedral, in the chair, the following twenty gentlemen were elected to serve on the first Council of the College :

Mr. W. H. Adams, St. Martin-in-the-Fields.
Dr. Arnold, Winchester Cathedral.
Mr. H. Baumer, Dulwich College.
Mr. J. Blockley, Jun., St. Saviour's, Haverstock Hill.
Mr. T. Bedsmore, Lichfield Cathedral.
Mr. Alexander S. Cooper, St. John's, Putney.
Mr. G. Cooper, Chapel Royal, St. James's.
Mr. J. Coward, Crystal Palace and Lambeth Church.
Mr. W. B. Gilbert, Mus. Bac., Abbey Church, Maidstone.
Mr. John Goss, St. Paul's Cathedral.
Mr. E. Herbert, Mus. Bac., Sherborne Abbey, Dorset.
Mr. James Higgs, St. Michael's, Stockwell.
Mr. E. J. Hopkins, Temple Church.
Mr. E. M. Lott, St. Helier's, Jersey.
Dr. E. G. Monk, York Minster.
Dr. E. F. Rimbault.
Dr. Steggall, Lincoln's Inn Chapel.
Mr. C. E. Stephens, St. Clement Danes, London.
Mr. James Turle, Westminster Abbey.
Mr. W. J. Westbrook, St. Bartholomew's, Sydenham.

During the first ten years of its existence the College held special services in various London and provincial churches. On October 29, 1864, a full choral Evensong took place at St. Michael's, Cornhill, when the service was Hopkins in A, Samuel Wesley's 'In exitu Israel,' and Hamilton Clarke's prize anthem was sung, and

Hiles's prize organ piece was played. A similar service, at which prize compositions were sung and played, took place at St. Michael's, Cornhill, on May 24, 1866, the organists being James Higgs, Henry Hiles, and Richard Limpus. Subsequent services were held at St. Helen's, Bishopsgate (1868), St. George-the-Martyr, Queen Square, Bloomsbury (1869 and 1870), St. George's, Bloomsbury (1872 and 1875), St. Nicholas Church, Chislehurst (1873), and St. Paul's Cathedral (1874 and 1875).

The present writer well remembers the 'full choral service' of 1869 at St. George-the-Martyr, Bloomsbury. On that occasion Sir Frederick Ouseley preached, and his *Magnificat* and *Nunc dimittis* in B flat (MS.) were sung, as were the following three prize anthems :

The Lord ordereth a good man's going (1869). *J. F. Bridge, Mus. Bac.*
The Lord is my light, and my salvation (1864). *J. H. Clarke.*
O give thanks unto the Lord (1868) - *Edwin Edwards.*

Dr. Steggall and 'J. Frederick Bridge, Esq., Mus.Bac., Oxon. (Organist of Manchester Cathedral)' presided at the organ, and, to quote from the service-paper, 'the choir will consist of Gentlemen and Boys from

Her Majesty's Chapels Royal,

St. Paul's Cathedral,	Westminster Abbey,
St. George's, Bloomsbury,	Lincoln's Inn Chapel,
St. George-the-Martyr, Bloomsbury,	Quebec Chapel,
St. Clement, Eastcheap,	St. Mary, Haggerstone,
St. Mary, Aldermanbury,	St. Michael's, Cornhill,
All Saints', Margaret Street,	St. Stephen's, Coleman Street,

St. Helen's, Bishopsgate, &c., &c., &c.'

At St. Paul's Cathedral, on St. Cecilia's Day, 1875, Purcell's *Te Deum* was sung to the accompaniment of a full orchestra (very much out of tune with the organ !), and at St. George's, Bloomsbury, the greater part of Bach's 'Christmas Oratorio' was performed on January 6, 1875.

(*To be continued.*)

IN MEMORIAM EDWARD BACHE.

Francis Edward Bache, the genius of a highly-gifted Birmingham family, died, in his twenty-fifth year, on August 24, 1858. What more natural, then, that the fiftieth anniversary of that sad event should have been commemorated at the Cathedral, Birmingham, on Sunday evening, August 24 last? The music performed on that occasion, included the following pieces, Mr. Royle Shore presiding at the organ, in the absence of Mr. Edwin Stephenson, organist of the cathedral :

Before the Service.

Andante cantabile from Op. 17 .. .. .. *Sterndale Bennett.*
Andante in E .. .. *Edward Bache.*

After the Service.

Funeral March for a military band .. .. .. *Mendelssohn.*
Arranged for the organ by W. T. Best.

The following compositions by Edward Bache were performed at the Recital.

Organ solo, Andante con moto in A minor.
Litany, for solo voice and organ :

'Father of Mercies, O take pity on me,
Christ, O Saviour, O give to me Thine aid,
Holy Spirit, O shed Thy light on me. Amen.'

The words and music were written and composed by him on his death-bed on August 17, 1858, seven days before he passed away. Privately reprinted in 1904.

Romance in B flat, for pianoforte and violin, or violoncello. Composed about 1856, and arranged for the organ by Dr. W. J. Westbrook.

Psalm 122.

From Montgomery's 'Songs of Zion,' 1822. Composed about 1851, and published in 1908. To be sung by choir and congregation.

Introduction and Allegro, for organ.
Composed about 1856

EMMANUEL COLLEGE, CAMBRIDGE.

Dr. E. W. Naylor, organist of the College, has contributed to the *Emmanuel College Magazine* (vol. xvii., No. 2, and vol. xviii., No. 1) two interesting articles on the old and new organs in the Chapel. The first instrument was built by Father Smith between 1680 and 1686 at a cost of £140. It was the gift of Mr. Burch Hothersall, M.A., a Fellow Commoner of the College. In this connection a College account-book, under date April 22, 1686, contains the following payment : 'Entertaining Mr. Hothersall and his Lady Joice at dinner who gave the organ—£02. 03. 04' and 'wine then—£01. 06. 00.'

Father Smith's organ was used for service until 1812. For many years the duties of organist and 'repairer' of the instrument seem to have been discharged by the same person. During the first half of the last century the organ appears to have been 'only used now and then, on great occasions, when Mr. Pratt, of King's, was engaged to play.' After the death of Mr. Pratt (in 1855) it was entirely disused—'unplayable,' in fact—until the year 1871, when Messrs. Hill & Son restored and enlarged the instrument. The new organ—the opening of which is recorded in our issue of March last—is by Messrs. Norman & Beard.

Dr. Naylor states that the original case 'will be replaced exactly as before, so that the general appearance of the new organ of 1907 will be very much the same as it was in Mr. Hothersall's time.' This is eminently satisfactory.

AN OLD CITY ORGAN.

The *Daily Telegraph* of September 10, furnishes the following information in regard to the organs in the ancient church which stands under the shadow of the Tower of London :

'The famous organ in the Church of All Hallows', Barking, from the steeple of which the immortal Pepys, who was at that time clerk to the Navy Board, was a pained spectator of the Great Fire, is being rebuilt after passing through many vicissitudes, and the work is expected to be completed by Easter next. The instrument was erected in 1675 by Thomas and Renatus Harris. Its case, which contains some beautiful carvings of "Time" and "Death," by Grinling Gibbons, is to be allowed to remain, and as many as possible of the old features of interest are also being preserved. In 1720, and again nearly a century later, the fine old organ was greatly improved, and in 1872 it was considerably enlarged. Two years afterwards it was partially destroyed by fire, and by some means, during the restoration of the church which followed, it became exposed to the damp, with the result that during service one evening last year it completely broke down, and has never been used since. The first organ in this historic church was built by Anthony Duddynton, in 1519, but all traces of it have disappeared, although the original indenture is still preserved. The cost of reconstruction will be £1,000.'

CENTENARY ORGAN RECITALS.

Mr. W. G. Whittaker, organist of St. Paul's Presbyterian Church, South Shields, intends to commemorate the two centenaries due next year—the death of Haydn and the birth of Mendelssohn—by introducing compositions by those two masters in his fourteenth and fifteenth series of monthly organ recitals during 1909. Haydn will, of course, be represented by arrangements from his symphonies and quartets, and Mendelssohn by his six sonatas and three preludes and fugues for the organ.

Mr. Whittaker's programmes are always interesting, eclectic, and well selected, ancient and modern composers being well represented, special attention being given to the choral preludes of Bach. One evening is to be devoted entirely to the works of the great Cantor, concerning whom Mr. Whittaker says : 'The constant appearance of the name of Bach on the programme of these recitals is due to an earnest desire to spread an appreciation of his works. Only prolonged acquaintance with, and intimate knowledge of the glorious creations of the master can cause their true value and supreme beauty to be recognized ; it is therefore hoped that past and present non-appreciation of their greatness will not deter members of the congregation from taking every opportunity of listening to them.'

ORATORIOS AT BRIXTON PARISH CHURCH.

These performances, now entering upon their ninth season, are given on Sunday afternoons by the Brixton Oratorio Choir accompanied by a full professional orchestra, under the direction of Mr. Douglas Redman, organist of the church. The following works are announced to be given on the first Sunday afternoon of each month from November to May (except January and March) at 3.30 p.m.: 'Redemption' (Gounod), 'Creation' (Haydn), 'Stabat Mater' (Dvorák), 'Requiem' (Verdi), and 'Elijah' (Mendelssohn). On Ash Wednesday, at 8 p.m., Mendelssohn's 'As the hart pants,' Stanford's 'The Lord of might,' and Gounod's 'Gallia' will be sung with organ accompaniment, and on Good Friday, at 7 p.m., the 'Messiah' will be performed with orchestral accompaniment. For Sunday afternoons October 4, January 3, and March 7, orchestral services are announced.

BRIXTON ORGAN RECITALS.

During the past three seasons organ recitals by celebrated soloists have been given at Brixton Independent Church on alternate Monday evenings, at which the audiences have averaged nearly 1,000 persons. In consequence of the continued interest displayed in the recitals, a further series, the fifth, will be given during the coming season by the following recitalists: Dr. Alcock, Mr. Goss-Custard, Mr. Hann, Mr. E. H. Lemare, and Mr. C. W. Perkins. The organ is one of four manuals and forty-five speaking stops. Originally built by Willis in 1870, it was enlarged by Lewis in 1901, and by Messrs. Norman & Beard, by whom it was also reconstructed, in 1905. Further particulars will be found in our advertisement columns.

ORGAN RECITALS.

Dr. G. J. Bennett, St. Andrew's, Grimsby—Allegretto in B minor, *Lemmens*.

Mr. C. H. Moody, Ripon Cathedral—Rhapsody sur les cantiques Bretons, *Saint-Säens*.

Mr. P. Chignell, Congregational Church, Kirkham (opening of new organ built by Messrs. J. W. Walker & Sons)—Cantilène and Grand Chœur, *Salomé*.

Mr. L. A. Ladbrooke, Parish Church, Kirkley—Canon in B minor, *Schumann*.

Mr. Alexander Reid, St. John the Evangelist, Herne Bay—Fantasie on the 'Sicilian Mariners' Hymn,' *Lux*.

Mr. Purcell J. Mansfield, Congregational Church, Maiden Bradley—Andantino in D flat, *Lemare*.

Mr. H. Whalley, Parish Church, Peebles—Allegro moderato in A, *E. J. Hopkins*.

Mr. T. W. Hanforth, Wesleyan Church, Creswell (opening of new organ built by Mr. Albert Keates, of Sheffield)—Fantasia in C minor, *Berens*.

Mr. J. C. Dunlop, Holy Trinity, Margate—Melody in D, *Davan Wetton*.

Mr. C. Preston, Wesleyan Church, Alton—Anapæst, *S. Wesley*.

Mr. Fred Gostelow, Parish Church, Luton—Meditation, *d'Evry*.

Mr. John Fearnley, Parish Church, Batley (re-opening of organ)—Allegro maestoso, *John E. West*.

Mr. Alban W. Cooper, St. Andrew's, Moretonhampstead—Lied, *Wolstenholme*.

Mr. Julian H. W. Nesbitt, St. Columba Parish Church, Oban, N.B.—Grand Chœur, *Guilmant*.

Mr. Caradog Roberts, Bethesda Congregational Church, Towyn—'The storm,' *Lemmens*.

Mr. Sydenham Janes, Parish Church, Paignton—Moderato in F, *Gade*.

Mr. R. W. Pringle, Hawarden Parish Church—Concert overture in C minor, *Hollins*.

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. Alban W. Cooper, St. George's (Parish) Church, Stonehouse, Plymouth.

Mr. Herbert T. P. Haigh, All Saints' Church, Middlesbro'.

Mr. Wallace H. Payn, Parish Church, Frensham, Surrey.

Mr. William Sedding, Parish Church, Sea View, Isle of Wight.

Mr. F. Stanley Winter, St. Michael's, Paternoster Royal, College Hill, E.C.

Reviews.

PIANOFORTE MUSIC.

Twelve dance melodies for pianoforte duets. Books i., ii. and iii. Composed by Richard Wickenhausser.

Souvenir de printemps. Pianoforte solo. By Joseph Holbrooke.

Springtime. Graceful dance. By Theodore S. Holland.

Silhouette. Pianoforte solo. By Mary C. Benedict.

[Novello & Co., Ltd.]

The repertory of original pianoforte duets is somewhat limited, therefore the three books by Mr. Wickenhausser, containing twelve dance melodies, will doubtless be welcomed in many homes, for the music is easy to read and the dances present pleasing variety of sentiment. Tastes will doubtless differ with regard to the individual attractiveness of these pieces, but attention may be drawn to several. In Book i., the first and second dances are extremely graceful and richly harmonized. In Book ii. the first dance, in its fiery exuberance, has a touch of the Hungarian style, and the succeeding number, in canon, is very effective; while the eighth dance is delightfully dainty, and concludes the book auspiciously.

The concluding volume (Book iii.) commences with a dance in minuet measure, which is well calculated to please both old and young. No. 10 calls for more or less energetic treatment, but ends *pianissimo*. The concluding measure will require a little more practice than those preceding it, which however will be repaid by the richness of harmonic effects and the general brilliance of the writing.

Mr. Joseph Holbrooke is a fine pianist to whom executive difficulties have no terrors, but his 'Souvenir de printemps' is of simple character and is as graceful as a snowdrop and bright as a crocus, just the piece to cultivate significance in young players. Mr. Holland's idea of Spring is more elaborate, but the music is by no means difficult to interpret. Its principal theme is graceful, and is well contrasted by other subjects and varied treatment. The 'Silhouette' by Mary C. Benedict is a vivacious piece of attractive qualities. It requires nimble fingers, but contains no difficulties beyond the abilities of fairly well-trained pianists.

A Cyclopædic Dictionary of Music. By Ralph Dunstan.

[J. Curwen & Sons, Ltd.]

In turning over the pages (nearly 500, closely printed in double columns) of this volume, one cannot fail to acknowledge the industry of the compiler, Dr. Dunstan. He says that it 'has occupied four years in preparation,' and that it 'embodies the results of over thirty years' study and experience.' To quote further from the Preface, the book 'aims at providing, in compact form, a reliable, comprehensive, and up-to-date compendium of musical information—a condensed musical library for the musician of limited means, and for the general reader.' So far, so good.

But what about the reliability of the information therein set forth? We may again refer to the Preface for an answer to this all-important question: 'The greatest care has been taken to ensure accuracy, and all the proofs have been carefully revised at least a dozen times.' Such a statement naturally invites confidence in this 'Cyclopædic Dictionary of Music' as a 'reliable' book of reference. A few dippings here and there into the volume have, unfortunately, revealed certain inaccuracies which considerably discount the trustworthiness of the information so profusely given. Take, for instance, three entries on the subject of 'hymns.' We are told that 'Watts introduced hymns, but they were not established till about 1860.' Under the heading 'Adaptation of Hymns and Tunes' we read: 'The haphazard way in which tunes are often adapted to hymns at the last moment before going into the service is very distressing to all earnest-minded people.' This may have been very true fifty years ago in Nonconformist churches, but the statement is anything but 'up-to-date' now that the fixed-tune system is adopted by all denominations. And it is hardly in accordance with fact to say

that 'The Salvation Army use the old florid tunes almost exclusively,' as most of their music is anything but 'old.'

Matters of common knowledge are curiously mis-stated, or under-stated: *e.g.*, that Mendelssohn '*entered* the Berlin Singakademie as an alto,' as if that were a teaching institution; and there is no mention that Dr. Richter has conducted at Manchester for the past eleven years. The spelling of well-known names like Clarke-Whitfeld and Streatfeild needs correction, while an eminent French composer has been canonised as 'St. Saëns'!

Some of the statements are rather startling. For example, under 'Accent' we learn that '"The energy of beginning" generally gives an accent to the *initial note* of a rhythm'! And in regard to style, the following statement, *sub voce* 'Caroline Unger,' might have been better expressed: 'At the first performance of the *Choral Symphony*, turned Beethoven round "to show him the applause." (Beethoven, who conducted, was then stone-deaf.)' The addition of the word 'she' before the word 'turned' would have made the sentence clearer. One cannot help regretting a lack of patriotic feeling in the article 'Military Band.' Of its fifteen lines, five—not very illuminating—are given to a description of English bands, while the remaining ten lines are devoted to the constitution of 'The fine military band of the New York 22nd Regiment.' Doubtless this American band is a fine organization, but the same space would have been quite as well, if not better, occupied in giving a list of instruments used in our own splendid Grenadier Guards Band.

In conclusion, this Cyclopædic Dictionary, with all the good intentions and industry of the compiler, is tinged with a certain amateurishness which militates against its acceptance as a satisfactory book of reference, and its scrappy nature is rather aggravating. At the same time, the volume is one that, after undergoing a thorough overhauling and the replacing of some of the extraneous matter by other information that is lacking—periodicals devoted to music, for instance—might become useful to those whose libraries are limited, and who are satisfied with what may be termed surface information in a compact form.

VIOLIN MUSIC.

A Modern School for the Violin. Book 5B. By August Wilhelmj and James Brown.

Graduated daily exercises for the Violin. Books i. and ii. By William Henley. (Op. 53.)

Suite in four movements for Violin and Pianoforte. By A. von Ahn Carse.

[Novello & Co., Ltd.]

All interested in the publication, 'A Modern School for the Violin,' rejoiced to hear that the final books had been completed before the lamented death of the late Professor Wilhelmj. The fifth book of Studies has now been issued, and the remaining two books of the series are already in the Press. The new Book 5B consists of twenty important studies devoted to the higher branches of violin technique, such as firmness and advanced octaves in the higher positions; shakes, with double stopping; preparation for bravura passages; special studies for the positions; and so on. Many of the studies are original; but some are included from other sources. One very fine arpeggio study is the composition of Pietro Rovelli (1793-1838), a name not widely known, but belonging to a family of distinguished Italian musicians. Pietro was a pupil of Kreutzer, and the study mentioned above is well worthy to rank with the great master's immortal 'forty.' The value of the 'Modern School' is greatly enhanced by the excellent advice inserted as an Introduction to each number. The counsel in the present book on how to practise bravura passages is well worthy of attention. How true is the final remark—'Desultory and intermittent application is *useless!*'

Although one must ever aim at improving technique by the study of works of an increasing degree of difficulty, a certain amount of daily practice at exercises well within one's capabilities is essential for strengthening the *technique foundation.* Much violin playing resembles a building showing visible signs of settling! For daily work the 'Graduated daily exercises' by William Henley will be found most suitable. They are in two books—Book i. containing forty exercises devoted to the first and third positions, and Book ii. a similar number extending between the first and fifth positions. The exercises are just what they should be—short and not too difficult, and they deal concisely with the special object in view, such as finger work, double stopping, martélé, chords, shakes, scales, arpeggi, &c. Apart from the technical exercise developed in the two books, their intrinsic musical value is considerable.

Mr. A. von Ahn Carse has written quite a charming little Suite of four pieces for violin and pianoforte. No. 1, is a dainty Gavotte; No. 2, a graceful Slumber song; No. 3, an attractive Minuet; and No. 4, a brisk and effective *Moto perpetuo.* Written most agreeably for the first and third positions, the whole work is well within the grasp of violinists of moderate attainments, and the numbers, either singly or collectively, should serve excellently as pieces for performance.

PART-SONGS BY BRAHMS.

O Jesus, tender Shepherd; Saint Raphael; Tender and pure; A hunter went a-riding; The Naiades; To the holy martyr Emmerano; The white dove. English text by W. G. Rothery.

[Novello & Co., Ltd.]

Brahms is one of the comparatively few modern composers whose contributions to vocal music seem to have been influenced by consideration of what is grateful to sing. This is pleasantly in evidence in the above group of part-songs, and, coupled with the excellent translation by Mr. W. G. Rothery of the original text, should cause these choral gems to be welcomed by many choral societies.

The first of the series is a touching prayer for children, allied to a German folk-tune of studied simplicity and devotional character. A peculiarity of the music is that every note is a minim, but there is no monotony as might be surmised, the like duration of each note producing an atmosphere of reverential confidence, breathing the spirit of the lines. 'Saint Raphael' is also a prayer and, in common with its fellow compositions, is an arrangement of a German folk-song, one that is studiously simple in character. 'Tender and pure' is a reverential love-song, and the title aptly describes the music. 'A hunter went a-riding' tells a romantic tale of a damsel who was so modest as to withhold her name from the hunter, and so was chosen as his bride in preference to her two sisters. The delightfully gay music contains a suggestion of the early modes that greatly increases its attractiveness. 'The Naiades' are responsible for a good many mishaps. In the part-song bearing their name is related the tragic end of a love-sick hunter who was induced to join a maid of watery pedigree beneath the waves, and who in consequence 'In her bower for aye lies sleeping.' Musical variety distinguishes 'To the holy martyr Emmerano,' the measure constantly changing from 6-4 to 4-4, but the writing is simple, as becomes the subject. 'The white dove' is really a hymn of the Nativity, and the old-world character of the music is happily consonant with the quaint text.

BOOKS RECEIVED.

A Cyclopædic Dictionary of Music. By Ralph Dunstan, Mus.D. Pp. 495; 7*s.* 6*d.* net. (J. Curwen & Sons, Ltd.) Reviewed on p. 650.

The Life of Beethoven. By Alice M. Diehl. Pp. viii. + 376; 10*s.* 6*d.* net. (Hodder & Stoughton.)

The Life of Tolstoy; first fifty years. By Aylmer Maude. Pp. xii. + 457; 10*s.* 6*d.* net. (Archibald Constable & Co., Ltd.)

Richard Strauss. By Ernest Newman, with a personal note by Alfred Kalisch. Pp. viii. + 144; 2*s.* 6*d.* net. (John Lane.)

Maurice Guest. By Henry Handel Richardson. Pp. 562; 6*s.* (William Heinemann.)

Haydn. By John F. Runciman. Pp. viii. + 91; 1*s.* net. (George Bell & Sons.)

Musicians: being original verses on some favourite composers. By the Rev. George T. S. Farquhar, M.A. Pp. 21; 6*d.* (Dumfries: R. G. Mann.)

Obituary.

PABLO SARASATE.

The front rank of great violinists has been broken by the death of Pablo Sarasate, an event which, we regret to record, took place at his residence, the Villa Navarra, Biarritz, on September 20. Born on March 10, 1844, at Pampeluna (Pamplona), in Spain, a fortress town near the French frontier, Pablo Martin Meliton de Sarasate y Navascues—to give his full name—became a student at the Paris Conservatoire in his eleventh year. There, as the favourite pupil of Alard, he gained first-prizes for solfège and violin. At an early age he entered upon the lucrative and exacting career of a virtuoso, at once meeting with success at Paris, in the Départments of France, and in the Peninsula. It is said that 'no violinist has travelled more than he; besides making his way through Europe, from the remotest corner of Portugal to Norway, and from London to Moscow, he has visited America, North and South.'

As a youth of seventeen Sarasate came to England armed with a letter of introduction from Rossini to August Manns. It is stated in a certain book of reference and in nearly all the obituary notices of him that have appeared, that he made his first appearance in this country at the now defunct St. James's Hall, on May 22, 1861. As a matter of fact, he had played five days earlier, on Friday, May 17, at the third of a series of Opera Concerts at the Crystal Palace, conducted by Manns. On that occasion—his début in England—he played the 'Fantasie sur les motifs du Massaniello' composed by his old master Alard, and the violin part in Gounod's 'Ave Maria,' founded on Bach's first Prelude, the singer being Madame Miolan Carvalho. Tietjens also sang at this concert. He played at the Philharmonic Concert of May 18, 1874, when he introduced Lalo's Violin concerto in F, and at the Musical Union in the same year; he again crossed the Channel in 1877 and 1878, and on March 30 in the latter year he played Lalo's 'Sinfonia Espagnole' for the first time in England; both the Lalo concertos were dedicated to Sarasate. Since then he has been a frequent visitor and welcome artist. In 1885 and 1886 he gave a series of orchestral concerts, conducted by Cusins, at St. James's Hall. He was the first to perform Sir Alexander Mackenzie's Violin concerto in E (Op. 32), dedicated to him, at the Birmingham Musical Festival of 1885, and his 'Pibroch' at the Leeds Festival of 1889.

As a composer Sarasate knew how to write effective music for the instrument of which he was so great a master. His Zigeunerweisen, 'Jota Aragonesa,' and the four books of Spanish dances have attained a remarkable degree of popularity. As an eminent violinist he had, to quote the late M. Gustave Chouquet, 'purity of style, charm, brightness of tone, flexibility, and extraordinary facility. He *sings* on his instrument with taste and expression, and without that exaggeration or affectation of sentiment which disfigures the playing of many violinists.' In a word, Sarasate was an artist. He used to put his fine technique to the test in playing the last movement of Mendelssohn's Violin concerto at a great speed, and with tremendous dash and fire; yet, so great was his versatility, that he could play a Chopin nocturne with tender grace and exquisite charm. His portrait—whole length and nearly life-size—was painted by Whistler in 1885 and exhibited at the Society of British Artists: it is now at the Carnegie Institute, Pittsburg, U.S.A.

The death at Brighton, on September 2, of Sir Edward Walter Hamilton, K.C.B., K.C.V.O., Mus.B., is recorded with regret. The son of the late Bishop Hamilton, of Salisbury, he was born at that city on July 7, 1847. At Eton he had as school-fellows Hubert Parry, Spencer Lyttelton, and Martin Goselin, who formed a quartet of boys keenly interested in music. As recorded in the biographical sketch of Sir Hubert Parry which appeared in the issue of this journal of July, 1898, Hamilton and Parry played 'a duet by Handel,' at one of the concerts of the Eton College Musical Society, the said duet being, according to the *Eton College Chronicle*, 'Let their celestial *chords* unite'! Both these duettists afterwards went up to Oxford, Parry to Exeter College and Hamilton to Christ Church, and they both took the degree of Bachelor of Music in the same year, 1867. At Oxford, Sir Edward Hamilton was a pupil of Stainer. In later years he devoted much of his time to musical composition, his published works being a sacred cantata 'Praise the Lord, O my soul' (his degree exercise), various songs, Singing quadrilles, pianoforte pieces, &c. He had served on the Council of the Royal College of Music since the formation of the institution in 1883, up to the time of his death, and he was co-treasurer with the Hon. Spencer Lyttelton. As a distinguished servant of the State during forty years' valued service—he was joint permanent Secretary to the Treasury, upon his retirement in October, 1907—Sir Edward Hamilton had a great and well-deserved reputation.

Professor Edmund Kretschmer died on September 13 in his seventy-seventh year, at Dresden, where he had for many years held a distinguished position as choirmaster at the Royal Chapel, keeper of Royal Archives, Royal Court organist, and conductor of the Dresden Teachers' Choral Society. He was a pupil of Julius Otto and Johann Schneider, and wrote a large number of works, both sacred and secular, including a number of Masses, one of which gained the first prize at an international competition at Brussels in 1868. Of his four operas, the most successful was 'Die Folkunger,' which was performed at about one hundred theatres, a record which only the greatest or most popular operatic composers have surpassed. A coronation march and other excerpts from this work are to this day favourite items at the better class of German orchestral concerts.

Paul Homeyer, an organist of some repute in Germany, died at Leipzig recently, in his fifty-fourth year. Born at Osterode in East Prussia, he came of a musical family, and was trained at the Leipzig Conservatoire, at which famous institution he became teacher of his instrument, after having spent some years touring as a recitalist in Germany and Italy.

The death took place at Dresden, on August 30, at the age of thirty-eight, of Max Lewinger. A former leader of the Gewandhaus Orchestra, Leipzig, he achieved distinction as a violinist in Germany. For the last ten years he was leader of the Dresden Royal Orchestra.

Correspondence.

HOME MUSIC STUDY UNION.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—Will you allow me to call attention to the remarkable success which has attended the first year's working of the above Association? Many members have joined, and Music Circles have been formed in many parts of the United Kingdom and in several of the colonies. The Union was designed in order to help members to perform, or to listen to, music intelligently, with some knowledge of the underlying basis of its form and thought, and of the history of the development of the Art.

The 'Home Music Study Union' is now affiliated with the 'National Home-Reading Union,' and for a trifling subscription—barely sufficient to cover incidental expenses—it provides through its journal, *The Music Student*, skilled guidance in music study both for reading and practice. 'Course No. 1' is founded on Sir Hubert Parry's 'Studies of great composers,' and comprises a survey of the whole field of classic and modern music.

The honorary editorial committee—Dr. E. C. Bairstow, organist, Leeds Parish Church, Mr. H. A. Fricker, city organist, Leeds, Mr. T. J. Hoggett, lecturer on music, Leeds University, with Mr. Percy A. Scholes as editorial secretary—have studiously designed this course so that it may profitably be undertaken by any persons who are intelligently interested in music, whatever their standard of ability.

The Secretary of the National Home-Reading Union, 12, York Buildings, Adelphi, London, W.C., or I myself will be pleased to furnish information to any of your readers on receipt of stamped and addressed envelope.

Yours faithfully,

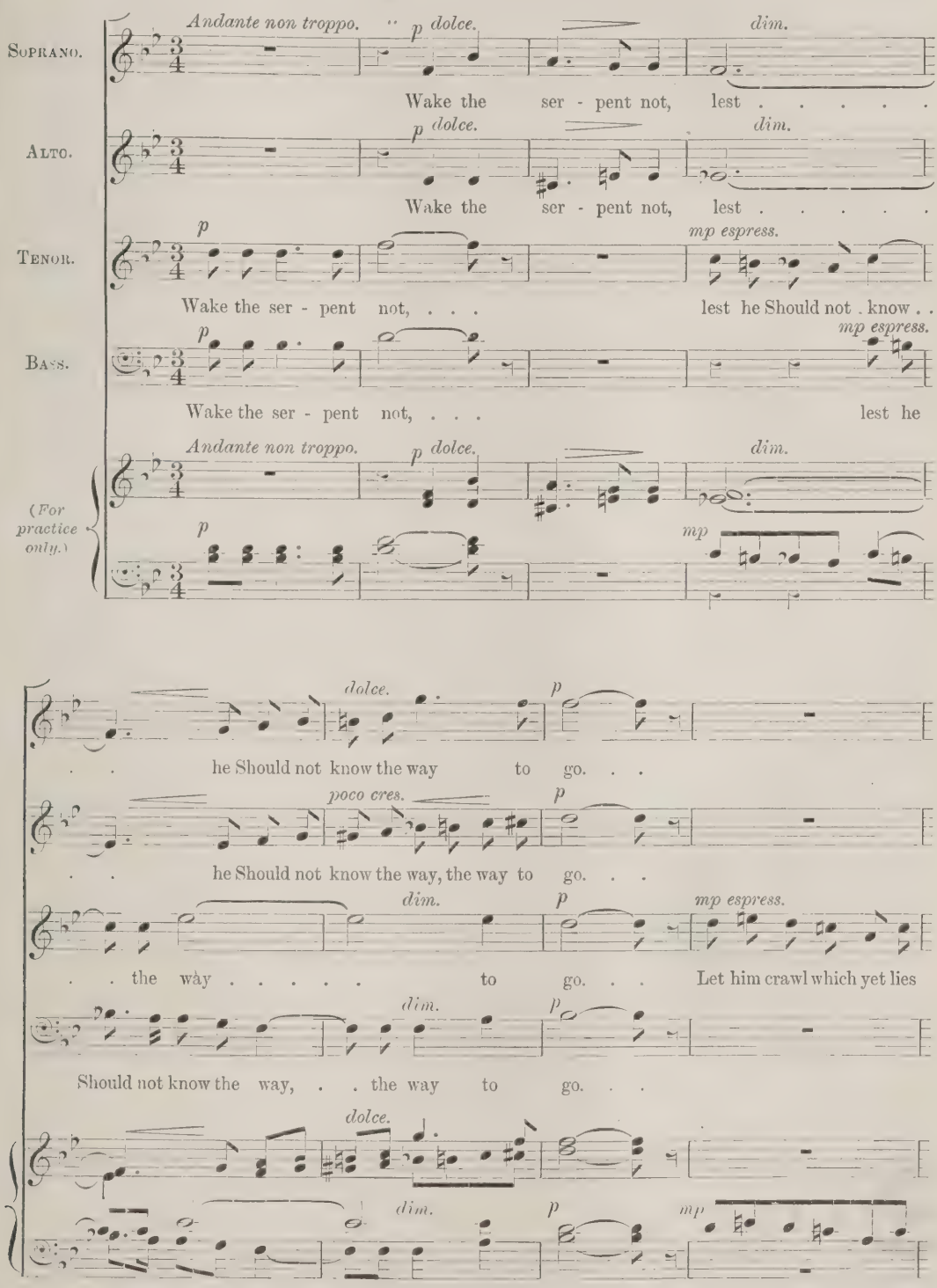
J. E. Lawrence,

63, Grange Avenue, Leeds. Hon. Secretary.

Wake the Serpent not.

PART-SONG FOR CHORUS OF MIXED VOICES.

Words by Shelley. Composed by Granville Bantock.

London: NOVELLO AND COMPANY, Limited; New York: THE H. W. GRAY CO., Sole Agents for the U.S.A.

Andante non troppo.
p dolce.
dim.
Soprano.
Wake the ser - pent not, lest . . . . .
Alto.
Wake the ser - pent not, lest . . . . .
Tenor.
mp espress.
Wake the ser - pent not, . . . lest he Should not . know . .
Bass.
Wake the ser - pent not, . . . lest he
(For practice only.)
mp
dolce.
he Should not know the way to go. . .
poco cres.
he Should not know the way, the way to go. . .
. . the way . . . . . to go. . . Let him crawl which yet lies
Should not know the way, . . the way to go. . .

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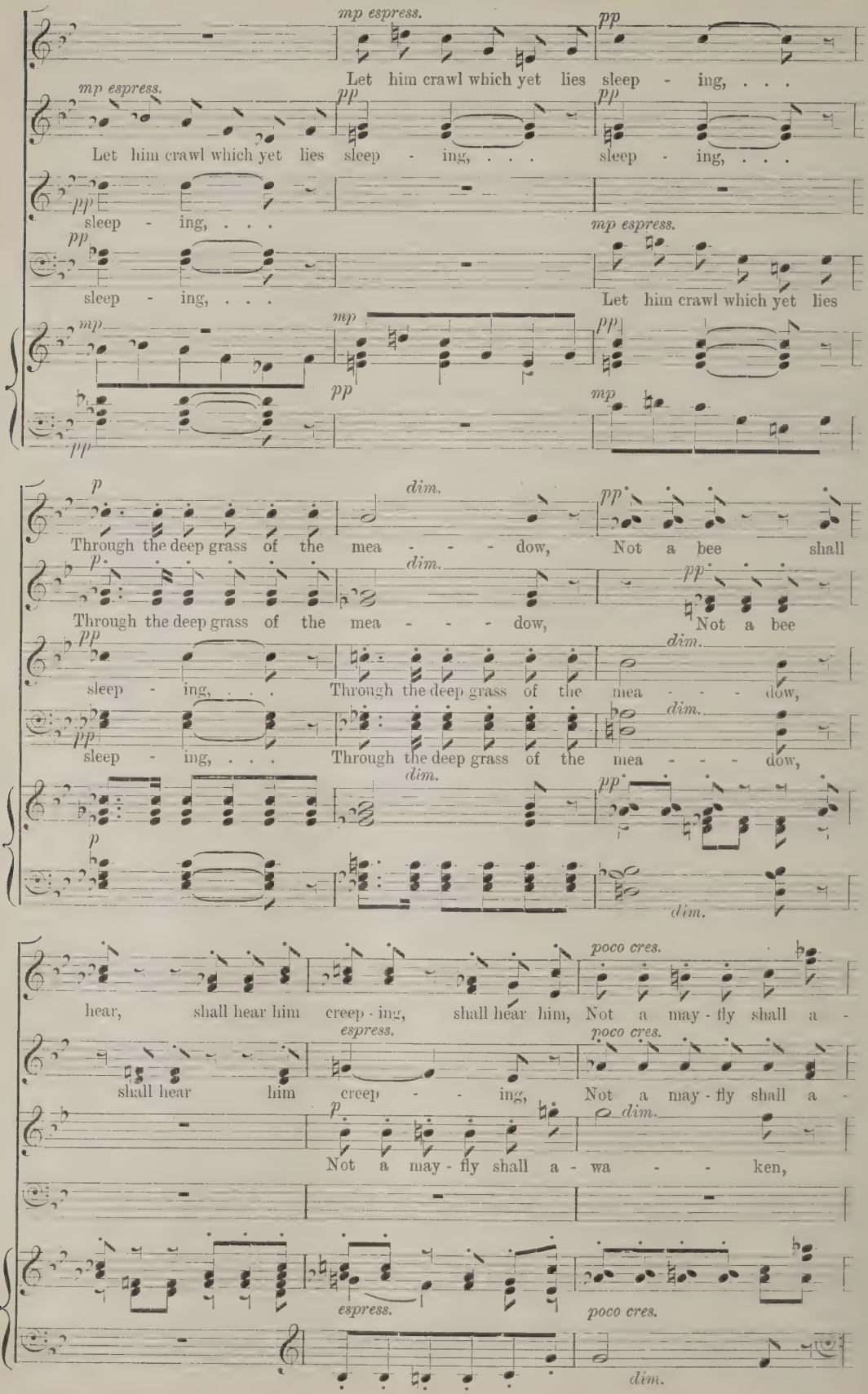
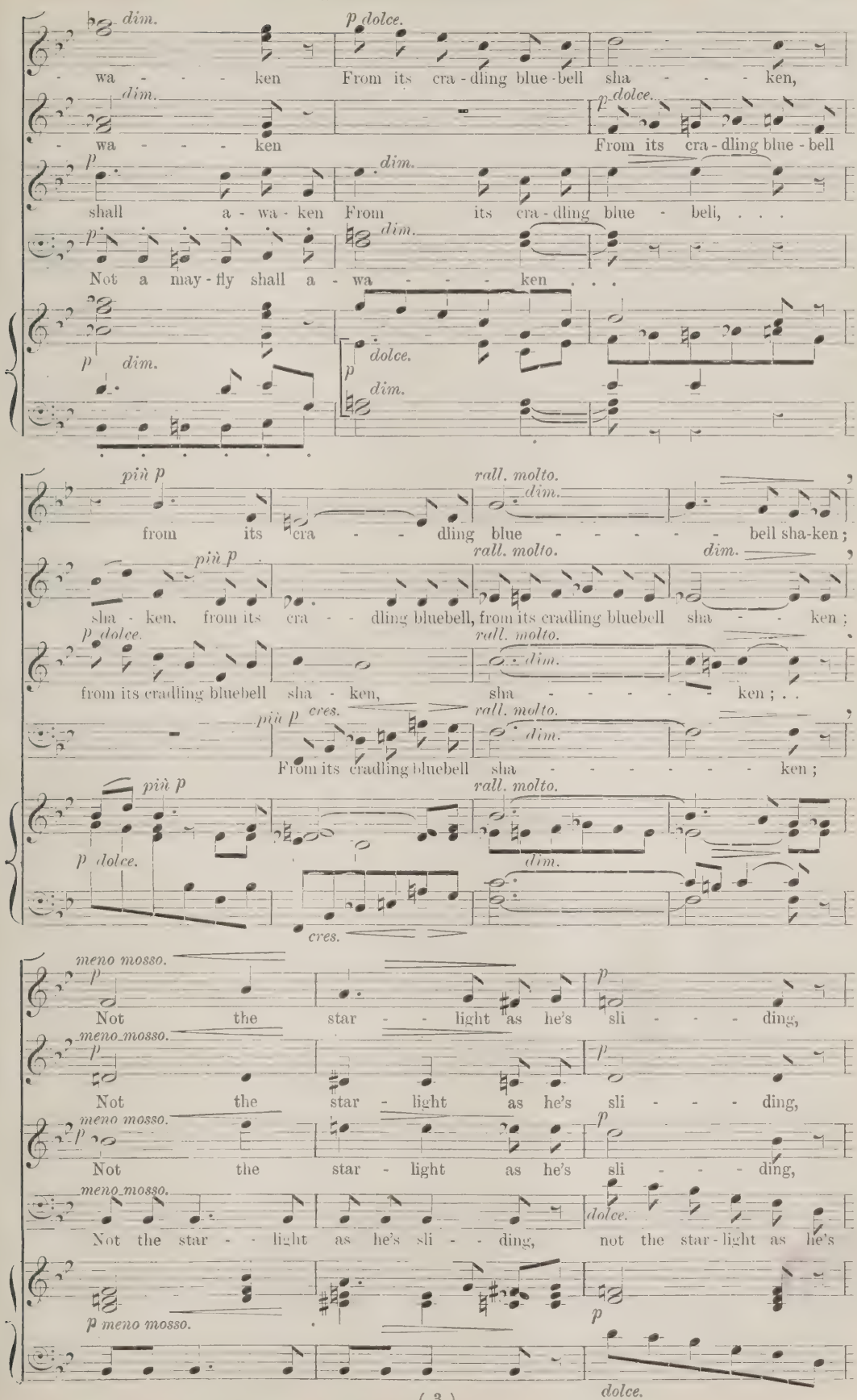
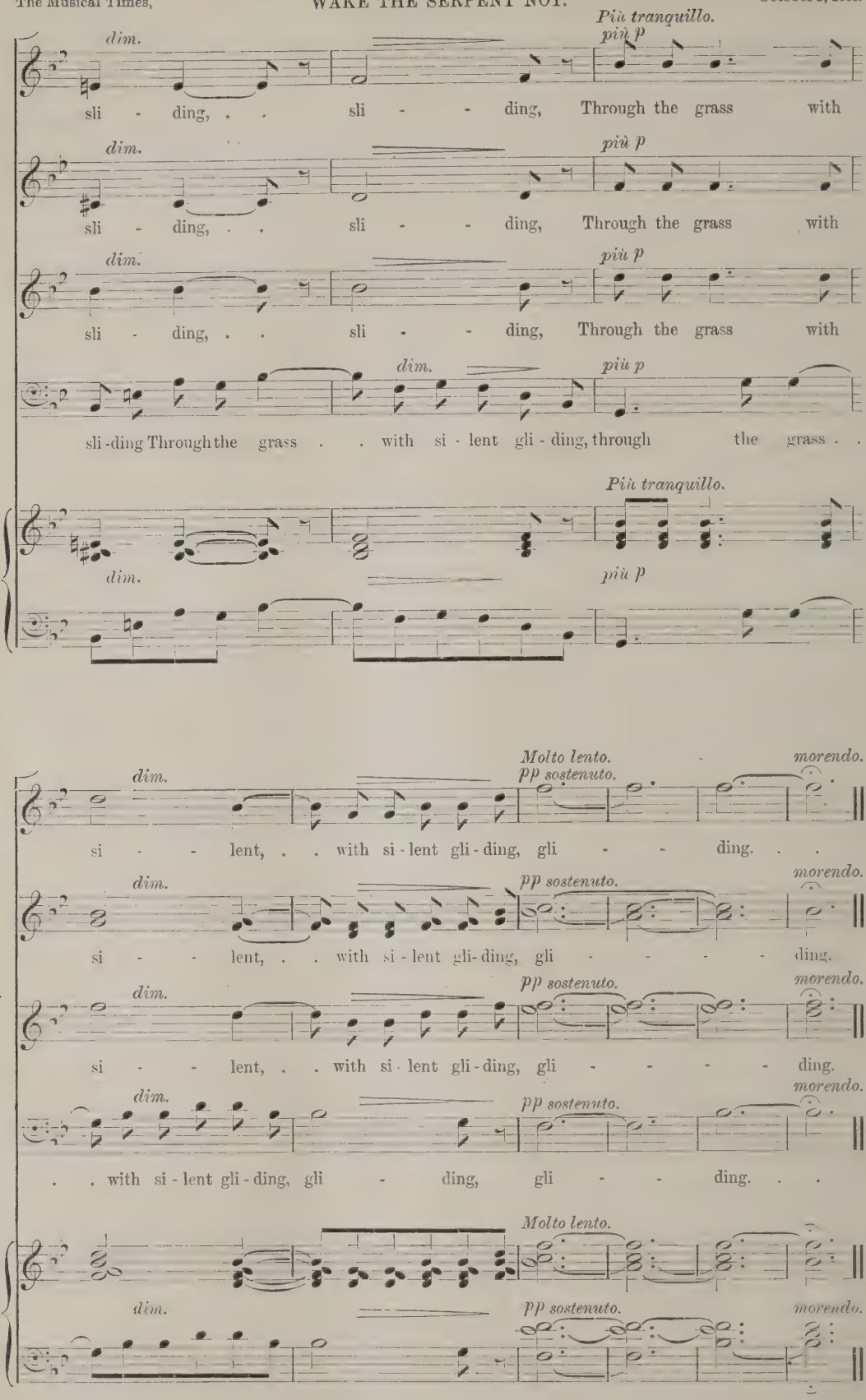

mp espress.
pp
Let him crawl which yet lies sleep - ing, . . .
sleep - ing, . . .
mp
dim.
Through the deep grass of the mea - - - dow, Not a bee shall
Not a bee
Through the deep grass of the mea - - - dow,
poco cres.
hear, shall hear him creep - ing, shall hear him, Not a may - fly shall a -
espress.
shall hear him creep - - ing,
p
Not a may - fly shall a - wa - - ken,

dim.
p dolce.
- wa - - - - ken From its cra - dling blue - bell sha - - - - ken,
- wa - - - - ken From its cra - dling blue - bell
p
shall a - wa - ken From its cra - dling blue - bell, . . .
Not a may - fly shall a - wa - - - - ken . . .
più p
from its cra - - - dling blue - - - - - bell sha-ken;
sha - ken, from its cra - - - dling bluebell, from its cradling bluebell sha - - - ken;
from its cradling bluebell sha - ken, sha - - - - - ken; . .
From its cradling bluebell sha - - - - - - - ken;
rall. molto.
cres.
meno mosso.
Not the star - - light as he's sli - - - - ding,
Not the star - light as he's sli - - - - ding,
Not the star - light as he's sli - - - - ding,
Not the star - - light as he's sli - - ding, not the star - light as he's
dolce.

Più tranquillo.
più p
dim.
sli - ding, . . sli - - ding, Through the grass with
sli - ding, . . sli - - ding, Through the grass with
sli - ding, . . sli - - ding, Through the grass with
sli-ding Through the grass . . with si - lent gli - ding, through the grass . .
Più tranquillo.
dim.
più p
Molto lento.
pp sostenuto.
morendo.
si - - lent, . . with si - lent gli - ding, gli - - ding. . .
si - - lent, . . with si - lent gli-ding, gli - - - - - ding.
si - - lent, . . with si - lent gli - ding, gli - - - - - ding.
. . with si - lent gli - ding, gli - ding, gli - - ding. . .
Molto lento.
dim.
pp sostenuto.
morendo.

PROMENADE CONCERTS.

The artistic excellence of the Promenade Concerts at Queen's Hall under the direction of Mr. Henry J. Wood is being fully maintained this season. The new principal violin, Mr. M. Wolters, has proved himself an accomplished musician by his finished playing in familiar works for violin and orchestra, and the ensemble is fully equal to that of former years. The most important of the novelties brought forward was Mr. Balfour Gardiner's Symphony in E flat, performed for the first time on August 27. The composer is favourably known to musicians by his 'Overture to a comedy,' and other orchestral works, some chamber-music, songs and pianoforte pieces, and his reputation will certainly be increased by his symphony, written three years ago, but since revised. It is not a great work, but it excites esteem by its saneness, sincerity, terseness of development and scholarly craftsmanship. The first movement creates a favourable impression; the second is most poetical; and the *Finale*, into which the second movement glides without pause, is typically English in the robustness of its themes and directness of expression. Sympathetically interpreted, the work was heartily applauded, as also was the composer on his appearance on the platform.

Another notable success by an English composer was the Pianoforte concerto in G minor, No. 3, by Mr. York Bowen. This work would more appropriately be termed a Rhapsody for, although it consists of the usual three sections, no break is made between them, and the treatment of the themes is very free. The slow movement is so short as to partake of the character of an interlude between the opening and closing portions, yet its tranquil beauty provides a most effective contrast to the exuberance of the context. The solo part is brilliant in colour, and was played with such verve by the composer that at the conclusion he was thrice called to the platform amidst the liveliest demonstrations of approval.

The following evening there was introduced 'A village suite' by Luard-Selby, which also met with a most cordial reception. The work consists of four independent movements severally illustrating 'The village festival,' 'In the water-meadows,' 'God's acre,' and 'At the smithy.' The first number is permeated with the spirit of the country dance, and the music is unaffectedly gay and rhythmic. The second section is more ambitious in character, being an avowed attempt to suggest the stirrings of life in Nature in early spring, and the result is a tone-picture of poetical character. A deeper note is sounded in the third movement. Phrases from the Requiem hymn, 'Ah, that day of tears and mourning,' are introduced and the orchestration is sombre and impressive. The concluding portion, 'At the smithy,' might represent a convivial gathering after the day's work is done, the music being extremely vigorous and instinct with robust life.

Owing to Mr. Wood having to attend the rehearsals for the Sheffield Festival—and presumably no English conductor being available!—the concerts on September 15 and 22 were directed by M. Edouard Colonne, from Paris, who secured excellent interpretations of several notable French works which wisely were included in the programmes.

'THE KINGDOM' AT MELBOURNE.

Elgar's 'The Kingdom' was performed for the first time at Melbourne at the third subscription concert of the Philharmonic Society, in the Town Hall, on August 10. Hearty congratulations are due to the conductor, Mr. George Peake, who displayed an intimate knowledge of the score, and to the vocal and orchestral forces under his control, whom he had evidently imbued with the spirit of the oratorio, the devotional feeling of which received adequate interpretation. Mention should also be made of the excellent singing of the soloists, Miss Lilian Reid, Miss Elsa Rogers, Mr. James Wade and Mr. Horace Stevens, the last-named acquitting himself with notable effect. The performance was an admirable sequel to that of the 'Apostles,' given by the same Society last year, and a hope is expressed that in the future the two works may be performed in succession so as fully to realize the intentions of the composer.

MR. COLERIDGE-TAYLOR'S 'FAUST' MUSIC.

The dramatic version of Goethe's 'Faust,' by Messrs. Phillips and Carr, produced by Mr. Tree at His Majesty's Theatre on September 5, will doubtless long be remembered; and it may safely be said that Mr. Coleridge-Taylor's incidental music will give pleasure to many when the production which called it forth becomes only a memory. It is the fourth time that Mr. Coleridge-Taylor has been commissioned by Mr. Tree to provide incidental music to plays of classic character. The impressiveness of the music to 'Herod,' 'Ulysses' and 'Nero' was admitted, but that to 'Faust' is on a higher artistic plane, and it must be placed amongst the most successful efforts of the composer. The subject, with its half-supernatural atmosphere, seems to have appealed strongly to the imagination of the Anglo-African, and the music is instinct with significance in consonance with the scenes. The *Prelude* to the Prologue possesses a dignity which admirably prepares the spectator for the scene in which the Spirit that Denies converses with the Angels Raphael, Gabriel and Michael. The second subject of the *Prelude* is the Angels' Song, which is taken up *pianissimo* with beautiful effect by an unseen chorus. The music is almost continuous throughout the Prologue, the words of the Evil Spirit being accompanied by tremolo on the lowest C in the orchestra, which, together with a few chords, form the leitmotive of this Personage. There is also much music in the witches' kitchen; a dance of apes and fearsome creations of the stage carpenter; a chorus for male voices; and when the vision of Margaret is seen, phrases of the Love theme provide an effective contrast to the fantastic and weird context.

The *entr'acte* to the second Act starts gaily with the subject of the Drinking Song, sung in the succeeding scene, and subsequently the basses anticipate softly some of the strains of the church music, after which is heard for the first time the beautiful and impassioned melody of the theme representative not only of the love of Faust and Margaret, but of the new birth of Spring, symbolical of the pure love which proves Faust's salvation. This fine subject is effectively and appropriately developed with the church music, the *entr'acte* ending sonorously with the Spring love motive. It was no light task to provide a fresh setting for the King of Thule's ballad, but Mr. Coleridge-Taylor has allied the legend to a melody which possesses charm, and is thoroughly in keeping with the spirit of the lines. This song should certainly be heard in our concert rooms. To suggest what is supposed to take place after the second Act the composer has had recourse to the 'Will o' the wisps'' dance and the 'Ballet des sylphes' from Berlioz's 'Faust,' but before the fourth Act Mr. Taylor has written a Rhapsody of great musical interest, founded on the subjects of the Brocken scene music. While this is passing before the eyes of the spectator, the rhapsody is played again, but with the parts for the male chorus sung.

While admirably fulfilling its purposes in the theatre, Mr. Taylor's 'Faust' music is written and scored in a manner that would make it most acceptable in the concert room, and it is to be hoped that a Suite will be arranged and heard at Queen's Hall at no distant date. A word of praise is due to Mr. Adolf Schmid, under whose direction the music was produced.

OPERA IN ENGLISH.

The Moody-Manners Opera Company concluded its three weeks' season of opera in English at the Lyric Theatre on September 5 with Benedict's 'Lily of Killarney.' On the preceding Saturday, August 29, Halévy's 'Jewess' was revived and effectively interpreted with Madame de Vere-Sapio as the Jewess whom events prove to be a Gentile, Mr. Philip Brozel as the revengeful Jew, Mr. Charles Manners as the Cardinal with a living past, Mr. Seth Hughes as the reprehensible Prince, and Miss Kate Anderson as the irreproachable Princess. In a brief speech at the close of the performance Mr. Manners made the gratifying announcement that the season had been a financial success, a result upon which he is to be warmly congratulated.

CHORAL MUSIC IN SOUTH AFRICA.

There is a general impression that music in the South African colonies is dependent entirely upon the periodical visits of singers and instrumentalists from England. It is with a view of showing that choral and orchestral work flourishes not only in the larger cities but in the small towns, that I have ventured to write this short résumé of my recent oratorio tours through Cape Colony, Orange River Colony, Transvaal and Natal.

Under the ægis of the municipality of Cape Town there is held every year a festival of choral music to which the combined choral societies of that city contribute a choir numbering between three and four hundred voices, whilst the Musical Society furnishes an orchestra of from sixty to eighty performers. It was with this fine body of musicians that—when I landed with Miss Perceval Allen and Mr. William Green in Cape Town in July last—was opened the series of South African festival performances of which I am writing. One cannot speak too highly of the excellent choral and orchestral performances—of 'Samson,' 'The Messiah,' 'Hiawatha' and 'King Olaf'—that made the 1908 festival a memorable one in the history of music in Cape Town. There, 6,000 miles away from the centre of musical culture, is a choir that, without exception, any city of England might be proud of. The singers came to their work with an enthusiasm that I may truly say is only to be found in the choirs of our own North country. To these enthusiasts extra rehearsals are a delight, the result being precision of attack, breadth of tone with proper light and shade, combined with perfect knowledge of the work sung—a combination of gifts that enables the singers to give that close attention to the conductor without which a proper reading of a work cannot be given.

The conductor, Dr. Barrow-Dowling, a man to whom music in South Africa owes much, is a musician whose tireless energy, breadth of view, and innate knowledge of choral picture-painting was responsible for the excellent readings of the works performed. Well might Cape Town be proud of its musical director, to whom the choir were devoted.

From Cape Town round stormy Cape Agulhas to Durban. Here again we find the municipality taking the choral work of the city under its protecting care, here again the same real enthusiasm. As conductor of the Durban and Berea Musical Society, Mr. J. F. Proudman has reason to be satisfied with the result of his first season. Back again by sea to East London, where Mr. W. J. Chapman presented us with an almost faultless rendering of 'Hiawatha,' a performance which would have pleased the composer by reason of its excellent touches of local colour in the choral singing. From East London by rail, through some of the most beautiful scenery of Cape Colony, to Port Elizabeth, where the combined societies of Algoa Bay and Uitenhage gave a most excellent rendering of 'The Creation,' under the able conductorship of Mr. Horace Barton, a man thoroughly versed in the art of handling large choral bodies. From thence we went to the capital of the Orange River Colony, a long, tedious railway journey, broken only by the excitement of watching for wild elephants when passing through the Addo forest. An ambitious programme greeted us at the former capital of the Free State, four works being performed. The conductor, Mr. George Deale, an enthusiastic amateur musician, was fully justified in his selection by the fine singing of the choir and the really good work of the orchestra. From Bloemfontein we journeyed to Johannesburg and Pretoria. There miscellaneous programmes were given, owing to the difficulty found in keeping together a choral body in these cities of moving population. Mr. James Hyde, however, has an excellent orchestra, and I am glad to say that next year Mr. Laurence Glenton has promised me a chorus of 250 voices for the festival concerts. From gold to diamonds at Kimberley, where we found the same feeling of enthusiasm for the choral work, the choir, despite the extreme depression, fully maintaining its numbers of 1907. Under Mr. Ashworth, another amateur musician whose love for music leads him to give up his spare time and holidays to the training of the choir, an admirable performance of 'St. Paul' was given, the second night being devoted to miscellaneous work, the unaccompanied glees by the choir being a feature of the concert.

Albert Archdeacon.

LONDON CHORAL UNIONS.

The remarkable activity and technical attainments of the Choral Unions formed from the Evening Schools, under the London County Council, are evidenced in the works that are being rehearsed for performance next Spring. The following list speaks for itself:

Battersea, Clapham and Wandsworth Choral Union (Conductor: Mr. George Lane). Ruins of Athens (*Beethoven*), Wreck of the Hesperus (*MacCunn*).

East London Choral Union (Conductor: Mr. G. Day-Winter). Flag of England (*Bridge*).

Hackney and Finsbury Choral Union (Conductor: Mr. Allen Gill). Creation (*Haydn*).

Lambeth Choral Union (Conductor: Mr. Charles Metcalf). Hiawatha's Departure (*Coleridge-Taylor*).

North-West London Choral Union (Conductor: Mr. H. P. Dakin). The black knight (*Elgar*), May-day (*Macfarren*).

South-East London Choral Union (Conductor: Mr. A. G. Gibbs). King Olaf (*Elgar*), O Life everlasting (*Bach*).

West London Choral Union (Conductor: Mr. W. T. Oke). Messiah (*Handel*).

All the above works will be given with orchestral accompaniment, and in addition thereto an interesting selection of part-songs, &c., has been made. The importance of this movement as promoting and developing a love of music among the people cannot be overestimated, and we wish each conductor and the forces under his direction all success in their artistic endeavours.

SYMPHONY CONCERTS AT QUEEN'S HALL.

The first of the four concerts to be given by the Queen's Hall Orchestra before Christmas takes place on Saturday, October 17, when M. Eugène Ysaÿe will be heard in one of Corelli's twelve Concerti Grossi, namely, the eighth, inscribed 'Fatto per la notte di Natale' (For the eve of the Nativity). Sir Edward Elgar will conduct the first performance in London of his new Suite No. 2, 'The Wand of Youth,' and his Overture 'In the South.' At the second concert, on November 14, Berlioz's 'Faust' will be performed, on which occasion the choruses will be sung by the Hanley Glee and Madrigal Society.

On November 28, Bach's 'Brandenburg' Concerto No. 1, in F, for solo violin, three oboes, bassoon, two horns and strings, will be performed for the first time in this country. Another item of interest will be the Prelude to Act ii. of Miss Ethel Smyth's opera 'The wreckers,' and the concert will conclude with Strauss's 'Don Quixote.' At the fourth concert, on December 12, the programme will open with the Introduction and Polonaise from Moussorgsky's music-drama 'Boris Godounoff,' and M. Raoul Pugno will be heard in his own Concertstück for pianoforte and orchestra, its first performance in England. Mr. Henry J. Wood will, of course, conduct these interesting concerts.

Interesting performances of Mr. Arthur Hervey's compositions have taken place during the autumn at the Kursaal, Harrogate (Symphony concerts), and the Dome, Brighton (Municipal Orchestra), conducted by the composer. The programmes included the overture 'Youth,' the tone-poem 'In the East,' the 'Dramatic overture,' prelude to the opera 'Ione,' and the two tone-pictures, 'On the heights' and 'On the march.'

At the Leeds Friendly Societies' Demonstration, held in the Town Hall on Sunday afternoon, September 13, the New Leeds Choral Society performed Bach's church cantata 'Sleepers, wake.' The soloists were Miss Lily Pearce and Mr. Marsden Williams, and Mr. P. Tuke accompanied on the pianoforte. Mr. H. Matthias Turton conducted, and gave a short organ recital.

Miss Margaret Layton gave a very successful vocal recital at the Victoria Hall, Braemar, on September 17, assisted by Mr. Alfred J. Layton and Dr. Essery. The programme included songs by Wagner, Strauss, Grieg, Verdi, Henschel, three Browning songs, the Bird songs by Liza Lehmann, and the Nursery Rhymes for vocal quartet by Dr. Walford Davies. Mrs. Mary Layton accompanied.

THE COMING SEASON.

The arrangements made by the various London and Suburban musical Societies are as follows:

Royal Choral Society (conductor Sir Frederick Bridge)—Elijah, Golden Legend, Dvorák's Stabat Mater, Bridge's Rock of Ages (for first time by this Society), the Dream of Gerontius, Bach's Mass in B minor, and two performances of the Messiah.

London Choral Society (conductor Mr. Arthur Fagge)—Omar Khayyam, Part 1, Granville Bantock; Samson and Delilah, Saint-Saëns; Elijah; Omar Khayyam, Part 2, Bantock (first London performance); The Battle of Lake Regillus, Charlton T. Speer (first performance); and Bindra the Minstrel, Frances Allitsen (first performance).

Central London Choral Society (conductor Mr. David J. Thomas)—Hiawatha's Wedding-feast; The forging of the anchor (Bridge); and Sleeping beauty (Cowen).

Alexandra Palace Choral Society (conductor Mr. Allen Gill)—Elijah, Parry's Judith, Hiawatha, Golden Legend, Redemption, the Dream of Gerontius, a Wagner concert, and the Messiah.

Crystal Palace Choral and Orchestral Society (conductor Mr. W. W. Hedgcock)—Elgar's King Olaf, Sullivan's Yeomen of the Guard (concert performance), and a miscellaneous concert including German's Welsh Rhapsody.

South London Choral Association (conductor Mr. L. C. Venables)—Golden Legend, The forging of the anchor (Bridge), Stanford's opera 'Shamus O'Brien,' Audran and Caryll's opera La Cigale, and Elijah.

Dulwich Philharmonic Society (conductor Mr. Arthur Fagge)—Golden Legend, Carmen (concert performance), Elijah, Hiawatha's departure, and the Redemption.

Bermondsey Settlement Choral and Orchestral Union (conductor Dr. John E. Borland)—Elgar's Caractacus, Judas Maccabæus, and Hiawatha.

Willesden Green Choral Society (conductor Mr. F. W. Belchamber)—Acis and Galatea, Dvorák's Stabat Mater, Bridge's Flag of England, Coleridge-Taylor's Bon Bon Suite.

St. George's Tufnell Park Choral Society (conductor Mr. W. Henry Thomas)—Cowen's Rose Maiden, Coleridge-Taylor's Bon Bon Suite, Walford Davies's Everyman, Parry's Beyond these voices, and Gounod's Faust (Novello's new concert selection).

South-West Choral Society (conductor Mr. A. Bond)—Rossini's Stabat Mater, Parry's Blest pair of Sirens, Mendelssohn's When Israel out of Egypt came, Golden Legend and the Messiah.

Streatham Choral Society (conductor Dr. Cuthbert Harris)—Elijah, Everyman (Walford Davies), and Elgar's Banner of St. George.

Streatham Hill Choral Society (conductor Mr. E. J. Quance)—Elgar's Caractacus.

West Norwood Choral Society (conductor Mr. Percy S. Bright)—Elijah, and Stanford's Last Post.

Fulham and District Choral Society (conductor Mr. G. H. Wilby)—Gounod's Faust (concert performance), and Elijah.

East Finchley and Muswell Hill Musical Society (conductor Mr. G. R. Ceiley)—Gounod's Faust (concert performance), Elgar's Black Knight, and Rossini's Stabat Mater.

Harrow and Greenhill Choral Society (conductor Mr. F. W. Belchamber)—St. Paul, and Stanford's The Revenge.

Stroud Green Choral Association (conductor Mr. H. J. Timothy)—Bach's I wrestle and pray, and Everyman (Walford Davies).

Ealing Choral and Orchestral Society (conductor Mr. J. Cliffe Forrester)—Hiawatha, and Carmen (concert performance)

Ealing Philharmonic Society (conductor M. E. Victor Williams)—German's Merrie England (concert performance), and Hiawatha.

Richmond Philharmonic Society (conductor Dr. Charles E. Jolley)—Goring Thomas's Swan and the Skylark, and Faust (Berlioz).

New Philharmonic Society, Richmond (conductor Mr. James Brown)—Stanford's Phaudrig Crohoore, Parry's Ode to St. Cecilia's Day, and Everyman (Walford Davies).

Teddington Philharmonic Society (conductor Mr. W. Radcliffe)—Hiawatha, Mozart's Requiem, and the Messiah.

Hither Green Choral and Orchestral Society (conductor Dr. John E. Borland)—Elijah, Messiah, and Hiawatha (the last-named in Bermondsey Town Hall).

St. Peter's Choral Society, Brockley (conductor Dr. C. J. Frost)—Cavalleria Rusticana and German's Merrie England (concert performances), the Messiah, and Bridge's Ballad of the Clampherdown.

Lewisham Choral Society (conductor Mr. Frank Idle)—Elijah, and the Golden Legend.

Bromley Musical Society (conductor Mr. F. Lewis Thomas)—Elijah, Coleridge-Taylor's Bon Bon Suite, &c.

East Ham Vocal and Orchestral Society (conductor Mr. F. W. Long)—Golden Legend, Elgar's Banner of St. George, Elijah, and the Messiah.

Barking Choral Society (conductor Mr. Stanley C. Attwood)—Hiawatha's Wedding-feast and Death of Minnehaha, and Bridge's Ballad of the Clampherdown.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

Vienna, September 15, 1908.

The Court Opera re-opened its portals in the middle of August, and thus the first breath of life was infused into the new musical season. During the first few weeks, sundry foreign soloists sang as 'guests,' without however achieving more than partial success. A more energetic pulse did not begin to beat in things musical until Direktor Weingartner brought out Lortzing's 'Wildschütz' in a new setting prepared with loving care and expert knowledge. During the winter a number of interesting novelties are to be performed here for the first time, *e.g.*, 'The vagabond' by Leroux, 'Benvenuto Cellini' by Berlioz, and 'Pelleas et Mélisande' by Debussy; while Johann Strauss's ballet 'Aschenbrödel' (Cinderella) will be revived in a new and gorgeous setting. It will be seen that Direktor Weingartner will not look forward to a season lacking either in hard work or excitement.

The increasing popularity of the 'Volksoper,' directed by Herr Rainer Simons, has suggested the founding of another similar institution. The Raimund Theatre, which so far has been devoted to light drama and folk-plays, has just been rebuilt to suit operatic performances, the two directors of the Theater an der Wien, Herren Karczag and Wallner, having acquired the property by purchase. The unexampled financial success which 'The merry widow' has brought to them during the last few years—amounting in fact, according to the official information of Herr Karczag, to over a million kronen (£41,666)!—has strengthened these two directors' financial position so materially, and made them so enterprising, that they might well be bold enough to risk another operatic venture. And thus it came about that on September 13 the Raimund Theatre was opened with Flotow's old, yet ever green 'Martha,' and in the usual *obbligato* festival mood of a crowded house and with every possible signs of success. Whether a third opera house was exactly an acutely-felt need or not, only the experiences of the coming winter can show.

R. von Perger.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

Choral music again forms an important factor in the coming season's music in Birmingham. To the many already existing organizations has now to be added the New Choral Society, established by Mr. Rutland Boughton, which will give two concerts during the season, the programme to include Elgar's new part-songs, Bach's motets 'Be not afraid,' and 'Praise God, O ye heathen,' two double-choruses by Cornelius, a sixteen-part chorus 'Evening,' by Richard Strauss, Bantock's new double-chorus, 'The tiger,' and Edgar Bainton's 'The miracle.'

The place of honour is naturally due to the Birmingham Festival Choral Society, whose excellent scheme will strongly appeal to all music-lovers. In addition to the customary Christmas performance of the 'Messiah' on Boxing night, the Society will give four subscription concerts, at which will be performed 'Elijah' (October 22), Wolfram's 'Christmas Mystery' and Leo's 'Dixit Dominus' (November 26), Elgar's 'King Olaf' (February 25, 1909), Verdi's 'Requiem' and 'Parsifal' selection (April 1), under the conductorship of Dr. Sinclair.

The City Choral Society proposes to introduce some novelties during the season, and will probably give several concerts, but the dates have not as yet been made public. Of special interest will be the performance of the 'Hymn of Praise' and a selection culled from Mendelssohn's vocal and instrumental music, in celebration of the centenary of Mendelssohn's birth. Mr. Thomas Beauchamp will conduct, and the orchestral forces will be the New London Symphony Orchestra.

The Midland Musical Society, conducted by Mr. A. J. Cotton, has fixed upon the following works to be given during the season: Sullivan's 'Golden Legend' (October 10), Mendelssohn's 'Elijah' (November 7), Elgar's 'Black knight' and Act 3 of Wagner's 'Lohengrin' (February 7, 1909), and Dvorák's 'Stabat Mater' (April 11, 1909).

Mr. Joseph H. Adams, the conductor of the Birmingham Choral and Orchestral Association, has prevailed upon his committee to include the following works at their series of four concerts: Dvorák's 'The Spectre's Bride' (October 3), the 'Messiah' (December 5), Barnett's 'The ancient mariner' (January 30, 1909), and Edward German's 'Merrie England' (March 13).

The Birmingham Choral Union, now entering upon its twenty-second year of activity, has arranged to give four concerts under the direction of Mr. Thomas Facer. The first of these, a miscellaneous concert, has, in fact, already taken place—in the Town Hall, on September 19—thus practically inaugurating the musical season of Birmingham. Coleridge-Taylor's 'Hiawatha,' Handel's 'Samson' and Rossini's 'Stabat Mater' and a Wagnerian selection will be performed at the remaining concerts. The Birmingham Concerts Society will give eight orchestral concerts, the conductors being Mr. George Halford, Mr. Allen Gill and Dr. Frederic Cowen. Messrs. Harrison's four Subscription concerts, the list of artists being headed by Madame Tetrazzini (her first appearance in Birmingham), are likely to attract crowded audiences. Mr. Max Mossel has again arranged to give four Drawing-room concerts, at the first of which a violin and pianoforte recital will be given by M. Ysaye and Miss Irene Scharrer. The Sutton-Coldfield Choral Society will give two choral concerts this season, under the direction of Mr. Joseph H. Adams, at which Sullivan's 'Golden Legend' and Elgar's 'King Olaf' will respectively be performed. The Moody-Manners opera company gave a successful week's operatic season at the Theatre Royal, which began on September 14, at which 'Carmen,' 'Faust,' 'Madama Butterfly,' 'Lohengrin,' 'Tannhäuser,' 'Cavalleria Rusticana' and 'Pagliacci' were performed. A pleasing feature was the re-appearance—after an absence of several seasons—of Mlle. Zelie de Lussan in 'Carmen.'

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

The different musical societies in the city have already commenced their rehearsals. Under the direction of Mr. George Riseley the Bristol Choral Society announces performances of the 'Messiah,' Mendelssohn's 'Walpurgis night,' Barnett's 'Ancient mariner,' Brahms's 'Requiem' and Max Bruch's 'Fiery cross.'

The Bristol North Choral Society, conductor Mr. C. W. Stear, has taken in hand German's opera 'Merrie England,' Gounod's 'Messe Solennelle,' and Coleridge-Taylor's 'Hiawatha.'

The Clifton Choral Society, under the direction of Mr. A. E. Hill, is practising Mendelssohn's 'As pants the hart' and 'Hear my prayer,' Spohr's 'How lovely are Thy dwellings,' Lloyd's 'Art thou weary,' and C. Lee Williams's 'Last night at Bethany' for performance in St. John's Church, and for its annual concert the Society will prepare Cowen's 'Sleeping beauty.'

The works selected by the Bristol New Philharmonic Society, under the direction of Mr. Arnold Barter, are 'Spring,' from Haydn's 'Seasons,' and Cowen's 'Sleeping beauty.'

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

The various musical societies are settling down to their winter's work, and the following is a fair forecast of the coming season. The scheme of the Choral and Orchestral Union will include twenty-eight concerts, extending over a period of thirteen weeks. Dr. Frederic Cowen, as principal orchestral conductor, will again direct the majority of the orchestral concerts, and in his absence three concerts will be conducted by Messrs. Henri Verbrugghen, Fritz Steinbach and Emil Mlynarski. The works selected for the choral concerts are 'The Messiah,' 'Elijah,' 'The Dream of Gerontius,' and Berlioz's 'Faust.' Special interest will centre in these performances by reason of Dr. Henry Coward's first appearance as conductor of the Choral Union.

Pollokshields Philharmonic Society, under Mr. John Cullens's able direction, will again essay opera on the concert platform, the work selected being Verdi's 'Ernani.' The Glasgow Bach Choir, a Society doing capital work under Mr. J. M. Diack, has taken in hand the 'St. Matthew' Passion, 'Sing to the Lord,' and Parts 1 and 2 of the 'Christmas' Oratorio; it also announces two very attractive chamber concerts consisting of the great Cantor's works. The Choral Institute connected with the Young Men's Christian Association will take up 'The Messiah' and 'Samson' under Mr. R. L. Reid's direction, and the Sunday School Union Choir, conducted by Mr. Alec Steven, Coleridge-Taylor's 'Hiawatha.'

The recently-formed Teachers' Choral Society, under Mr. Alec Steven, has selected Romberg's now seldom-heard cantata 'The lay of the bell' as its principal study. The University Choral Society, conducted by Mr. A. M. Henderson, the University organist, will confine its efforts mainly to a miscellaneous programme of part-songs and madrigals. The Athenæum Choral Society (conductor, Mr. Alfred Heap) is rehearsing Parry's 'Blest pair of Sirens,' and the Opera Class (conductor, Mr. Henri Verbrugghen) 'Weber's 'Der Freischütz.' The Glasgow Amateur Operatic Society, under Dr. D. F. Wilson, is taking up Sullivan's ever green 'The gondoliers.' The Hamilton Choral Union will give 'Judas Maccabæus,' under Mr. T. S. Drummond's direction; and the Greenock Choral Union, a very enterprising Society, conducted by Mr. W. T. Hoeck, has in hand Handel's 'Samson' and Berlioz's 'German Requiem.'

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

In forecasting the coming season's operations the place of honour must be given to the Philharmonic Society, which announces a series of twelve performances, commencing on October 13 with an orchestral concert. Among the choral works to be performed, English composers are represented by Cowen's 'Sleeping beauty' and Brewer's 'Sir Patrick Spens,' while Strauss's 'Wanderer's Sturmlied,' Beethoven's 'Fidelio' and 'Elijah' are also to be given.

The Orchestral Society has arranged an attractive scheme on the lines of the progressive policy which has given such distinction to these concerts. Under Mr. Granville Bantock's direction several important new works are to be heard, including Tchaikovsky's overture 'The Tempest,' a Symphony by Reznicek, Symphony No. 3 in C (Sibelius), and a new Symphony by Mr. Ernest Bryson, of Liverpool. Upon the invitation of Mr. Bantock other conductors will occasionally take part in the direction of the music, including Mr. Landon Ronald, Mr. Fritz Cassirer and Mr. Thomas Beecham, while the co-operation of the Welsh Choral Union, conducted by Mr. Harry Evans, will ensure choral competence to the performances of Delius's 'Appalachia' and Bantock's 'Sea wanderers.'

The Welsh Choral Union will give three concerts, for which 'Gerontius,' 'Elijah' and Bantock's 'Omar Khayyam' have been selected. The able conductor, Mr. Harry Evans, has been the recipient of a copy of the full-score of Elgar's 'Apostles' in token of the esteem of his Liverpool chorus. In preparation for the Eighth Church Choir Festival, eighteen choirs are rehearsing the music selected, which includes anthems by Sir George Martin and Dr. Peace, both of whom will conduct their works. The Methodist Choral Union has chosen Handel's 'Israel in Egypt' and 'Messiah,' under the direction of Mr. Percival H. Ingram, who will conduct the Post Office Choral Society in Cowen's 'St. John's Eve' and the Central Hall Chorus in John Henry's cantata 'Olga.' The Wallasey Philharmonic Society announces three concerts, at which 'Samson,' 'The Messiah' and 'Creation' will be performed under Mr. R. Birkett Musgrove.

The Societa Armonica, founded in 1847, and now a notable combination of amateur instrumentalists, will give three concerts, and the Sun Hall Symphony Orchestra, an excellent body of local professional players, resumes its concerts on October 5.

Chamber music of the best will again be represented at concerts to be given by the Schiever Quartet, the Rawdon Briggs Quartet, and by Mr. Lawrence Atkinson in the Town Hall, Birkenhead.

MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Choral Union announces four concerts during the coming season. Handel's 'Acis and Galatea,' Cliffe's 'Ode to the North-east wind,' and Rutland Boughton's Folk-song variations will be given in October; on February 4, Verdi's 'Requiem' (for the first time here), and on February 24, Bach's 'Sing ye to the Lord' and Beethoven's Choral Symphony. Three different orchestras have been engaged, the Leeds Symphony, the Scottish, and the Hallé Orchestra. Dr. Coward will conduct the first two concerts, and Dr. Richter the third. At Christmas 'The Messiah' will also be given.

The Postal Telegraph Choral Society, under the direction of Mr. E. L. Bainton, will give two concerts devoted mainly to unaccompanied music. In addition to madrigals of the 16th and 17th centuries, works by Schubert, Schumann, Cornelius, and Brahms will be performed, and modern English music will be represented by works of Parry, Granville Bantock, J. B. McEwen, G. von Holst, W. H. Bell, Havergal Brian, Walford Davies, Joseph Holbrooke and Rutland Boughton. Truly an imposing list!

The Armstrong College Choral Society will rehearse Beethoven's Mass in C, Vaughan Williams's 'Towards the unknown region,' and some Northumbrian folk-songs.

The Amateur Vocal Society intend performing Barnett's 'Ancient Mariner,' and the Jarrow Philharmonic Society have selected Parry's 'Judith,' a quasi-novelty in these parts.

There will be no lack of chamber concerts. The Chamber Music Society announces its usual series of six—three devoted to string quartets, one to a recital by Madame Carreño, one to Mr. Henry J. Wood's Septet, and one to a vocal and violin recital given by Miss Elena Gerhardt and Signor Aldo Antonietti. The Classical Concert Society will give five performances. The first four (the fifth is not yet settled) will be given by (1) the Société d'Instruments Anciens de Paris, (2) Miss Carola Geisler-Schubert and Reinhold von Warlich (Schubert evening), (3) Mrs. George Swinton and Mr. E. L. Bainton (vocal and pianoforte recital), and (4) Professor Hugo Becker with a Pianoforte and string quartet. The Newcastle Musical Society, whose music-makings are mainly furnished by local artists, will give three concerts, at one of which Dr. Walford Davies will appear.

MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Judging from the prospectuses already issued, the musical season promises well. In this city the Sacred Harmonic Society announces 'Samson and Delilah' (Saint-Saëns), 'Hymn of Praise' (Mendelssohn), and Brahms's 'Requiem' and 'Song of destiny,' in addition to Elgar's 'Dream of Gerontius.' The same Society will give two orchestral concerts, at which the principal items will be Beethoven's eighth Symphony and that by Schubert in C, with Delius's 'Brigg Fair,' Elgar's 'In the South' overture, Jarnefelt's 'Præludium,' and an Intermezzo by Sibelius.

The Nottingham Subscription Concerts, inaugurated last year, are to be continued with such strong attractions as Richter and the Hallé Orchestra, Busoni, Godowski and Gerardy.

The Evening Schools Choral Society is preparing 'Scenes from Faust' (Gounod), and the Nottingham Glee and Madrigal Society includes Stanford's 'Phaudrig Crohoore' in its first concert. Bach's 'St. Matthew' Passion music is to be given by St. Mary's Choir during Lent, this noble work being presumably a novelty in Nottingham.

Among the local societies there is an evident attempt to take a higher standard of work than formerly. At Gainsborough the Philharmonic Society proposes to give Cliffe's 'Ode to the North-east wind' and Rutland Boughton's 'Folk-songs.' The Loughborough Choral Society is preparing Brahms's 'Requiem' and selections from 'Tannhäuser.' The Boston Choral Society is studying 'Elijah,' and the Retford Amateur Musical Society Cowen's 'St. John's Eve.' The New Musical Society at Leicester intends to perform the 'Messiah' (Prout's edition), Schumann's 'Pilgrimage of the Rose,' Mendelssohn's 'Loreley' and 'First Walpurgis Night.' The Leicester Philharmonic Society announces 'Athalie' (Mendelssohn) and 'Caractacus' (Elgar), and the West End Choral Society intends to perform 'Solomon' (Handel).

The Nottingham University Normal students are preparing Somerville's 'Ode to immortality,' and the University is issuing tickets for a series of lectures to be given, with vocal and instrumental illustrations, the first to be on the subject of 'English Music from the time of Elizabeth to Henry Purcell.'

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Sheffield is at present resonant with choral preparations. Two, and sometimes three rehearsals per week, are being held in view of the near approach of the festival. The special choir intended to visit Canada, with Dr. Coward in command, in November, is also rehearsing for several hours each Saturday and, in addition, the choral societies are getting into harness with the ordinary winter's work. Further, the harvest season is on, and many places of worship now arrange for special cantata or oratorio performances in connection with the thanksgiving services. Already there have been performances of the 'Hymn of Praise' at St. Mary's Church (under Mr. J. A. Rodgers), Gaul's 'Ruth' at Ebenezer Wesleyan Mission (conductor, Mr. W. Cartwright), and Tozer's 'Two Harvests' at Trinity Wesleyan Church (directed by Mr. R. Thompson).

Looking ahead, the various societies promise some interesting music. The Amateur Musical Society announces Dvorák's 'Stabat Mater' and Brahms's 'Song of Destiny,' to be conducted in December by Mr. Henry J. Wood. The Musical Union will follow in January with 'The Dream of Gerontius'; the second concert of this Society, in March, will comprise Bantock's 'Christ in the Wilderness' and a selection from 'Israel in Egypt.' Both concerts to be conducted by Dr. Coward.

The Sheffield Choral Union (conductor, Mr. H. Reynolds) has made an auspicious start with a growing membership. They have Stanford's 'The Revenge' and Cowen's 'John Gilpin' in preparation. An excellent and well-intentioned suburban body, the Hillsborough Choral Society, has re-started rehearsals, under Mr. F. Shimeld, with Rossini's 'Stabat Mater,' Parry's 'Blest pair of Sirens' and Sullivan's Thanksgiving *Te Deum*. The last-named popular work is also to be given at Attercliffe Church and at St. Augustine's Church.

The Rotherham and Doncaster Choral Societies have arranged once more to join forces in the performance of an important work. Last year it was 'The Apostles'; this season Berlioz's 'Faust' has been chosen, and the two Societies will unite in giving a performance of the work in each town. Mr. T. Brameld directs both organizations. The Rotherham and Doncaster Societies will respectively perform 'The Creation' and Stanford's 'The Revenge.'

NEW WELSH WORKS AT THE LLANGOLLEN EISTEDDFOD.

The concerts given in connection with the Royal National Eisteddfod held at Llangollen on September 1 to 4 were among the most notable achievements at that event. Mendelssohn's 'St. Paul' and two new choral and orchestral works of considerable dimensions, both by experienced Welsh musicians, were adequately prepared and performed. The libretti of the new cantatas were appropriately based upon Welsh legends. If notwithstanding the use and varied treatment of Welsh airs the music betrayed no special national character, this may be held to be a virtue rather than a fault. The hope for the future of Welsh creative art lies in the direction of a greater assimilation of the achievements of modern composers of all nations, rather than in the carving out of narrow insular grooves.

The first new work performed was by Mr. David Jenkins, of Aberystwith. It is entitled 'Llyn y Morwynior' (The Maidens' Lake). The libretto is compiled from a poem by the Welsh poet Gladyrys. There are six chief characters, and the situations provide ample scope for the dramatic employment of male and female chorus, separate and combined. The pith of the story is that a Saxon chieftain falls in love with Enid, a Welsh maiden, and is victorious in battle with her defenders, and that all the Welsh maidens drown themselves rather than fall into the hands of the conqueror.

Mr. Jenkins's music exhibits experience and fluency in choral and orchestral writing. A duet between Enid and Mervin, her accepted lover, is one of the most elaborate and effective numbers. A maidens' chorus gives the opportunity for an original treatment of the air known as 'The ash grove,' and the battle scene for a double choir of men's voices shows considerable constructive power, and leads to an exciting climax. On the whole it may be said that Mr. Jenkins has shown in this, his latest work, a decided advance in breadth of conception and style.

The second work was by Mr. Harry Evans, who now resides at Liverpool. His cantata is entitled 'Dafydd af Gwilym,' and the story recounts amorous incidents in the life of this 14th century bard. The words, both Welsh and English, are by Mr. David Adams. Of the merit of his Welsh version we regret our inability to judge, but it is evident that the story works out admirably in providing suggestions for varied vocal and orchestral treatment. The opening scene introduces a love duet between Dafydd and Nest. The stern father intervenes, and consigns Nest to a nunnery. Dafydd wanders disconsolately until he meets another maiden, Morfydd. The two develop a touching attachment, but Morfydd is torn from her lover and soon after dies of grief. Then Nest having escaped from the nunnery is reunited to Dafydd, and together they live happily ever afterwards so far as we know. Mr. Harry Evans has made this story glow with interest. His love music has emotional warmth, and his choral writing shows mastery of effect secured by comparatively simple means, although the harmonic idioms are modern. He is able to score effectively for the orchestra, and to write accompaniments interesting in form and colour. A country dance for orchestra was one of the most effective numbers, and was insistently encored. A requiem for Morfydd displayed the composer at his best. A long wedding chorus in waltz rhythm also caught the fancy of the audience, but the music here is hardly up to the level of other parts of the work. Doubtless English choral societies would like to know the cantata, but the existing English version is a fatal bar to performance beyond Wales.

The composers conducted their own works. There was a good orchestra, and the choir had been well trained. Although 'St. Paul' was performed on one of the wettest of the wet nights that distinguished the Eisteddfod, yet there was an immense audience that continually showed its appreciation of the music. The chorus had been trained by Mr. Wilfrid Jones, and he was to have conducted, but was suddenly indisposed. Fortunately, Mr. Harry Evans was at hand, and under his experienced direction the performance was safe.

The soloists were Madame Amy Evans, Miss Edith Evans, Miss Gwladys Roberts, Miss Dilys Jones, Mr. Ben Davies, Mr. Spencer Thomas, Mr. Emlyn Davies, Mr. Thomas Thomas, Mr. David Evans and Mr. David Hughes.

Foreign Notes.

BERLIN.

Dr. Richard Strauss and Dr. Carl Muck have been honoured with the title of General-Musik-Direktor, a distinction which, in Prussia, has so far only been enjoyed by Spontini, Mendelssohn and Meyerbeer.——'Sardanapal, a grand historic pantomime in a prologue and three acts, based on the ballet of the same name by Paul Taglioni, newly arranged by Friedrich Delitzsch. Choreographic part by Emil Graeb: Musical accompaniment (with free use of historic original motives and sundry parts of the score by Hertel) by Joseph Schlar. Explanatory poem by Joseph Lanff.' Such is the full title of the production in which the Kaiser is said to have taken a more than passing interest, and which is in some respects the last, or latest, word in stage effects, especially as regards the final scene, representing the destruction by fire of Sardanapalus' palace. The new music, by Herr Schlar, is of little account, and the 'original, historic' themes are difficult to recognize. But as a lesson in Assyriology the 'show'—this seems the right word—is more instructive than many visits to the Assyrian antiquities found in museums. And no wonder, for Professor Delitzsch, who is responsible for the scientific parts of the entertainment, is perhaps the greatest living authority on Assyriology. It was produced at the Royal Opera House on the 1st ult.——Professor Gustav Rossberg, the chief Armeemusik-Inspizient (Army-music inspector) of the Prussian Army, retires with a pension on October 1, and will be succeeded by Musik-direktor Th. Gravert, his former assistant. Seeing that the Prussian fighting machine numbers nearly 300 regiments, it would seem that the post can hardly be a sinecure.

BRUSSELS.

An opera by Edgar Tinel, to be produced this season at the Monnaie Theatre, should prove an interesting event. Its title is 'Catarina.' Other novelties announced are: 'Monna Vanna,' by M. Fevrier; and 'Ariane et Barbe Bleue,' by Paul Ducas.

BUSSANG.

'Le château de Hans' is the title of a new fantastic musical play recently produced at the local 'Théâtre du Peuple,' which was the first open-air theatre opened in France, and is now in its fourteenth season. The author of the very successful piece is M. Maurice Pottecher, while the music was furnished by M. Lucien Michelot.

CAUTERET.

This little watering-place in the Pyrenees recently took somewhat unusual steps to get itself advertised in the world's Press free of charge. The authorities responsible for providing entertainments for the visitors arranged a performance, on August 15, of Wagner's 'Siegfried' in an open-air theatre! It was a bilingual affair, for the Siegfried was Dr. Stolzenberg, of Vienna, who sang in German, whereas the other artists used French. An audience of over 5,000 witnessed the performance.

CASSEL.

The latest thing in societies for the propagation of composers' works is a Spohr Society, which has just been founded here, where the master lived and worked for so many years. The director of the local conservatoire, Herr Heinrich Stein, is the instigator of the scheme, while Herr Louis Wolff, a nephew and godson of Spohr, is chairman of the committee.

CHEMNITZ.

The fourth German Bach Festival will be held here on October 3 to 5. The programme includes the Mass in B minor; the wedding cantata, 'O holder Tag, erwünschte Zeit'; the cantatas 'Mein Freund ist mein,' 'Du Hirte Israel,' 'Ich bin ein guter Hirt,' and 'Nun ist das Heil,' in addition to organ and instrumental pieces.

DRESDEN.

The Saxon General-Musik-Direktor, Herr Ernst von Schuch, has just celebrated the fortieth anniversary of his appointment as conductor of the Royal Court Opera, surely a record difficult to beat, and all the more wonderful as Herr von Schuch is still esteemed—and rightly so—as one of the greatest living conductors.

ELBING.

Gluck's 'Orpheus' was recently performed three times at the Municipal Theatre to crowded and enthusiastic audiences, though the soloists were either amateurs or pupils of the local musical school. Herr F. Rosenberger conducted.

HALLE.

The Sängerschaft Fridericiana, under the able direction of Herr Musikdirektor Otto Weinreich, performed on July 27 Elgar's five male-voice part-songs (words from a Greek Anthology). Their success was so marked that Herr Weinreich hopes to repeat them during the coming winter.

HEIDELBERG.

To celebrate the centenary of Mendelssohn, the Bach Society, under Professor Philip Wolfrum, will perform 'Elijah.'

JENA.

The University celebrated the 350th anniversary of its foundation on July 30. Music played an important part in the festivities, the programmes of the various ceremonies—a festival concert, a festival church-service, the dedication of new University buildings, &c.—including Liszt's symphonic poem 'Festklänge,' which was originally produced at Jena on February 3, 1861; Beethoven's choral symphony, with words by the University's most famous professor, Schiller; Handel's 'Zadok, the priest'; and a Sonata for double wind-quartet, by Giovanni Gabrieli, the 16th century Venetian composer. Two new works by the irrepressible Max Reger, whose uncanny fecundity is one of the intellectual marvels of the present day, were also included in the festival scheme. These novelties by Germany's strongest present-day representative of abstract music were settings of the 100th Psalm for chorus and orchestra—of which, however, only the first movement was sung—and of a 'Weihegesang' (consecration-song) for contralto solo, chorus of men's voices, and wind instruments, the words by Professor Otto Liebmann. Professor Reger was created a doctor by the University, an honour which, amongst musicians, was before him enjoyed by Robert Schumann and Hans von Bülow.

LIÈGE.

To celebrate the eightieth anniversary of the day on which the heart of Liège's greatest son, Modeste Grétry, was brought back from Paris to his native town; a performance was recently given of his opera 'Richard Cœur de Lion.' A torchlight procession and an historic pageant were further items in the festival programme arranged by the town.

MILAN.

An International Theatre Exhibition, to celebrate the centenary of the birth of Verdi, is planned for the year 1913. Everything connected with the theatre will be shown, including scenery, costumes, musical instruments ancient and modern, machinery, and even contract forms, acts affecting copyrights, theatres, &c.

PARIS.

The prize of 10,000 francs for the best opera, offered by the great international competition initiated by the publisher Gabriel Astruc, has been awarded to a work composed by M. Louis Lambert, entitled 'Penticosa.'

PRAGUE.

Herr Gustav Mahler produced his latest symphony, the seventh, in this city, on the 19th ult.

ROME.

It is announced that the Pope has given directions for a large organ to be erected in St. Peter's Church. The plans for the same are said to have been prepared several decades ago. Under such circumstances they will no doubt require some alteration, to allow for the latest inventions in organ-building.

SPALATO (DALMATIA).

A memorial tablet will shortly be affixed to the house in this town in which Franz von Suppé, the composer of so many tuneful operettas, was born.

'One hundred popular cantatas (secular)' is the title of a selected list of works which Messrs. Novello & Co. have issued. The immense range covered by compositions in cantata form is therein clearly manifested. They have been grouped in two ways: (i.) into works with and without solos; (ii.) into three grades of relative difficulty. Under each cantata is given a brief account of the libretto and the outstanding features of the setting. To this follows an estimate of the average time occupied in performance, and details of the scores and parts obtainable. Guidance is thus afforded to conductors and others in the choice of works. The booklet will be forwarded post-free on application to the publishers.

Dr. J. E. Borland is delivering at Battersea Polytechnic a course of twenty-five lectures on 'The development of instrumental music.' As music usually receives but little attention in University Extension circles—the lectures being given under the auspices of the University of London—the scheme deserves every encouragement and merits emulation in other districts.

The new St. James's Hall has been formed into a limited company, which has acquired the entire interests of the late proprietor.

Answers to Correspondents.

While we are most anxious to answer questions to the best of our ability, we cannot undertake to send replies by post.

A.—You ask us to recommend you 'a *good* book on music, as an aid to a beginner who is teaching himself, a book that will instruct as to scales, phrasing, &c., and also the more advanced harmony.' If you will kindly state the instrument which you wish to master, we will endeavour to answer your question; at the same time, perhaps you will kindly give a little more definite information in regard to 'the more advanced harmony,' stating the books you have studied.

F. D.—Although the excerpt you have written out is rather ambiguous, we feel sure that the movement you want is the *Poco adagio* from Mozart's Symphony in C (Köchel, No. 425), composed at Linz, in November, 1783. It is arranged for the organ by E. J. Hopkins (No. 8 of Select movements, entitled 'Slow movement in F'), and is published by Messrs. Novello.

A would-be organist.—It is impossible for us to tell whether your American organ could be 'blown by mechanical power, and if so how, and at what cost?' You had better consult an organ-builder, as there are so many things to be taken into consideration.

P. F.—With the best desire in the world to help you to pass your examination, or to avoid a second failure, we cannot, without knowing your capabilities, advise you as to the piece you should play. Why not seek the aid of a good teacher?

Piu.—It is advisable not to begin the lessons too soon. Physique and temperament are considerations that should be taken into account. Eighteen years would be a safe age to commence.

Beauty Retire.—No portrait of Mr. Pepys has appeared in The Musical Times, but it is not beyond the range of probability that there may be 'a prospect of seeing him there soon.'

P. G.—The 'Journal of the Folk-Song Society' is, we believe, only issued to members of the Society, but you might enquire of the honorary secretary, Mrs. Walter Ford, at 19, Berners Street, W.

H. E. H.—Victor Nessler's opera 'Der Trompeter von Säkkingen,' is well known in this country. 'It was not thus to be' is the celebrated song from that work and not, as your enquiry implies, an opera so entitled.

E. G. I. M.—The Society about which you enquire is doubtless the 'Home Music Study Union,' which has its headquarters at Leeds. See a letter from the honorary secretary on p. 652 of the present issue.

F. W.—There is a certain affinity in all Haydn's compositions, but it would not serve any good purpose to hunt for passages that are identical in the vocal and instrumental works of the genial old 'Papa.'

F. W.—The nine sonatas for the organ by S. de Lange, *junr.*, are fine works, but they hardly rank with similar works by Rheinberger and Merkel.

E. O. B.—You cannot do better than study Stainer's Organ Primer (Novello), as, in addition to being a treatise, it gives a description of the church organ.

J. O. R.—The Flute sonata by Beethoven, mentioned in our issue of July 1, is, so far as we can ascertain, not yet published; but we will make further enquiries.

E. J. R.—The *Benedicite* of which you send the opening bars is by W. T. Best; but it is in the key of C, not D, as written by you.

Mdlle. X.—A Bayreuth Festival will probably be held next year, but nothing has yet been decided on that point.

J. D.—We have no knowledge of a 'Guild of Music in the North of London.' Do not be gulled by Guilds.

W. W.—We regret that we cannot give the names of concert-agents.

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3. *Anthem for Christmas: 'Blessed be the Lord God of Israel.' By Joseph Barnby.*
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English version by William Bartholomew.

This, Mendelssohn's second oratorio, is invested with a two-fold interest: it reveals him in the maturity of his powers, and it was produced at an English Festival, the Birmingham Musical Festival of 1846 (August 26), and under the baton of the composer. After undergoing a rigorous revision, the work was performed in the following Spring (1847), four times in London (by the Sacred Harmonic Society), once at Manchester, and once at Birmingham, all six performances being conducted by Mendelssohn. On November 4 of the same year, at the age of thirty-eight, his music-loving soul was calmed in death.

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English version by William Bartholomew.

An unfinished oratorio, intended by Mendelssohn to form the third of a trilogy with "St. Paul" and "Elijah," and upon which he was engaged up to the time of his death. The eight completed numbers, published posthumously, were first performed at the Birmingham Musical Festival, September 8, 1852.

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A Sacred Cantata. English version by W. Bartholomew.

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In a letter dated "Leipzig, 30 April, 1843," written to Mr. E. Buxton (Ewer & Co.), Mendelssohn says (in English): "You will receive with these lines the copy of my 'Festgesang' in which I have made a few remarks in those passages in which Mr. Bartholomew has two different versions, and also the arrangement of the whole for a chorus with female voices. I think it will do well in this shape and have no objection to your publishing it. As I am to fix a price I would say four guineas. . . . I should not like the accompaniment to be called pianoforte or organ, as if it had been originally intended for those instruments; but if you should like to say 'adapted for pianoforte or organ by the composer' you are very welcome to do so, as it is the truth. The same you may say about the arrangement for [which includes] soprano and alto. I only would wish to have on the title some allusion to the original shape, at least nothing which goes against it."

Part of the music of the second of these four pieces is well-known through its adaptation, by Dr. W. H. Cummings, to Charles Wesley's Christmas Hymn "Hark! the herald angels sing," which first appeared in a cheap form in The Musical Times of November, 1867 (No. 297). In the above-quoted letter Mendelssohn says, in reference to the English words of No. 2: "If the right ones are hit at, I am sure that piece will be liked very well by the singers and the hearers—but it will *never* do to sacred words. There must be a national and merry subject found out, something to which the soldierlike and buxom motion of the piece has some relation, and the words must express something gay and popular, as the music tries to do it."

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THE FIRST WALPURGIS NIGHT

The English version from Goethe's Poem, by William Bartholomew.

Goethe's famous poem appealed with strong force to Mendelssohn's dramatic instinct, of which the vigorous chorus "Come with torches" is a sufficient proof. Produced at Berlin in January, 1833, the "Walpurgis Night" was afterwards re-scored. Its first public performance in England was by the Philharmonic Society, at the Hanover Square Rooms, July 8, 1844, the composer conducting. A private performance of the work had, however, previously been given at John Hullah's house, June 14, 1844, Mendelssohn being one of the guests on that interesting occasion.

Half-programme work. Soloists required: Soprano, Contralto, Tenor, Baritone, and Bass.

Vocal Score, Octavo, 1s. Paper; 1s. 6d. Boards; 2s. 6d. Cloth.
Vocal Parts, Octavo, 2s. the Set. Tonic Sol-fa, 1s.
Book of Words, 7s. 6d. per 100.
String Parts, 4s.; Wind Parts, 18s.; Full Score (German Words), 8s.

HEAR MY PRAYER

Soprano Solo, Chorus and Organ (or Orchestra).

Specially composed for some concerts given by Miss Mounsey (afterwards Mrs. Bartholomew), at Crosby Hall, and first performed there on January 8, 1845. Mendelssohn afterwards orchestrated the accompaniment at the request of the late Mr. Joseph Robinson, of Dublin. In this form the work was first heard at Dublin, on December 21, 1848, Mr. Robinson conducting.

Vocal Score, Octavo, 1s. Paper Cover; ditto, 4d.
Tonic Sol-fa, 2d. Vocal Parts, 1s. the Set.
Orchestral Parts, 2s. 6d. Full Score, 6s.

MIDSUMMER NIGHT'S DREAM

Incidental Music to Shakespeare's play (Female voices).

The overture, composed by Mendelssohn at the age of seventeen, was the work which first made him famous. First performed in public at Stettin, in February, 1827, Mendelssohn brought the score with him to London in 1829, his first visit to England, and himself conducted the earliest performance of it here on Midsummer night, 1829, at the Argyll Rooms, Regent Street. The remaining music—Scherzo, Notturno, Wedding March, and the vocal numbers—was not composed until 1843. The complete work was first performed at Potsdam, on October 14, 1843, and in England, under the composer's direction, at the Philharmonic Society's Concert, Hanover Square Rooms, May 27, 1844.

Vocal Score, Octavo, 1s. Paper.
Tonic Sol-fa, 4d. Vocal Parts, 1s. per Set.
String Parts, 4s.; Wind Parts, 20s.; Full Score (English and German Words), 6s.

LORELEY

An unfinished Opera.

An opera which, like the oratorio "Christus," Mendelssohn was engaged upon at the time of his death. The published numbers consist of a Finale (performed at the Birmingham Musical Festival, September 8, 1852, to Bartholomew's English Version); an Ave Maria, for soprano solo and female chorus; and a Vintagers' Chorus, for men's voices.

Vocal Score, with Ave Maria and Vintage Song, Octavo, 1s. Paper.
Tonic Sol-fa, 6d. Vocal Parts, 2s. per Set.
Orchestral Parts, 16s.; Full Score, 10s.

SON AND STRANGER.

An Operetta. English version by H. F. Chorley.

An Operetta, composed in London between September 10 and October 4, 1829, for the silver wedding of Mendelssohn's parents, and performed on the following December 26. The English version, by H. F. Chorley, was produced at the Haymarket Theatre, July 7, 1851.

Vocal Score, Octavo, 4s. Paper.
Book of Words (revised), 50s. per 100.
String Parts, 4s.; Wind Parts, 13s.; Full Score (English and German Words), 9s.

FOR MALE VOICES.

ANTIGONE

Choruses to Sophocles' Tragedy with recitation for Concert Use. English version by W. Bartholomew.

Produced privately at the New Palace, Potsdam, October 28, 1841; first public performance at the Berlin Opera, November 6. English version produced at Covent Garden Theatre, January 2, 1845, conducted by G. A. Macfarren.

Vocal Score, Octavo, 4s. Paper.
Tonic Sol-fa, 1s. Vocal Parts, 6s. per Set.
Book of Words, 25s. per 100.
String Parts, 4s.; Wind Parts, 17s.; Full Score (English and German Words), 9s.

ŒDIPUS AT COLONOS.

The Music to Sophocles' Tragedy with recitation for Concert use. English version by W. Bartholomew.

Produced at Potsdam, November 1, 1845. First performed in England at Buckingham Palace, February 10, 1848, at the instigation of the Prince Consort.

Vocal Score, Octavo, 3s. Paper.
Vocal Parts, 7s. 6d. per Set. Book of Words, 25s. per 100.
String Parts, 4s.; Wind Parts, 17s.; Full Score (German Words), 9s.

TO THE SONS OF ART.

English words from Schiller's Poem, by W. Bartholomew.

Composed for the opening of the first German-Flemish Vocal Festival at Cologne, June, 1846. First performed in England at the Philharmonic Society's concert, Hanover Square Rooms, April 10, 1848.

Vocal Score, Octavo, 1s. Paper.
Tonic Sol-fa, 3d. Vocal Parts, 2s. per Set.
Brass Band Parts, 6s. 6d.; Full Orchestral Parts, 8s.; Full Score (Brass Band), 2s.; Full Orchestral Score, 10s.

Produced at the Worcester Festival, 1905, and repeated at that of 1908.

HYMN OF FAITH

CANTATA

FOR MEZZO-SOPRANO SOLO, CHORUS, AND ORCHESTRA

THE WORDS ARRANGED FROM HOLY SCRIPTURE BY

EDWARD ELGAR.

THE MUSIC COMPOSED BY

IVOR ATKINS.

Price One Shilling and Sixpence.

Full Score and Wind Parts, MS. String Parts, 5s.

THE TIMES.

Mr. Atkins has done his work well, and shows his wide experience among the chorus, while his writing for the orchestra is strikingly free from modern extravagances, and he has an invaluable sense of quiet dignity. . . . It was produced at the last Worcester Festival and has quite sufficient vitality to merit a second hearing.

DAILY TELEGRAPH.

Some passages are of special charm and significance, especially that in which the chorus sing without accompaniment the familiar text, "Faith, the substance of things hoped for," &c. There is neither space nor time for details, and I sum up in saying that Mr. Atkins may take courage from the character of his latest venture and go on to higher things.

STANDARD.

This represents, so far, Mr. Atkins's largest work, and marks a great advance on his previous efforts. . . . The work is worthy of high praise, as an earnest and expressive composition; and in the orchestral part Mr. Atkins reveals a true feeling for tone-colour and variety, which stamps the work as far away from the ordinary and a welcome departure from the usual cathedral service type of music.

MORNING POST.

The hymn extols Faith, and the composer's treatment of the words is scholarly, yet not dry. The music, with its ecclesiastical subject-matter, shows modern influence and here and there that of Elgar, yet not so as to suggest direct imitation. The work, commendably short, promises well for Mr. Atkins's future as a composer.

DAILY NEWS.

Mr. Atkins has evidently been influenced by the music of his librettist, and, as far as the orchestra is concerned, by the modern school in general. Strangely enough, the most striking music of the new work is to be heard in the orchestra, which, by many picturesque touches of appropriate instrumentation, illustrates the text with the happiest effect. . . . The composition itself is a straightforward piece of music, and affords good opportunity for choral effect of the more or less ordinary kind.

PALL MALL GAZETTE.

In this work Mr. Atkins has shown his capacity for musical development quite extraordinarily. I find it to be a great improvement upon the excellently good work which he has before given to us. Not only does his thought rise to a higher range than heretofore, but there is a far greater grip of his musical material, and a greater condensation of method. The chorus, "In the Name of our God," and the solo immediately preceding it, "Rejoice," show a grip and a tendency towards the intellectual side of music which are very satisfactory; his melody is fluent, but never inclined to run to seed or to become blank, and there is many a touch of real beauty in his orchestral treatment, where all of it is musicianly.

ATHENÆUM.

Mr. Atkins shows skill in musicianship, yet it never becomes unduly prominent. . . . The Hymn under notice is excellent of its kind, and festival authorities will no doubt soon give its author an opportunity of displaying his powers on a larger scale. . . . The music is not only clever, but also interesting, and thoroughly devotional.

YORKSHIRE POST.

The composer has produced an exceedingly well proportioned work. In sustained dignity of utterance, the music reaches a high level. It has real solemnity without any dryness, and the sensuous beauty frequently attained in the colouring has no touch of either tawdriness or vulgarity. There is something of Sir Hubert Parry's influence perceptible in the strong texture and fine construction of the music, together with a richness of colour which is outside the range of Sir Hubert's simple palette. . . . The music is eminently natural, and two unaccompanied passages for the chorus achieve a genuinely impressive effect by very simple means. And there is not a bar that can be styled sentimental, pretty, or sensational, which is negative praise of a high order.

BIRMINGHAM DAILY POST.

The musical treatment is in the modern continuous manner, without break, the alternating choral and solo sections forming one organic whole. Representative themes are employed, and with no little skill. One standing for Faith is the most important. A motive given at the outset by the brass gives an ecclesiastical stamp to the work, and use is made of part of the ancient hymn tune, "Vexilla Regis." But Mr. Atkins has the gift of melody, if not as yet of a very individual type; and there is lyric charm in the solo, "Unless the Lord had been my help," which is gracefully scored. The orchestration throughout is very good, and the voice-writing is effective.

BIRMINGHAM GAZETTE.

Of the cantata as an art work I have no hesitation in speaking in terms almost superlative. Mr. Atkins is at once solid and interesting. There is not a dull moment; everywhere the music has a contagious warmth. One has the impression that all was given off at white heat. There is nothing laborious, nothing of the dry-as-dust style traditionally attributed to cathedral organists, nothing of the universally despised Kapellmeistermusik. On the contrary, Mr. Atkins, while in warp and woof having some kinship with Bach, is in colour and feeling as modern as Strauss. The solo, with its exquisite accompaniment, was especially beautiful, even where all was beautiful. Mr. Atkins has made his mark, and if he continues to progress at the same rate will, before many years, attain the highest rank.

London: NOVELLO AND COMPANY, Limited.

Produced at the Worcester Festival, 1908.

Just Published.

BEYOND THESE VOICES THERE IS PEACE

MOTET

FOR SOPRANO AND BASS SOLI, CHORUS AND ORCHESTRA

BY

C. HUBERT H. PARRY.

Price Two Shillings and Sixpence.

Full Score and Wind Parts, MS. String Parts, 10s.

THE TIMES.

Like the prelude to "The Love that casteth out Fear," that of the new work is made up of two themes—one a restless theme of rugged outline and chromatic harmony associated with the weariness of life, the second a beautiful melody for the violoncello, which speaks of the peace beyond the voices of the world. . . . After it the chorus breaks in with the words, "What profit hath man of all his labour." Parry uses the chorus here as only he can use it, making each voice declaim the words with extraordinary fitness. . . . The central movement is perhaps the most original in the cantata. It is a chorus on the words, "To everything there is a season, a time for every purpose under Heaven, a time to be born, and a time to die," and the words are sung above a theme for the strings in C major of wonderfully comforting expression. The orchestral music reminds one of a Bach aria, so gracious is its flow and so beautifully is it knit together. It works to a wonderful climax at the words, "A time to love, a time to hate, a time for war," and is concluded softly by the chorus with the words "A time for peace."

DAILY TELEGRAPH.

In his music Sir Hubert make modest use of the representative theme, and aims mostly at melodic strains and orchestral effects of singular force. The word "force" is not here used as synonymous with noise in expressing the sentiment of the text.

MORNING POST.

Sir Hubert Parry's work shows all those good qualities of musician-like writing and skilled treatment which are always associated with his name, and his customary vigour was not wanting. . . . It is in the choral numbers that the real character is expressed. In his disposition of the parts in the chorus "To everything there is a season," Sir Hubert Parry shows his wonted skill and demonstrates once more that as a choral writer he stands pre-eminent as a worthy representative of a form of art in which this country has an excellent reputation, and one which works such as this help to maintain.

DAILY NEWS.

The principal feature of this work is its reflective nature. Once again Sir Hubert Parry has proved the value of this class of text for musical illustration. . . . The choral writing remains, as ever, strong and effective, with a great deal of fugal episode, done in his best manner.

DAILY CHRONICLE.

There are many of Sir Hubert Parry's admirers who will regard this as one of the most attractive of his shorter works. It certainly is an impressive composition, with fine choruses, effective solo passages, and brilliant orchestration, and it is a worthy addition to the library of the best class of British music. Moreover, it is easy to prophesy popularity for it among those many ambitious choral societies in London and the provinces that appreciate really fine motets.

PALL MALL GAZETTE.

Here, it will be seen, is a subject exactly suited to Sir Hubert Parry's gift for reflective musical utterance, and he has given us in this work yet another example of dignified and restrained writing. The choruses, largely built up on the imitational style of which the composer is a complete master, are of due variety and of certainty of effect.

YORKSHIRE POST.

The chorus-writing generally is as usual of the strong four-square type of which the composer is such a master. . . . The mere texture of the part-writing has interest, while its dramatic strength and appropriateness are undeniable. The impression one gains from a first hearing of "Beyond these voices there is Peace" is that the text is a noble one, and in its sense of contrast and dignity of expression well worthy of a musical setting.

GUARDIAN.

The choral writing has all the qualities of solidity, breadth, and dignity which mark the composer's style. . . . The section beginning "To everything there is a season," the chorus sing above a peculiarly suave and gracious melody given to the violins, and the whole effect is of the rarest beauty. Another fine passage is the chorus "Who hath measured the waters," which has a massive grandeur entirely appropriate to the text, and at the end of the work there is a broad and imposing climax on the words "They shall walk and not faint."

London: NOVELLO AND COMPANY, Limited.

Produced at the WORCESTER FESTIVAL, 1908.

Just Published.

THE

WAND OF YOUTH

(MUSIC TO A CHILD'S PLAY).

SECOND SUITE. FOR ORCHESTRA

COMPOSED BY

EDWARD ELGAR.

Op. 1b.

Full Score, Twenty-One Shillings net.

Orchestral Parts (*In the Press*).

Pianoforte Arrangement, Three Shillings net.

TIMES.

In form the suite is very simple. Each of the six little movements is made up of two contrasting musical ideas which alternate without any attempt at development. . . . In "The Little Bells" (scherzino) we of course expect and get plenty of glockenspiel and toy effects, but the chief theme has a merry ring which is not dependent only on such things. "Moths and Butterflies" and "Fountain Dance" illustrate pretty fancies daintily, and lastly we have "The Tame Bear" and "The Wild Bears." It is a whirling dance movement which, played with all the nervous energy with which the composer inspires the orchestra, completely carried the audience away. This popular ending alone would probably ensure its success.

DAILY TELEGRAPH.

There are six little movements in this second suite, and their titles, such as "Moths and Butterflies," "The Tame Bear," and "Fountain Dance," make it easy to imagine what kind of child's music his fancy and ingenuity evolved from the story. The pretty trifles cannot but please wherever they are introduced, even as they delighted the sympathetic listeners of Worcester.

MORNING POST.

A set of six numbers which gave unalloyed delight to the audience this evening. There is little doubt that the simplicity of design is immensely becoming. The resourceful and experienced treatment it receives is by no means wasted upon the material, but the fact serves to illustrate once again the advantage of an absence of complication in design. Such a plan leaves the invention of the composer a clearer field, and the result of such a combination of youth and middle age is to give a work that possesses more vitality than many a more complicated effort. There is much quaintness in all the numbers. The march has some wonderful modulations, the date of which it would be interesting to know.

DAILY NEWS.

The music is beautifully finished in every detail, and there is present all the grace attaching to the composer's style. The best movements are the second, entitled "The Little Bells," which is extremely pretty; the fourth, called "Fountain Dance," which certainly gives a picture of uprising water; and the impetuous finale, described as the "Wild Bears." This had to be repeated. Indeed, its vigorous flow had something irresistible about it.

ATHENÆUM.

Speaking of the Suite generally, we think it is far more attractive than its predecessor. Composers do well at times to unbend, and to show themselves in a light mood, especially in the case of Sir Edward Elgar, who has devoted much to music of a serious order.

GUARDIAN.

They are almost perfect specimens of light music, most delicately fashioned, and replete with simple tunefulness and engaging touches of humour. . . . The "Fountain Dance" is exquisitely graceful, and the riotous fun of "The Wild Bears" makes an exhilarating finale to the suite, and would assuredly never fail to bring down the most apathetic house.

MANCHESTER COURIER.

It contains six short numbers, all of which are very dainty and fascinating, full of quaint and fertile imagination and orchestrated albeit lightly, still plainly in Sir Edward's mature style. . . . The performance was eminently successful.

YORKSHIRE POST.

The six short pieces of which the present Suite consists, are fresh, fanciful and full of brilliant and happy orchestral touches. The lightness of touch is delightful and the energetic and rhythmical music is rarely, if ever, oppressed by its new and gorgeous dress.

LONDON: NOVELLO AND COMPANY, LIMITED.

Produced at the WORCESTER FESTIVAL, 1908.

Just Published.

ENGLAND, MY ENGLAND

SONG

The Words by W. E. HENLEY

THE MUSIC BY

A. HERBERT BREWER.

Price Two Shillings net.

Full Score and Orchestral Parts, MS.

THE DAILY TELEGRAPH.

It is robust in character and strenuous in expression, replete with the spirit of the words. . . . The song, which, apart from its poetic connection, is of real musical merit, should have a fortunate career.

MORNING POST.

Dr. Brewer has written many vocal pieces for orchestra, and in his choice of the medium of displaying his powers shows wise restraint. The present work forms an interesting composition, in which voice and orchestra have an equal share. The music succeeds well in describing the poem, and shows a considerable knowledge of effect.

THE ATHENÆUM.

The other novelty was a song, "England, my England," by Dr. A. H. Brewer, who has set Henley's fine rhetoric to bold, straightforward strains; he provides, too, a stirring orchestral accompaniment.

THE SUNDAY TIMES AND SUNDAY SPECIAL.

Dr. A. H. Brewer is very happy in catching the full-blooded vigour of the words.

YORKSHIRE POST.

It has the true patriotic ring, but yet is without that touch of arrogancy which makes the cheap type of music-hall patriotism.

WESTERN DAILY PRESS.

It is a setting to the patriotic poem of W. E. Henley, and expresses the loyalty and devotion of England's sons to the motherland. The song, with its full orchestral accompaniment, expresses that sentiment in music of a broad, healthy, strenuous character. It has a strength and individuality that should make it distinctive and popular.

BIRMINGHAM GAZETTE.

The music is melodious, broad, graphic, and yet simple, and, in short, possesses all the qualities needed to ensure long life.

MANCHESTER COURIER.

This is no flamboyant effusion of patriotism, but a careful, studied attempt to portray the spirit of the words and their deeper meaning with dignity and sincerity. It should be successful wherever it is sung.

London: Novello and Company, Limited.

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Price 2s. 6d., post-free.

THE RIGHTLY-PRODUCED VOICE. By E. DAVIDSON PALMER, Mus. Bac. Oxon. Contents: The Fundamental Error in the Training of Men's Voices—The True Nature of Falsetto—Secret of Voice-Production—Speaking Voice of Manhood—Chest Register in Women's and Boys' Voices—Decay of Voice in Singers; its Unsuspected Cause—The Old Masters and the Use of Head Voice, &c.

"Written in a convincing style, and is decidedly interesting."—*The Times*. "The last few pages are so replete with suggestions that they seem to come like a revelation."—*The Musician, U.S.A.*

May be obtained from the Author, 11, Grazebrook Road, Stoke Newington, N.; or from Joseph Williams, Ltd., 32, Great Portland Street, W.

THE LORD'S PRAYER.—Congregational Setting, by Richard Francis Lloyd, Mus. Bac. (Lond.). Price 1½d.
London: The Vincent Music Company, Limited.

EVERYMAN

CANTATA FOUNDED UPON THE OLD MORALITY PLAY

FOR

SOPRANO, CONTRALTO, TENOR AND BASS SOLI, CHORUS AND ORCHESTRA

COMPOSED BY

H. WALFORD DAVIES.

(Op. 17.)

PRICE THREE SHILLINGS NET.

Paper Boards, 4s. ; Tonic Sol-fa, 2s. Book of Words, 6d. ; Book of Words, with Analysis, 1s.
Full Score, £3 3s. String Parts, 13s. 6d. ; Wind Parts (on hire only).

THE TIMES.

The evening concert began with the most important of the Festival novelties, the setting of an adaptation from the morality play of "Everyman," by Dr. H. Walford Davies, a work of far too great importance and musical interest to be discussed in a few hurried words. It made a great impression and was received with genuine enthusiasm. It will not be a matter of surprise if the Leeds Festival of 1904 should be known as the "Everyman" Festival, just as that of 1885 is called the "Golden Legend" year. . . . Dr. Walford Davies has contrived to give his music an austere character and a kind of remoteness of style while allowing himself every resource of modern harmony, and the use of the full modern orchestra. The words of the *Deity*, "I perceive here, in my Majesty," are set (for chorus) to a series of solemn chords, in which the dominant seventh is pre-eminent, and the opening notes of the work, representing "the passionless note of *Death's* horn" (we quote the admirable analysis by H. C. C.), form one of those sudden harmonic metamorphoses which would have been unimaginable by musicians of the past. This phrase and the opening passage of the song, "I am Death that no man dreadeth," give an extraordinary amount of character to the music: the clever characterization, of which this is a prominent example, is perhaps the most remarkable of the many fine qualities in the cantata. . . . The song of *Knowledge*, "O Glorious Fountain," with choral interludes, and the prayer of *Everyman*, belong to the most happily inspired pages in the work, but they are of a kind to which no written words can do justice. . . . As already recorded, the reception of the cantata was most enthusiastic.

THE WORLD.

All the world which reads of musical doings in the daily papers knows now that a new composer of the first rank has revealed himself at Leeds. Just as Elgar stepped up, "Gerontius" in hand, to the platform where the tiny company of real English composers stood, so has Dr. Walford Davies arrived with his "Everyman." And this work shows high talent of so original and masterly a kind that it may well be asked if this latest arrival among the composers is not going in future to stand in front of them all. . . . I cordially echo the judgment of one whose opinion, but seldom given to the public, must ever carry the greatest weight: "'Everyman' is the noblest work produced by an Englishman for many years."

DAILY NEWS.

At a bound Dr. Walford Davies has sprung to the front rank of our younger composers, for here one has not only to praise technical achievement for its own sake, but also what is more rare, the resources of modern music employed for the expression of deep poetic ideas. . . . He has kept his music as simple as possible, and yet his language is a modern language and transfixes the heart of the old morality play, interpreting in music that which is for all time. The composer has shown nothing short of genius in his solution of the problem. . . . The appeal of *Everyman* to *Kindred* and *Fellowship* is full of a curiously sinister comedy, which one had not expected from Dr. Walford Davies on the strength of his previous musical achievements. It is impossible, however, to go into details concerning this remarkable work. . . . At the end of the work Dr. Walford Davies was received with an enthusiasm which is rare indeed.

ST. JAMES'S GAZETTE.

Dr. Davies, in his work "Everyman," must be held as a man of strength and brains. . . . The chorus and character of "Everyman" have the work to themselves, and it is all splendidly original.

OBSERVER.

The most important novelty of the Festival, Dr. Walford Davies's setting of "Everyman," was heard on Thursday evening. . . . Dr. Davies's music has the great merit of being thoroughly sincere and appropriate. He has caught the spirit of the play, and produced a work that is far beyond anything he has previously done. There are pages in his setting of "Everyman" that indicate his possession of such qualities that the use of the word "genius" seems inevitable. The thematic material . . . is simple, and yet new in effect. How difficult of achievement is this combination perhaps only those who have tried their hand at composition can know. "Everyman" was an instantaneous success. Dr. Davies, who conducted, was cheered on his appearance in a way that showed that his music had already won its way into the hearts of his interpreters. . . . The chorus sang with enthusiasm born of conviction, and "Everyman" was launched on a career which should be long and prosperous, with every possible advantage in its favour.

DAILY TELEGRAPH.

This evening Dr. Walford Davies submitted his cantata "Everyman" to the judgment of a large audience, conducting it himself, and receiving what appeared to be a unanimous verdict of approval. Those present who were pastmasters in the study of audiences could hardly make a mistake on this point. There is the silence of indifference and that of absorbed attention. Of these the last-named prevailed as the solemn "argument" of the old-time "Morality" was driven home by all the power of music supplementing its own inborn force. In fact, the audience could not have been more sensitive to the work had a voice from heaven spoken the opening lines, "I pray you all give your audience, and hear this matter with reverence." . . . In all music there is something above forms, to wit, the spirit, which may, like Providence, fulfil itself in many ways. Of this fact Dr. Walford Davies's work seems to me confirmation. It is modern, and yet one sees there that which in the past would have received other, though not necessarily truer, expression. . . . There is an element of originality in the work, with much play of forceful imagination, and a sure eye for the right effect at any given moment. Other opportunities will be found for elaborating these points; let it now suffice to say that the Temple organist has made his mark upon contemporary art.

WESTMINSTER GAZETTE.

A musical work of deep seriousness must be touched by a very peculiar and indefinable quality if it is to reach the hearts of a public whose first love is musical comedy. "Gerontius" had this quality, and so has "Everyman," as it would seem, though the style of Dr. Davies's music is absolutely different from that of Elgar's. It is not easy to describe this style, for it is unlike anything that one has previously known, and owes not one jot or tittle to the influence of Elgar or anyone else, unless it be Bach, whose powerfully plain ideas of conveying expression have probably served as a guide to Dr. Davies. The music is astonishingly healthy and virile, almost rough at times, but there is not a bar which fails. In design so in detail; the composer has seized the right means of expression with a positively unerring instinct. To describe it as "unconventional" is to give but a faint idea of its newness. The composer has hampered himself with none of the ordinary conditions of cantata form; he uses his chorus and his soloists when he thinks best: he proposes none of the effects which can be got artificially; his one aim throughout is to enforce the meaning of the words as they come, and he has trusted to the power of directness and sincerity to make his appeal for him. The result is, without question, his justification. "Everyman" is a strange musical picture; it may even be "harsh and weird," but its strength carries the day; one can but hold one's breath and say that here is music which compels attention by its stern fascination.

YORKSHIRE POST.

The feature of the day—and, as it will probably prove, the feature of the Festival — was reserved for the evening concert. This was "Everyman," Dr. Walford Davies's setting of the old morality play, which, in dramatic form, has lately been made familiar to the public. . . . Much was expected, and expectation was more than realised. There was a universal feeling last night that this weirdest of all cantatas is likely to rank as one of the great successes of the Festival. A great ovation awaited the composer at the conclusion of the performance. He had distinctly scored.

MANCHESTER GUARDIAN.

Dr. Walford Davies's setting of "Everyman" as a cantata, specially written for this Festival, was heard this evening for the first time in public. It provoked a scene of quite exceptional enthusiasm, and there is no doubt that it is a striking, totally unconventional, and largely successful composition.

SHEFFIELD DAILY TELEGRAPH.

It may be that the Leeds Festival of 1904 will remain memorable because of the production of "Everyman." In this setting of the impressive old morality play we have a sincere utterance, the putting forth of a distinct personality and intimate faith, that has not been paralleled since the "Dream of Gerontius" first saw the light.

HUDDERSFIELD EXAMINER.

It was surprising, looking to the chromatic character of the music, what a vast amount of melodic beauty of the richest and purest character pervades it, especially in the choral and orchestral portions. The depth of expression and dignity of the work also seemed to gather strength.

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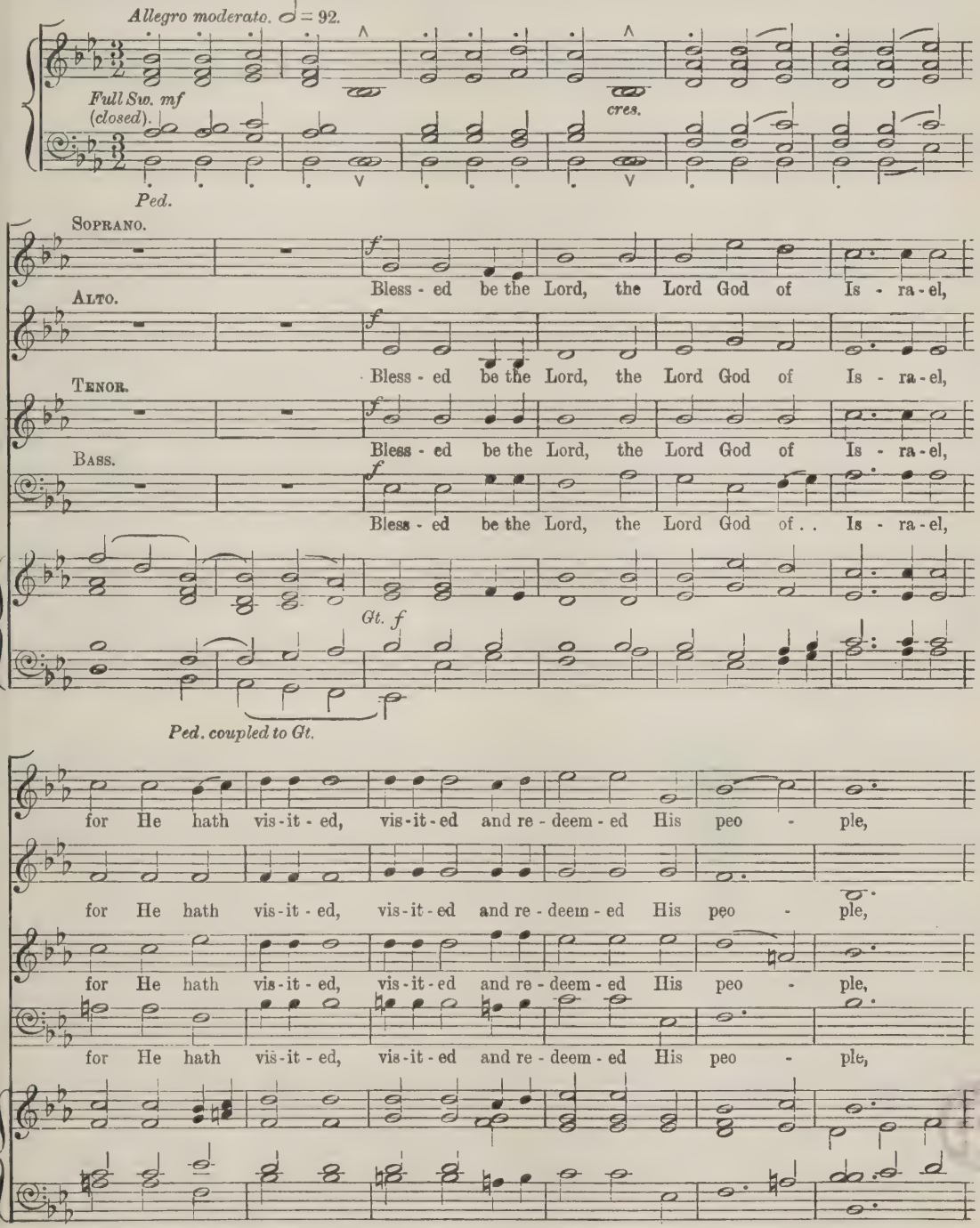
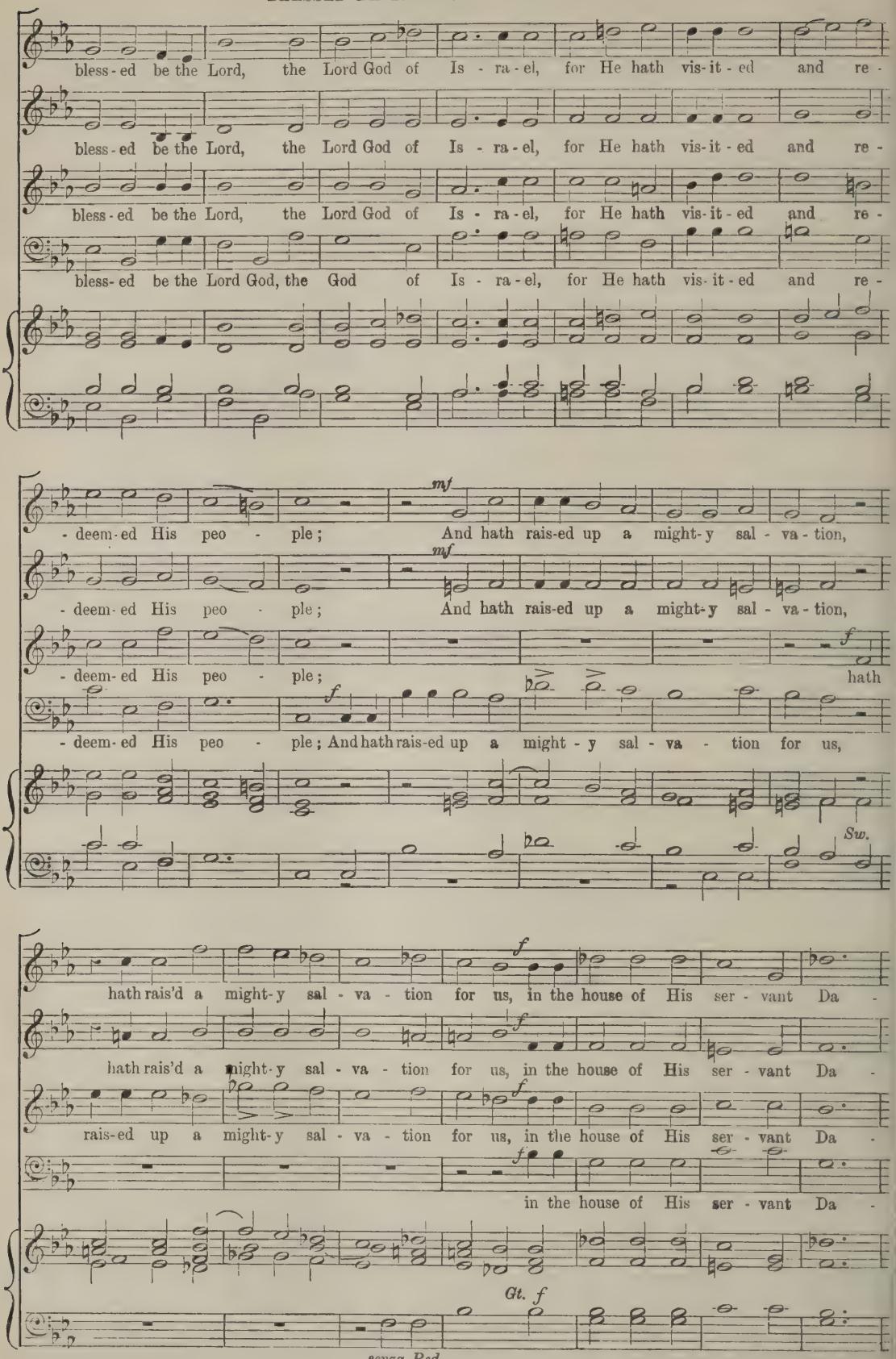
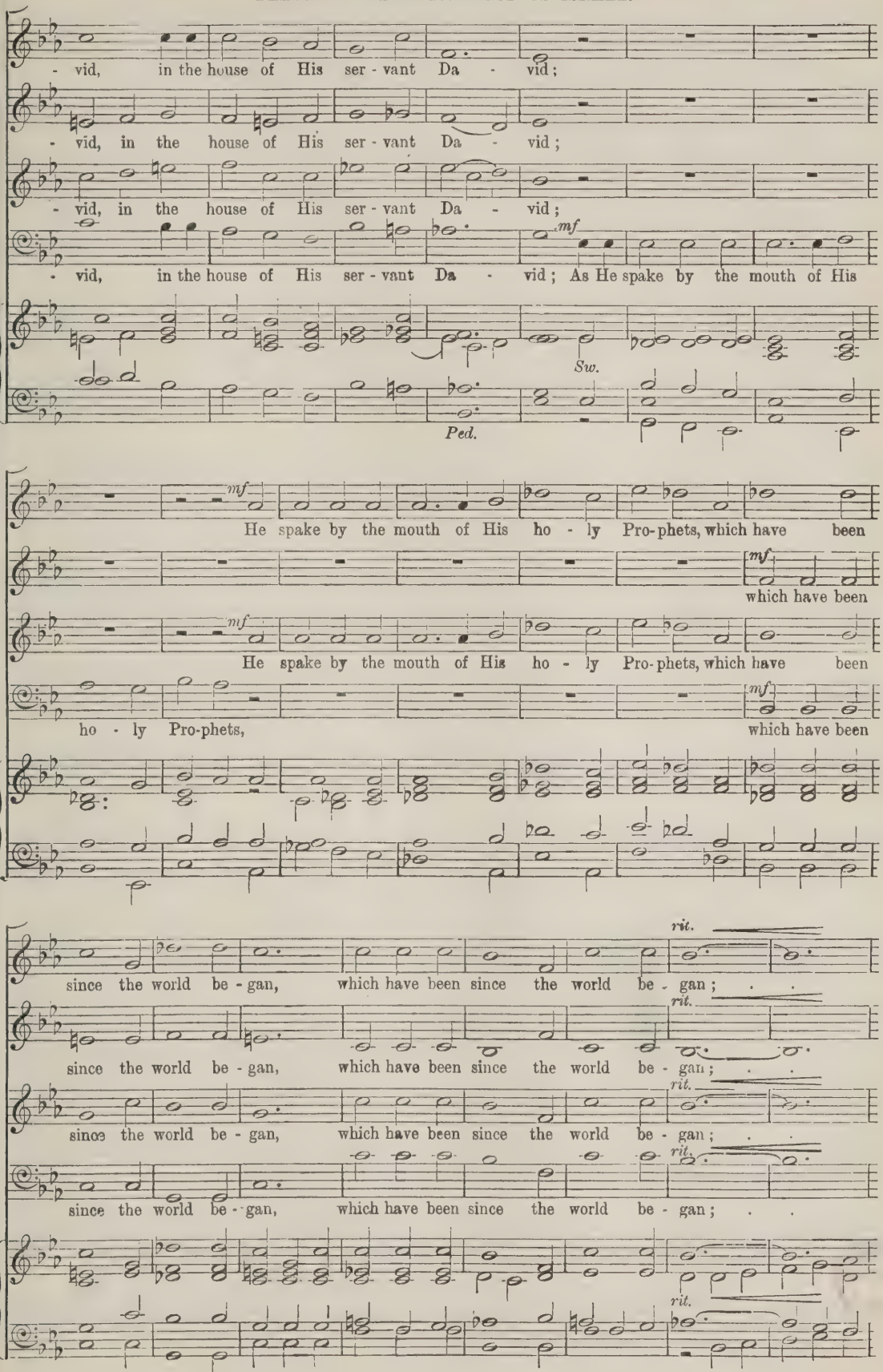
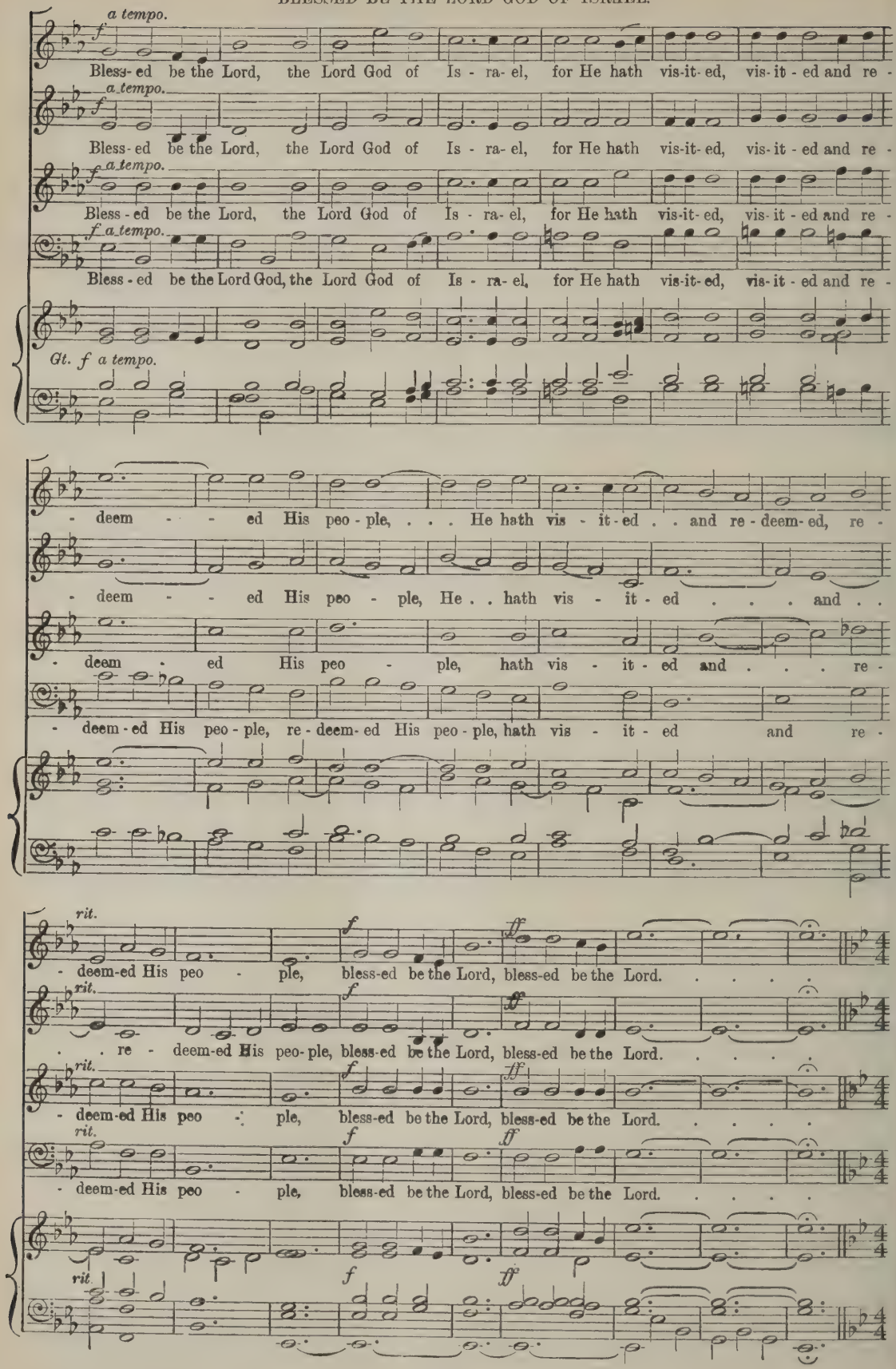
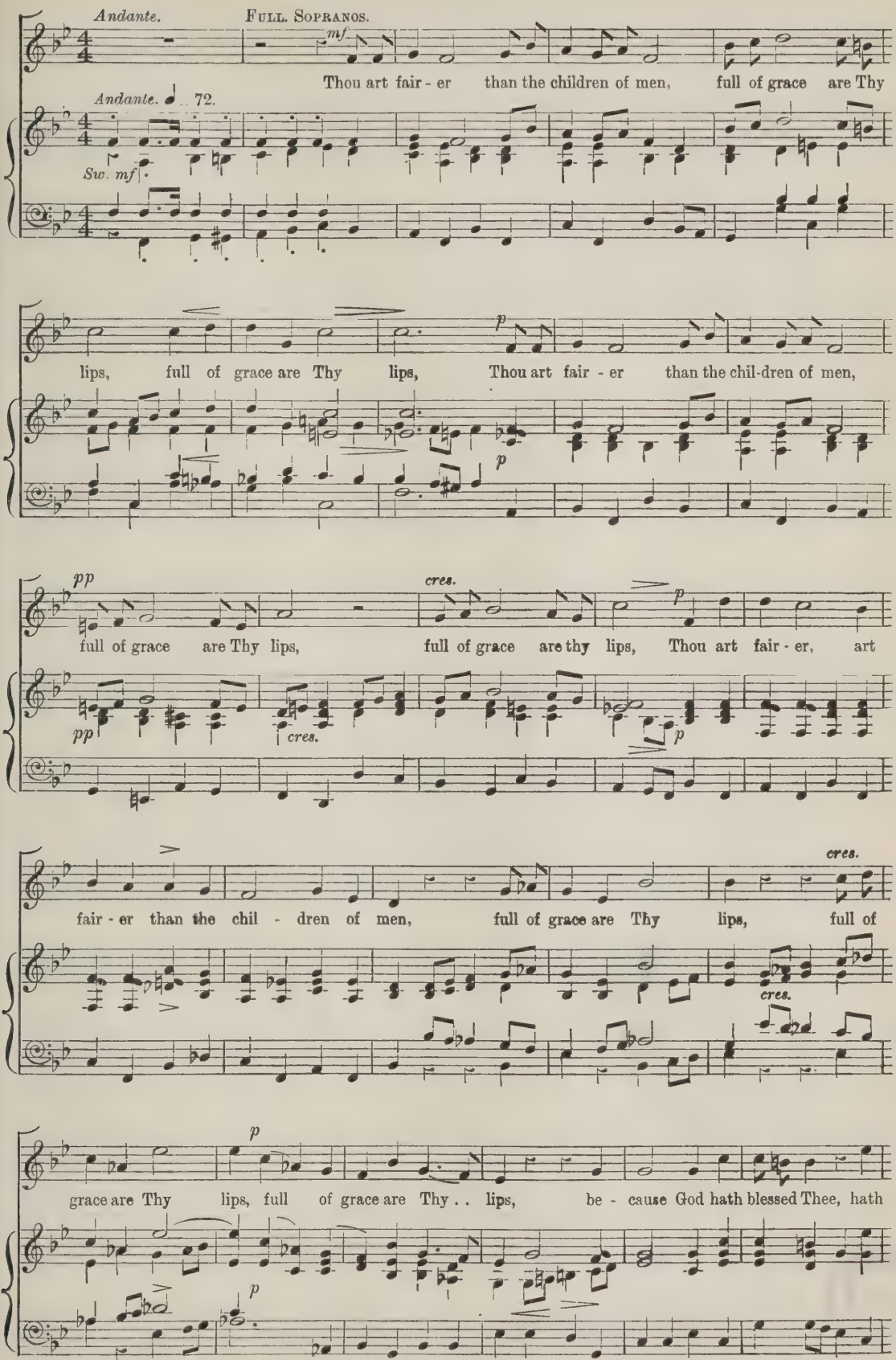

Allegro moderato. ♩ = 92.
Full Sw. mf (closed).
cres.
Ped.
Soprano.
Alto.
Tenor.
Bass.
f
Bless - ed be the Lord, the Lord God of Is - ra - el,
Bless - ed be the Lord, the Lord God of Is - ra - el,
Bless - ed be the Lord, the Lord God of Is - ra - el,
Bless - ed be the Lord, the Lord God of . . Is - ra - el,
Gt. f
Ped. coupled to Gt.
for He hath vis - it - ed, vis - it - ed and re - deem - ed His peo - ple,
for He hath vis - it - ed, vis - it - ed and re - deem - ed His peo - ple,
for He hath vis - it - ed, vis - it - ed and re - deem - ed His peo - ple,
for He hath vis - it - ed, vis - it - ed and re - deem - ed His peo - ple,

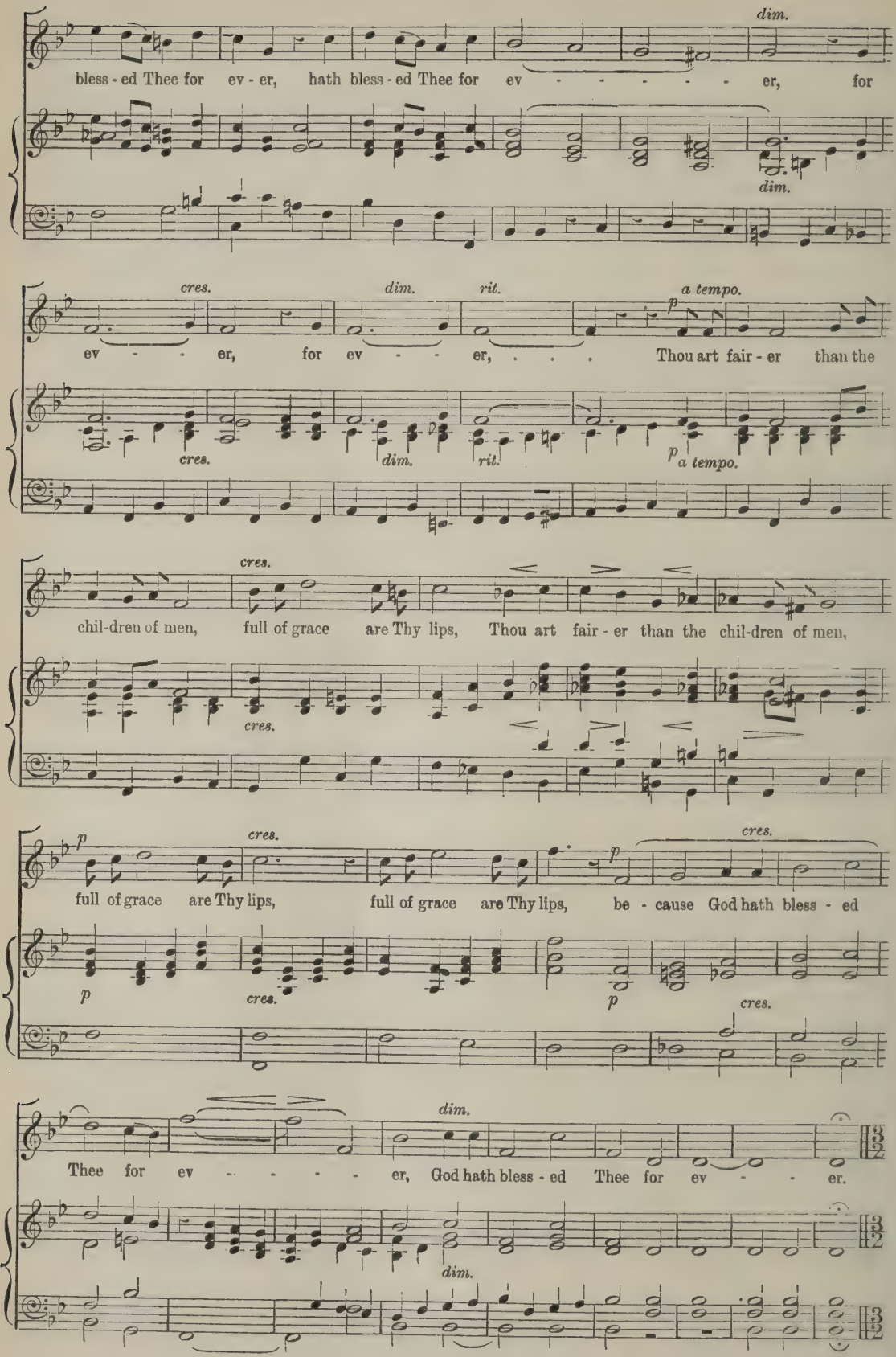

bless-ed be the Lord, the Lord God of Is-ra-el, for He hath vis-it-ed and re-
bless-ed be the Lord, the Lord God of Is-ra-el, for He hath vis-it-ed and re-
bless-ed be the Lord, the Lord God of Is-ra-el, for He hath vis-it-ed and re-
bless-ed be the Lord God, the God of Is-ra-el, for He hath vis-it-ed and re-
mf
-deem-ed His peo-ple; And hath rais-ed up a might-y sal-va-tion,
mf
-deem-ed His peo-ple; And hath rais-ed up a might-y sal-va-tion,
f
-deem-ed His peo-ple; hath
f
-deem-ed His peo-ple; And hath rais-ed up a might-y sal-va-tion for us,
Sw.
f
hath rais'd a might-y sal-va-tion for us, in the house of His ser-vant Da-
f
hath rais'd a might-y sal-va-tion for us, in the house of His ser-vant Da-
f
rais-ed up a might-y sal-va-tion for us, in the house of His ser-vant Da-
f
in the house of His ser-vant Da-
Gt. f
senza Ped.

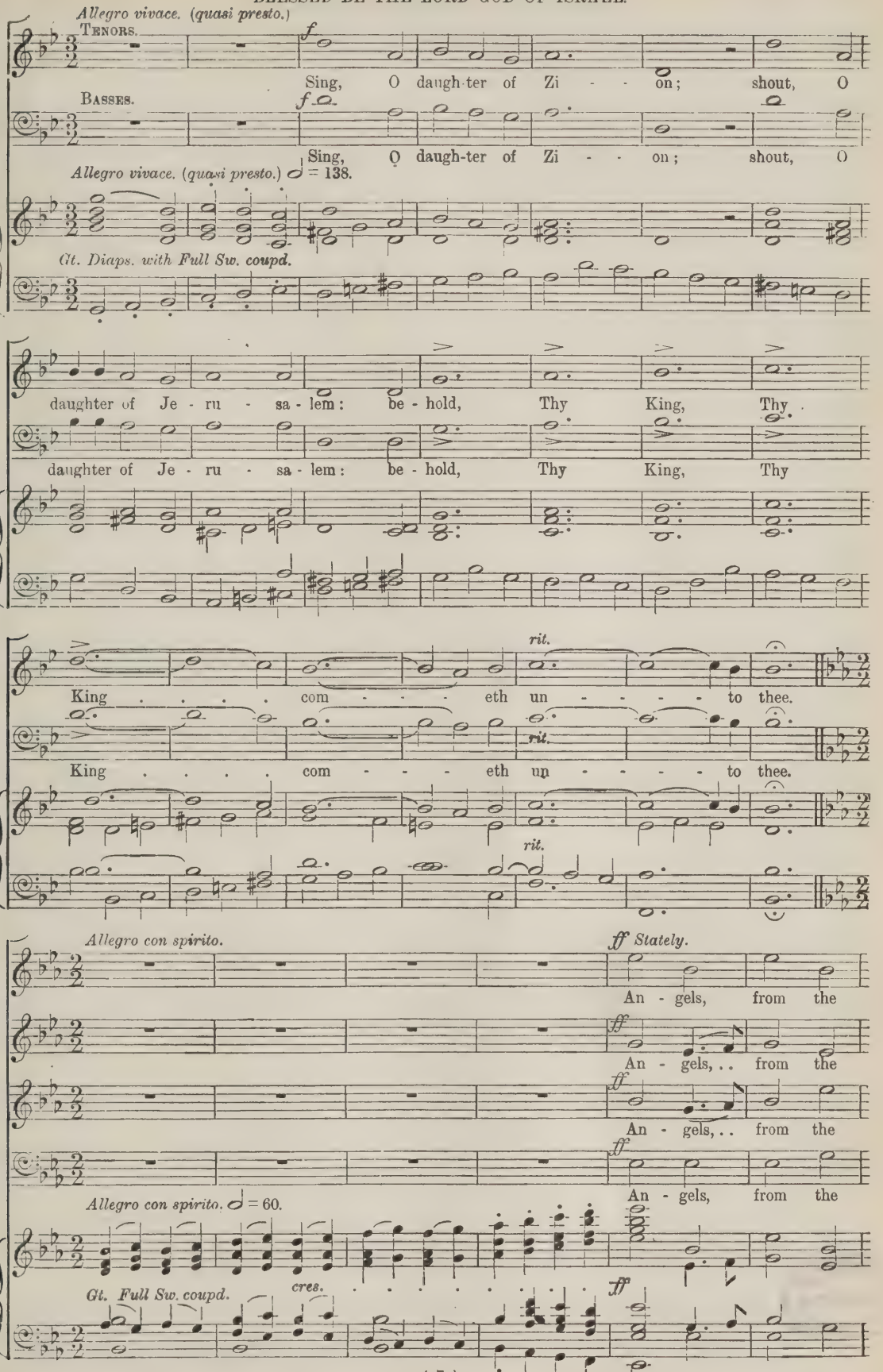
BLESSED BE THE LORD GOD OF ISRAEL.

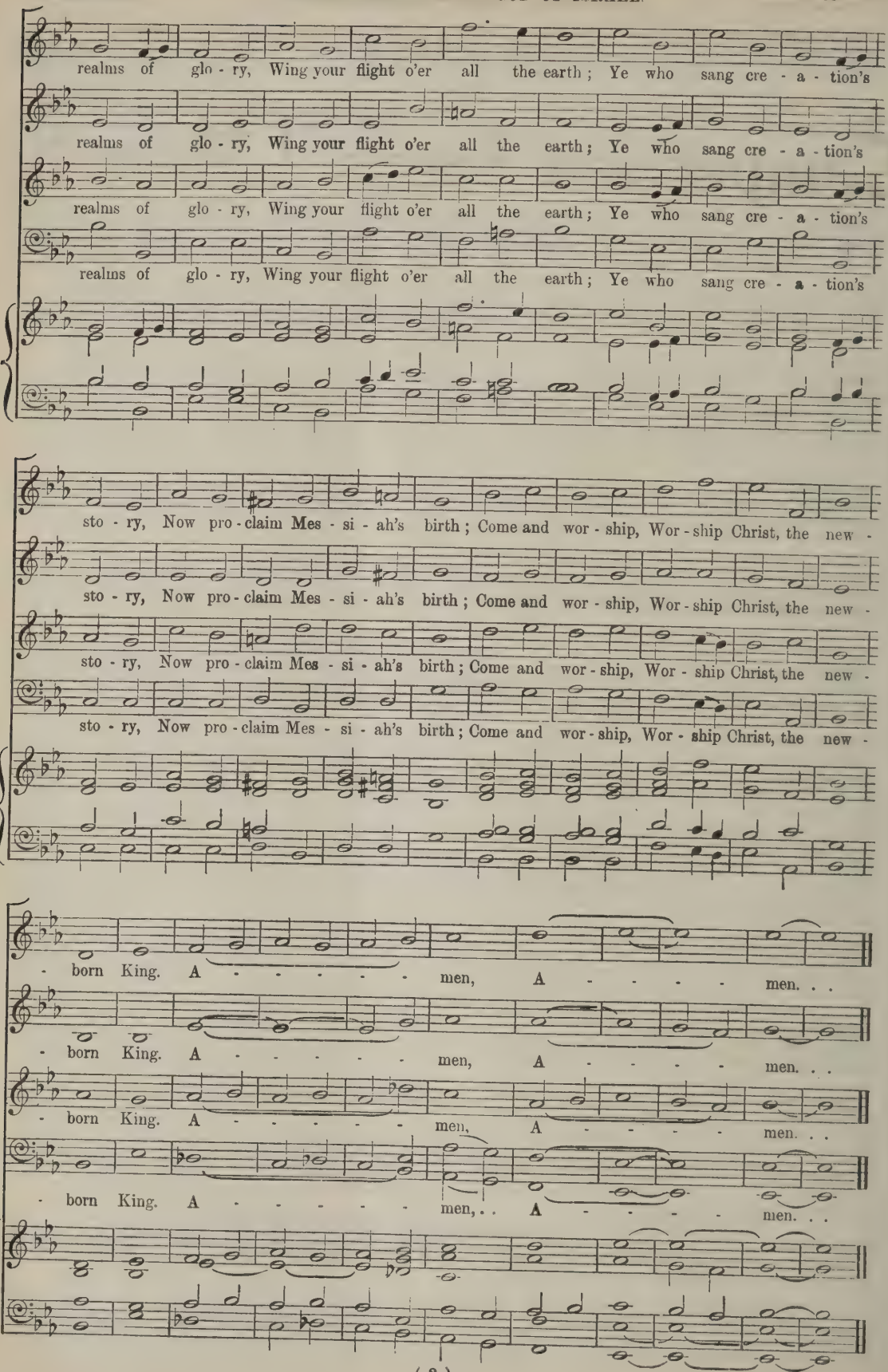

- vid, in the house of His ser - vant Da - vid;
- vid, in the house of His ser - vant Da - vid;
- vid, in the house of His ser - vant Da - vid;
- vid, in the house of His ser - vant Da - vid; As He spake by the mouth of His
mf
Sw.
Ped.
He spake by the mouth of His ho - ly Pro-phets, which have been
which have been
He spake by the mouth of His ho - ly Pro-phets, which have been
ho - ly Pro-phets, which have been
since the world be - gan, which have been since the world be - gan;
since the world be - gan, which have been since the world be - gan;
since the world be - gan, which have been since the world be - gan;
since the world be - gan, which have been since the world be - gan;
rit.


a tempo.
f
Bless-ed be the Lord, the Lord God of Is-ra-el, for He hath vis-it-ed, vis-it-ed and re-
Bless-ed be the Lord, the Lord God of Is-ra-el, for He hath vis-it-ed, vis-it-ed and re-
Bless-ed be the Lord, the Lord God of Is-ra-el, for He hath vis-it-ed, vis-it-ed and re-
Bless-ed be the Lord God, the Lord God of Is-ra-el, for He hath vis-it-ed, vis-it-ed and re-
Gt. f a tempo.
-deem-ed His peo-ple, . . . He hath vis-it-ed . . and re-deem-ed, re-
-deem-ed His peo-ple, He . . hath vis-it-ed . . . . and . .
-deem-ed His peo-ple, hath vis-it-ed and . . . . re-
-deem-ed His peo-ple, re-deem-ed His peo-ple, hath vis-it-ed and re-
rit.
-deem-ed His peo-ple, bless-ed be the Lord, bless-ed be the Lord. . . . .
. . re-deem-ed His peo-ple, bless-ed be the Lord, bless-ed be the Lord. . . . .
-deem-ed His peo-ple, bless-ed be the Lord, bless-ed be the Lord. . . . .
-deem-ed His peo-ple, bless-ed be the Lord, bless-ed be the Lord. . . . .
rit.


Andante.
Full. Sopranos.
mf
Thou art fair - er than the children of men, full of grace are Thy
Andante. ♩. 72.
Sw. mf
lips, full of grace are Thy lips, Thou art fair - er than the chil-dren of men,
p
pp
cres.
full of grace are Thy lips, full of grace are thy lips, Thou art fair - er, art
fair - er than the chil - dren of men, full of grace are Thy lips, full of
grace are Thy lips, full of grace are Thy . . lips, be - cause God hath blessed Thee, hath


dim.
bless - ed Thee for ev - er, hath bless - ed Thee for ev - - - - - - er, for
dim.
cres.
dim.
rit.
a tempo.
p
ev - - - er, for ev - - - er, . . . Thou art fair - er than the
cres.
dim.
rit.
p
a tempo.
cres.
chil-dren of men, full of grace are Thy lips, Thou art fair - er than the chil-dren of men,
cres.
p
cres.
p
cres.
full of grace are Thy lips, full of grace are Thy lips, be - cause God hath bless - ed
p
cres.
p
cres.
dim.
Thee for ev - - - - - er, God hath bless - ed Thee for ev - - - er.
dim.
dim.


Allegro vivace. (quasi presto.)
Tenors.
Sing, O daugh-ter of Zi - - - on; shout, O
Basses.
Sing, O daugh-ter of Zi - - - on; shout, O
Allegro vivace. (quasi presto.) ♩ = 138.
Gt. Diaps. with Full Sw. coupd.
daughter of Je - ru - sa - lem: be - hold, Thy King, Thy
daughter of Je - ru - sa - lem: be - hold, Thy King, Thy
rit.
King . . . . com - - - - eth un - - - - to thee.
rit.
King . . . . com - - - - eth un - - - - to thee.
rit.
Allegro con spirito.
ff Stately.
An - gels, from the
An - gels, . . from the
An - gels, . . from the
An - gels, from the
Allegro con spirito. ♩ = 60.
Gt. Full Sw. coupd.
cres.
ff


realms of glo - ry, Wing your flight o'er all the earth; Ye who sang cre - a - tion's
realms of glo - ry, Wing your flight o'er all the earth; Ye who sang cre - a - tion's
realms of glo - ry, Wing your flight o'er all the earth; Ye who sang cre - a - tion's
realms of glo - ry, Wing your flight o'er all the earth; Ye who sang cre - a - tion's
sto - ry, Now pro - claim Mes - si - ah's birth; Come and wor - ship, Wor - ship Christ, the new -
sto - ry, Now pro - claim Mes - si - ah's birth; Come and wor - ship, Wor - ship Christ, the new -
sto - ry, Now pro - claim Mes - si - ah's birth; Come and wor - ship, Wor - ship Christ, the new -
sto - ry, Now pro - claim Mes - si - ah's birth; Come and wor - ship, Wor - ship Christ, the new -
- born King. A - - - - - men, A - - - - - men. . .
- born King. A - - - - - men, A - - - - - men. . .
- born King. A - - - - - men, A - - - - - men. . .
- born King. A - - - - - men, . . A - - - - - men. . .

This Supplement is part also of the October issue of THE SCHOOL MUSIC REVIEW, *and can be obtained with the* REVIEW, *Price* 1½*d.*

The Competition Festival Record

(COMMENCED AUGUST, 1908.)

THE ROYAL NATIONAL EISTEDDFOD.

LLANGOLLEN, SEPTEMBER 1 TO 4.

A GREAT Welsh National Eisteddfod affords absorbingly interesting studies of Welsh character and temperament. You can scarcely claim to know much about the race unless you have sat through one of these extraordinary functions. Here are mingled fervid patriotism, intense love of language and old customs, pathetic hopes and fears, thrilling emotionalism that binds a multitude into one as in a vice, geniality and responsiveness to humour, crude commercialism, artistic craving, splendid capacities for choral performance often badly officered, blundering ineptitudes, and imperviousness to criticism and advice, friendly or otherwise. One is left with the thought that the Eisteddfod is a powerful formative force that might be even better directed than it is.

Can the Eisteddfod do more than it does in providing vent for the aspirations of the race, and moulding its artistic methods and aims? Intimate converse with some of the keenest and ablest of the Welsh exponents of views as to the utility and potentialities of the Eisteddfod, reveals divers attitudes. Some are deeply dissatisfied, and wearied with their fruitless endeavours to effect reforms. Others are sanguine that by united efforts the Eisteddfod can be vitalised and made far more useful educationally, especially as regards music. As music is the supreme attraction of the Eisteddfod, it is obvious that the future of the institution is in the hands of the musical educationists.

Fifty years ago the beautiful valley of Llangollen housed the Eisteddfod, and now again the townsfolk have been privileged to be the host of hosts. A huge and substantial pavilion, calculated to seat 15,000 persons, was erected on a sloping meadow in the precincts of the town. The slope was utilized to provide a natural terrace of seats that enabled the audience to see the platform. The disadvantage of the site was that it was approachable only by pedestrians via muddy roads and a churned-up field. The rain fell pitilessly nearly all the time, and the wind was boisterous and cold. Yet day after day physical inconvenience was braved, and large audiences trudged through the wet and mud to the rendezvous. On the wettest day the pavilion was crammed. Where else than in Wales could this happen?

Did Llangollen rise to the greatness of the occasion with regard to the main objects of the gathering? Partly, it must be gladly conceded. For a small town heavy monetary risks had to be encountered and the business heads had to shape plans in accordance with inexorable financial necessities. This being so, it is to the everlasting credit of the Llangollen Committee that they undertook the responsibility of presenting at their concerts two new and elaborate choral and orchestral works by Welsh composers, and Mendelssohn's great oratorio "St. Paul." That the enterprise was fully justified and rewarded by success is recorded in *The Musical Times*, p. 662.

Other important sections of the musical scheme cannot be so unreservedly praised. The tests imposed at the competitions were generally not adequate to the importance of the occasion. The great audience listened apathetically, and the competitors, especially in the choral sections, often sang perfunctorily. That Welsh composers should be well represented at such an event goes without saying, but surely samples of the cream would have sufficed instead of the skim-milk thrust upon a disappointed audience. What possible advantage can it be to Welsh composers to demonstrate their weakness rather than their strength? If Welsh musical art had developed some special and characteristic excellence that differentiated it from cosmopolitan art, it would be right that it should have full scope in such an arena. But what traces were there in the music presented of such a distinct school? The ideal programme for an event of this magnitude and possible influence must be selected mainly with a view to present masterpieces of European art, to widen the outlook of conductors and choralists and to force the study of the highest technique. By thus coming into touch with the best that the world affords, Welsh composers are far more likely to develop their capacities than by continually listening to one another's compositions. Then again, the Welsh race has a genius for choral performance that is universally acknowledged and admired. The glorious heritage of fine choral music should be theirs, and yet they will not, or at least do not, trouble to explore the paths that lead to this wealth. On the whole it must be recorded that the Llangollen competition programme was a set-back for the cause of musical education in Wales.

A matter of some gravity must now be mentioned. The programme issued to the public day by day gave a list of entries in the various classes, and the inference was natural that most of the announced competitors would appear. Yet this was very far from being the case. Statistics are given below of the entries and appearances in fourteen classes:

	COMPETED.	ENTERED.
Chief choral	4	9
Second choral	6	13
Male-voice	5	8
Female-voice	3	10
Glee and sight	3	8
Children's choir	8	12
Boys' choir	1	3
Orchestras	0	3
Baritone solo	6	39
Bass solo	14	36
Soprano solo	24	38
Duets (male)	4	18
Quartet	4	16
Quartet (male)	1	16
Total ..	83	229

The programme suggested over 5,000 competitors, but during the whole four days not more than 2,000 appeared. Now it would not be fair to blame only the Llangollen Committee for this lamentable failure of promise compared with performance. It is the system that has grown up in Wales that is at fault. Entries are constantly made quite casually, and accepted without further inquiry. Their number, and sometimes their quality, serve to grace the programme and entice the public. What is needed is an entrance fee which may be refunded on appearance, and that the Committee should endeavour to ascertain before the day's programme is issued who is likely to attend. Even in the best arranged competitions some competitor will fail to appear, but Llangollen has in this matter made an unenviable record.

Some smaller matters may be mentioned. A placard on the platform should inform the public of the number and class of the competitor performing. Shouting from the platform is a sorry substitute for this obviously business-like and convenient arrangement. Then, small events and adjudications, mercilessly conducted at great length in dumb show, should not be allowed to stand in the way of the most important competitions, in which hundreds of competitors are wearily waiting to take part, while a turbulent audience gets more and more exasperated. Lastly, when choirs and conductors have been captured and placed on the platform, they should not be permitted to still further delay the proceedings by leisurely arranging, deranging, and rearranging themselves and the pianoforte before making a start. It seems that no conductor, in the opinion of the next conductor, knows how to place a pianoforte properly. One of the choirs at the chief choral competition was allowed to occupy the platform nearly forty minutes, although the music performed lasted only thirteen minutes.

The adjudicators were Mr. Coleridge-Taylor, Mr. D. Emlyn Evans, Mr. David Jenkins, Mr. Harry Evans and Mr. J. T. Rees.

THE CHIEF CHORAL COMPETITION.

Open to choirs of from 130 to 180 voices. Prize £150 and £5 worth of music for the conductor. No second prize.

Tests.

(*a*) Chorus (acc.) "Insulted, chained" D. Emlyn Evans
(*b*) Chorus (acc.) "Ye nations" .. Mendelssohn
(*c*) Chorus (unacc.), "The Hill of Calvary" J. H. Roberts

Four choirs sang out of the nine advertised as having entered. They were allowed to sing the pieces in any order they chose. In the criticism given below the pieces are identified by the letters given in the foregoing list.

Tonypandy (South Wales), under Mr. D. Evans, sang first. In (*a*) they displayed resilient rhythm, prompt attack and abundant vitality. The crispness and certainty of the execution were evidences of skilful drill. The tone and blend were not first-rate. Altos were weak in the balance, and the soprano quality was wanting in sweetness. There was little rich resonance. In (*b*) there was again conspicuous rhythmic unity, but accents were exaggerated, and for such a piece the rhythm was too pointed and jaunty. The alto tone was thin, and at times wheezy. The end *Maestoso* was taken too slowly in defiance of the composer's direction. On the whole an industrious but not striking performance. In (*c*) the intonation of the sopranos was untrue and there was rarely a beautiful chordal blend. The interpretation was non-temperamental. Tenors were excellent. Pitch fell a whole tone.

Chester, under Mr. J. Sheldon, sang second. They gave a masterful performance of (*a*). Clear finish and a beautiful tone were conspicuous features. They caught the nervous dramatic conception of the composer. A climax near the end was imposing. The ample resources of the choir were skilfully managed. The (*b*) piece was sung with considerable dignity. The tone, although attractive, had not sufficient fulness for this piece, and the sopranos lacked the brilliance called for. The reading and choice of *tempi* showed good judgment. The last *Maestoso* made a fine climax to a good if not first-rate performance. In (*c*) the beautiful tone and refined style told effectively, There was mood in the expression and the blend was often very sweet. The rhythm was inclined to ponderousness and missed delicacy. A well-wrought-up climax was a good point. The last page was a half-glow instead of something like a blaze.

Rhymney Gwent, under Mr. Daniel Owen, sang third. In (*a*), which they sang in English, the rhythmic attack was often excellent, and there was correct mood in the expression. But the tonal attack was often uncertain, suggesting that some of the singers were not sure of the notes. The general impression made was fair, but not in any way striking. In (*b*) the tone was not resonant and blendful. Sometimes it was penetrating and thin. The rhythmic treatment was too *staccato* for the character of the piece, and the ends of phrases were often too sharply cut off. The fugal movement was pretty and dainty, rather than firm and dignified. The last *Maestoso* was taken *Adagio*, and so an effect designed by the composer was lost. In (*c*) great feeling was displayed. The expression was tender, touching and sincere. Basses lacked body and the intonation was not secure. But notwithstanding technical faults the interpretation was a fine one. A whole tone was lost.

Llanelly, under Mr. John Thomas, sang last. In (*a*) the pace was quick, the attack vigorous, and the execution generally fluent. There was a tendency to over-emphasis. The fine drill of the choir was unmistakable. The tone was always good, and the expression, if not very dramatic, had some colour. In (*b*) the fine massive tone, especially of the basses, told splendidly. Great fervour was displayed, and there were adequate resources in the choir for the big climaxes. The last *Maestoso* was taken *Lento* to the detriment of the effect. In (*c*) the opening was sung *pp* without being called for, but the tone-blend secured here and later was certainly beautiful. There were too many forcible accents for a piece demanding *Legato* rhythm and a generally smooth *Cantabile*. Nevertheless the interpretation on the whole was thoughtful and appreciative.

At the adjudication, Mr. Emlyn Evans, speaking in Welsh, said the competition was an interesting one, but not by any means the best that had been heard at a National Eisteddfod. Good renderings had been heard that day, and at least two of the four choirs had in their performances attained a standard worthy of the Eisteddfod.

Mr. Coleridge-Taylor said that the adjudicators experienced some difficulty in making a final selection between two of the choirs which were very near to each other in merit, and they had based their decision on a certain point, which he would mention later. The fault of the Tonypandy Choir was the weakness of the altos. In the unaccompanied piece, though the rendering was rather impressive, the choir dropped almost a tone. The preliminary fuss made on the platform by Chester was very irritating, at any rate to the adjudicators, and quite unnecessary. But when the choir did sing there was certainly a good deal worth listening to. Several small mistakes were made, but the noticeable features about this choir were its beautiful and musical tone. The intonation was excellent and also the phrasing. The words were pronounced so that they could be heard perfectly well. Pitch was maintained throughout, and the singing was undoubtedly impressive in every way, There was a certain amount of over-accentuation. Rhymney Gwent lost the pitch, and the intonation was at fault more than once. The singing of Llanelly was extremely fine, and well-knit together in the chorus "Ye nations," and the (*c*) piece was full of emotion of the best kind. The pitch dropped a little, but everybody

dropped at the same time, so that it was not noticeable. The singing of the last chorus was not so good as the other two pieces. The adjudicators had to base their decision on a rather fine point. Should they give primary consideration to accuracy, or should they select the choir which sang with the most emotion and real feeling, in spite of, say, just one or two minor errors? They came to the conclusion that emotion should be the governing factor in this case; therefore they had no hesitation in giving the first prize to Llanelly; Chester made a very good second.

On the second day the smaller mixed-voice choirs (65 to 80 voices) competed. A list of thirteen choirs was given in the programme, but only six choirs sang. The prize was £50, and the tests were:

(*a*) "The gliding river" .. .. T. Price
(*b*) "The angels' chorus" Miss A. J. Williams

Neither of these pieces, whatever their utility in other directions, was fitted to occupy the attention of well-equipped choirs on such an occasion. Nantlle (Mr. T. Powell) sang with pure tone and in a refined style. The altos were not a sufficient balance. On the whole their performance displayed good technique and natural expression. The choir was well governed by the conductor. Wrexham (Mr. G. Rogers) needs a good deal more drill before it can hope to attain success. Much of their performance was loose in rhythmic attack, and the tone had that peculiar murkiness born of uncertain tonal attack. The altos were weak. There were glimpses of effective expression that showed appreciation. Maelor (Mr. John Wright) gave a rather fine performance of (*a*), and there were stateliness, effective climaxes and rapturous expression in their interpretation of (*b*). Holyhead (Mr. Hugh Williams) is a fine choir. The tone is mature and richly resonant, and their technique is excellent. There was no special charm in the rhythmic treatment of (*a*), but the general effect was gratifying. In (*b*) the beauty of tone and grace of style held the attention. It was evident that the conductor was an interpreter. A climax was missed, and there were slight failures of intonation. But it was clear that the choir had earned a high place. Coleford (Mr. J. H. Evans) gave a striking performance of (*a*), although the intonation of the sopranos was not always true. Some crescendos were well proportioned. The tone was pleasant and blendful. In (*b*) the singing was perfunctory and unimpressive. The tone again showed the good resonance of the choir. Trecynnon (Mr. W. Gwynne), a South Wales choir, sang (*a*) with intense expression. As interpretation the performance had much charm but the intonation was not satisfactory. In (*b*) the whole choir sang flat against the accompaniment. The consciousness of this no doubt paralysed the singers. If this choir can correct the fault of bad intonation, its good qualities should place it in a high grade.

The adjudicators placed Nantlle first, and specially commended Holyhead.

On the third day the most interesting musical event was the children's choir competition. Twelve choirs had entered, and actually as many as eight competed! The prize was £10, and the tests were:

(*a*) "Sleep, sweet baby" .. .. D. J. de Lloyd
(*b*) "Hail, merry playtime" .. .. T. Price

It was generally felt that the performances in this class were among the most satisfactory heard throughout the Eisteddfod. The Rhos Jerusalem Choir (Mr. T. Hartley Davies) won the prize. A detailed criticism is given in The School Music Review, on page 102.

On the same day the ladies' choirs competed. Ten had entered, but only three sang. The tests were:

(*a*) "Bring we blossoms" .. .. Schumann
(*b*) "Flowers of May" .. .. T. Owen Jones

Bangor (Mr. Thomas Thomas) gave only fair performances. The tone was rich, but the rhythm lacked grace. Pontypridd (Mr. W. Morgan) gave a good interpretation of (*b*), but the intonation was unsatisfactory and the tone lacked beauty. Rhymney (Miss Mary Richards), to which choir the prize was awarded, caught the right conception of (*a*) and sang with unity and generally beautifully in tune. In (*b*) the treatment showed correct judgment.

The fourth day was looked forward to with much interest. The male-voice choirs were down to compete, and as Wales is particularly strong in this department of choral activity, a good contest was expected. Eight choirs had entered, but three deserted and only five sang. The prize was £50. The choir had to consist of between fifty-five and seventy voices. The tests were:

(*a*) "Treasures of the deep" .. J. H. Roberts
(*b*) "Sons of Gwalia" .. .. David Jenkins
(Both accompanied)

Manchester Orpheus (Mr. W. S. Nesbitt) was the only English choir to appear. In (*b*) the tone was rich and the execution fluent and highly finished. The expression, if a trifle formal, displayed no exaggeration and was always in good taste. Enunciation was a strong point. In (*a*) the basses were magnificent, and the expression caught the correct moods. There was no high colour, but rather conspicuous restraint. The execution was always clean, polished and refined.

Bargoed Teify (Mr. Tom Luke) in (*a*) soon began to show uncertainty of attack, and actual mistakes were made. There was some emotional expression and a dramatic climax, but these virtues could not balance the faults and inaccuracies of the singing. In (*b*) the rhythmic attack was crisp and clear, and the expression had remarkable intensity. Intonation gave way ominously in one place, and there were uncertainties as to notes.

Meibion Penmachno (Mr. J. E. Roberts) sang (*a*) laboriously. The tone was strained, and the tenors did not blend together. There was much ragged attack. The duet was nicely sung, and later there were agreeably sung passages. The end was loose. In (*b*) the blend, notwithstanding occasional roughness, had a resonant, tuneful ring. There was some ragged attack, and the ends of phrases were loosely quitted. The pianist had to help rather obviously. The climax was well conceived and was dramatically effective, although rough as music.

Meibon Dâr (Mr. E. J. Clement), singing in English, gave an impressive performance of (*a*). Their style was dramatic, and the tone full. The basses were often very fine. The execution was not certain, some of the singers not always striking the "centre" of the pitch. On the whole the expression was excellent in intention, but the excitement of the execution tempted some singers over the boundary of good tone. In (*b*) there was much highly temperamental expression and considerable control. A certain B double flat was shied at. The *finale* was first-rate. Meibion Y Moelwyn (Mr. Cadwaladr Roberts) gave a vigorous rather than a beautiful performance of (*a*). Sometimes the execution was brilliant and exciting, but the ear was offended by unmusical tone and uncertain intonation. In (*b*) the same qualities were evident: warmth of expression and loose execution. It was a full-blooded interpretation, disdainful of details and exactitude.

The result seemed doubtful, especially in view of the reasons given for decision in the chief choral class. Would the adjudicators be swayed by emotional interpretation or by regard for refinement of tone and good musicianship, plus only fair colour?

Mr. Harry Evans gave the adjudication. He prefaced his remarks by a reference to Mr. Coleridge-Taylor's adjudication in the chief choral class, which had been held to glorify emotional interpretation regardless of technical perfection. Mr. Evans declared that Mr. Taylor did not intend to lay down such a principle. Accuracy and good technique were indispensable requirements of good performances, and only after they had been met could emotionalism come into the balance. In the case of the male-voice choir competition they had heard emotional singing associated with inaccuracy and faulty execution. But the Manchester Choir had given admirably correct and refined performances of both pieces, and with these qualities had contrived to sing expressively without exaggerating. The prize was therefore awarded to them.

This decision, coming from four Welsh adjudicators and only one Englishman, could not be challenged on

the ground of national bias. But unfortunately, owing to the propensity of Welsh competitors to question all decisions against them, there has already been some regrettable newspaper correspondence on the subject.

The results in some of the other classes were as follows. In the glee and sight-singing three competed of the eight that entered. The test was Pinsuti's "Spring song," which is *not* a glee. The sight-singing was fair. Maelor and Clifton Glee were bracketed first. Some of the solo-singing was remarkably good. The successful singers were Mrs. Maud Lovelace (soprano), Miss Winifred Lewis (mezzo-soprano and contralto), Mr. Watkin Hughes (tenor), and Mr. W. H. Edwards (bass). The only male-voice quartet to appear out of sixteen that entered was Mr. Hopgood's party, and they were awarded the prize. Olga Harte, of Liverpool, gained the junior violin prize, Sydney Northcote (Bargoes) the junior pianoforte prize, and Ethel Jones (London) that for the seniors. Jenny Jones (Cardiff) gained the violoncello prize. There were nine competitors and some of the playing reached a high level.

A prize of £10 offered for the composition of a pianoforte and string quintet, and open to the whole world, was awarded to a German composer, Heinrich Schalet, of Munich. Another composition prize was "for the best opera to take about 1½ hours to perform." The prize offered was £20. There were no entries.

W. G. McNaught.

SALTAIRE.

September 12.

The prize-choir of this town has resuscitated the competition which used to be a useful section of its work. Six mixed-voiced choirs sang "The sands o' Dee" (Myles B. Foster) and own-choice pieces. Crosland Moor Wesleyan (Mr. R. H. Dyson) was first. Five men's-voice choirs sang "Hohenlinden" (Cooke) and own-choice pieces. Nelson Arion Glee Union (Mr. Lawson Berry) was awarded the first position. There were also classes for soprano, bass and boys' solos. Mr. H. A. J. Campbell was the adjudicator.

NEW BRIGHTON (LIVERPOOL) EISTEDDFOD.

September 19.

The adjudicators were Dr. Roland Rogers, Mr. Harry Evans and Mr. Dan Price. Four choirs entered for the chief mixed-voice choral competition, in which the tests were: "He, watching over Israel" (Mendelssohn) and "The river floweth strong, my love" (Dr. Rogers), a selection that did not afford the charm of novelty. Mr. W. Tattersall's Southport Choir won an undoubted victory with nearly perfect performances. The other choirs were Colne Valley (Mr. T. E. Pearson) 2nd, St. Helens (Mr. H. Berrey) 3rd, and Talke (Mr. J. Whewall). In the male-voice competition ten choirs entered, and only one failed to appear. The following choirs sang:

Warrington Male Choir.
Warrington Apollo (Mr. H. Berrey).
Goodshaw Glee Union (Mr. Burnel Peel).
Talke (Mr. J. Whewall).
Liverpool Cecilia (Mr. J. S. O'Reilly).
2nd, Wigan Harmonic (Mr. Arthur Bullock).
Hindley Co-operative (Mr. J. Layland).
1st, Habergham Glee Union (Mr. E. Hitchon).
3rd, Nelson Arion (Mr. Lawson Berry).

The test-pieces were: "The beleaguered" (Sullivan) and "Must I then part from thee" (Otto).

BLACKPOOL.

October 14, 15, 16, 17.

We are informed that the entries here constitute a record even for this mammoth festival. There are 366 vocal soloists, eight first-rate choirs in the challenge-shield class, nine in the second choral, six in the female-voice choir class, and ten in the male-voice classes. There is thus every prospect of a first-rate success. The present holders of the mixed-voice challenge shield are the Isle of Man Choir, which Mr. Looney conducts with such ability.

In the children's classes action-songs will be as usual an attractive feature.

A new departure has been made in the constitution of a festival choir of 160 voices for the purpose of giving performance of works at an evening concert. On the evening of October 16 the following works will be performed: "Sing ye to the Lord" (Bach), "Festival hymn" (Lee Williams), and "Folk-song variations" (Rutland Boughton).

BALLARAT.

We have received the programme of the National Eisteddfod of Australia, to be held in Ballarat during October. There are sixty-eight classes in the music section. In the chief choral section the first-prize is £125 and the second £60. The test-pieces are "Praise the Lord" (Benedict), "Daybreak" (Faning), and "Godhead throned in power eternal" (Mozart). Mr. W. Short, one of the King's trumpeters, is the chief instrumental adjudicator, and he will join the board of choral adjudicators.

DATES OF COMPETITIONS.

(The following are in addition to the forty competitions announced in our September issue.)

Biggleswade.—October 29. Mr. Frank Creak, Saffron Road, Biggleswade.

Leicester.—February 26, 27. Mr. H. S. Smith, Y.M.C.A., Leicester.

Morpeth (Wansbeck, Northumberland).—April 2, 3. Mrs. Orde, Nunnykirk.

Leith Hill (Dorking).—April 28. Miss M. Vaughan Williams, Leith Hill Place, Dorking.

Morecambe.—May 5, 6, 7, 8. Mr. H. Powell, Musical Festival Offices, Morecambe.

Northallerton (Swaledale). — May 26, 27. Miss Charlotte Yeoman, Prior House, Richmond, Yorks, and Mrs. Ringrose, Northallerton.

Southport.—May 27, 28, 29. Mr. F. W. Jackson, 43, St. John's Road, Birkdale, Southport.

LONDON COMPETITIONS.

(The following are the dates for 1909. We shall deal fully with the programmes and arrangements in the next issue of The Record.)

Kensington.—March 2, 3, 4. Miss C. E. Denison, 58, St. Mark's Road, North Kensington, W.; and Miss Rawson and Miss I. Colville.

South London.—March 12 to 18. Mr. L. Lester Jones, 49, Terrace Road, Upton Manor, E.

Stratford (for Essex and London, E. & N.E.).—March 20, 22, 24, 25, 26, 27 and April 3. Mr. J. Graham, 110, Station Road, Chingford.

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Not the least important consideration in a pointed psalter is the matter of typography. In the "New Cathedral Psalter" bolder faced types, specially prepared, have been used, the result being greater clearness, while particular attention has been paid to the spacing between the words and lines so as to afford greater facility in reading.

In regard to the editing of the "New Cathedral Psalter," it is only necessary to say that it has been in the competent hands of the Bishop of Stepney, Canon Scott Holland, Sir George C. Martin and Dr. Charles H. Lloyd, all of whom have brought to bear their ripe scholarship and practical experience upon the work entrusted to their charge.

PSALM II.—*Quare fremuerunt gentes?*

A triumphal Ode of the Lord's Anointed, who is set in Zion to rule and judge.

Appointed for use on Easter Day.

f WHY do the heathen so furiously | rage to- | gether : and why do the people im- | agine · a | vain | thing?

2 The kings of the earth stand up * and the rulers take | counsel · to- | gether : against the Lord and a- | gainst | his An- | ointed.

3 Let us break their | bonds a- | sunder : and cast a- | way their | cords | from us.

4 He that dwelleth in heaven shall | laugh them · to | scorn : the Lord shall | have them | in de- | rision.

5 Then shall he speak unto them | in his | wrath : and vex them | in his | sore dis- | pleasure.

6 Yet have I | set my | King : upon my | holy | hill of | Sion.

mf 7 I will preach the law * whereof the Lord hath said | unto | me : Thou art my Son * this day have | I be- | gotten | thee.

8 Desire of me * and I shall give thee the heathen for | thine in- | heritance : and the utmost parts of the | earth for | thy pos- | session.

9 Thou shalt bruise them with a | rod of | iron : and break them in pieces | like a | potter's | vessel.

10 Be wise now therefore | O ye | kings : be learn-ed ye that are | judges | of the | earth.

11 Serve the | Lord in | fear : and rejoice | unto | him with | reverence.

12 Kiss the Son lest he be angry * and so ye perish from the | right | way : if his wrath be kindled (yea but a little) * bless-ed are all they that | put their | trust in | him. GLORIA.

Specimen Page of No. 61.—*With Prosody signs.*

Psalm ii.—*Quare fremuerunt gentes?*

f WHY do the heathen so fŭrĭoŭslў | rage to- | gether : and why do the pĕoplē ĭm- | agine · a | vain | thing?

2 The kings of the earth stand up * and the rŭlērs tăke | counsel · to- | gether : against the Lōrd ănd ă- | gainst | his An- | ointed.

3 Let us brēak thĕir | bonds a- | sunder : and cāst ă- | way their | cords | from us.

4 He that dwelleth in hĕavēn shăll | laugh them · to | scorn : the Lōrd shăll | have them | in de- | rision.

5 Then shall he spēak ŭntŏ thĕm | in his | wrath : and vēx thĕm | in his | sore dis- | pleasure.

6 Yēt hăve Ĭ | set my | King : upōn mў | holy | hill of | Sion.

mf 7 I will preach the law * whereof the Lord hath sāid | unto | me : Thou art my Son * this dāy hăve | I be- | gotten | thee.

8 Desire of me * and I shall give thee the hĕathēn fŏr | thine in- | heritance : and the utmost pārts ŏf thĕ | earth for | thy pos- | session.

9 Thou shalt brŭise thĕm wĭth ă | rod of | iron : and break them in piēcĕs | like a | potter's | vessel.

10 Be wise now thērefŏre | O ye | kings : be learn-ed yē thăt ăre | judges | of the | earth.

Specimen Page of No. 71.—*With Varied type.*

Psalm ii.—*Quare fremuerunt gentes?*

f WHY do the heathen so **furiously** | rage to- | gether : and why do the **people** im- | agine · a | vain | thing?

2 The kings of the earth stand up * and the **rulers** take | counsel · to- | gether : against the **Lord** and a- | gainst | his An- | ointed.

3 Let us **break** their | bonds a- | sunder : and **cast** a- | way their | cords | from us.

4 He that dwelleth in **heaven** shall | laugh them · to | scorn : the **Lord** shall | have them | in de- | rision.

5 Then shall he **speak** unto them | in his | wrath : and **vex** them | in his | sore dis- | pleasure.

6 **Yet** have I | set my | King : u**pon** my | holy | hill of | Sion.

mf 7 I will preach the law * whereof the Lord hath **said** | unto | me : Thou art my Son * this **day** have | I be- | gotten | thee.

8 Desire of me * and I shall give thee the **heathen** for | thine in- | heritance : and the utmost **parts** of the | earth for | thy pos- | session.

9 Thou shalt **bruise them with a** | rod of | iron : and break them in **pieces** | like a | potter's | vessel.

10 Be wise now **there**fore | O ye | kings : be learn-ed **ye** that are | judges | of the | earth.

This Supplement is part also of the November issue of The School Music Review, *and can be obtained with the* Review, *Price* 1½*d.*

The Competition Festival Record

(COMMENCED AUGUST, 1908.)

THE BLACKPOOL MUSICAL FESTIVAL.

October 14, 15, 16, 17.

This festival still maintains its importance as a leading event of its type. Similar festivals held in neighbouring towns seem not to affect its popularity. In fact some of the other events are regarded by many competitors as stepping-stones to Blackpool. To win in an important class at Blackpool is an enviable distinction. How is it that this festival has won its remarkable position? Many reasons might be assigned. We are inclined to say that the prime cause of its success is owing to the public appreciation of the unquestionably educational character of the scheme, and the excellence of the management, which, it should be noted, is honorary. A glance at the programme for the four days and a perusal of a recently-issued little pamphlet, which gives a complete list of the pieces introduced during the existence of the festival, should convince the most hardened sceptic as to the value of the competitive festival movement when the aims are first and foremost artistic.

The existence of considerable natural and acquired capacity in the wide district catered for, and the almost pathetic desire of the possessors of this capacity to find a vent, and to measure themselves with others, are also vital factors in the success of the gathering.

To say that the desire for monetary reward is the attraction is untrue and unjust. About 400 adult singers entered for the solo-singing competitions. The music to be prepared demanded much study and capacity, and probably involved many competitors in the cost of professional tuition. Yet the first prize in each class was £1 11s. 6d.! It is true that the winners in the eight classes sang afterwards for a rose bowl, the possession of which is a symbol of faithful work done, and an inspiration to future exertion.

One of the most important achievements of the festival was the concert given by the specially-organized festival choir, under the able conductorship of Mr. Herbert Whittaker. The success of this experiment may lead to greater things being accomplished at Blackpool. The choral programme was as follows:

"A Festival Hymn" .. .. C. Lee Williams.
Folk-Song Choral Variations: "The Barkshire Tragedy" and "King Arthur" — Rutland Boughton.
Motet for double choir, "Sing ye to the Lord" Bach.

All these works were sung unaccompanied, and therefore severely tested the mettle and general capacity of the newly-formed combination. The choir was not well-balanced, the tenors being rather weak. But the tone quality was excellent. The Festival Hymn was smoothly and effectively sung; the first of the folk-song settings was not so well performed as the second. The Bach motet was splendidly sung. It was evident that Mr. Whittaker, with great judgment, had determined to secure an adequate performance of this noble work. It was gratifying to witness the enthusiasm of the choir, and to hear that the members rehearsed it with joy.

Other items in the concert were interesting performances by prize solo singers of previous years. Two boys, Joe Smith, of Stockport, and Brian Williams, of Mr. Bates's London School for Choristers, may be specially mentioned because they exhibited remarkable talent. A strong feature of the programme was the playing of Miss Dorothy Bridson (violin) and Miss Elsie Horne (pianoforte). They played together in the A major Sonata by Brahms and C minor Sonata by Grieg, and Miss Horne gave a fine performance of the Scherzo in C sharp minor by Chopin.

The music in the chief choral classes was, as usual, of the highest kind. Following the rule of this festival, none of the four mixed-voice and the three male-voice pieces had been used as tests before at Blackpool. It is remarkable that the two finest pieces were "O wild west wind" in the mixed-voice class and "The Reveille" in the male-voice (tenor lead) class. Both pieces were composed by Sir Edward Elgar this year, and they represent his latest, if not his last word, in part-songs. They are deeply impressive.

The results of the various competitions are given below. We regret that we have not the space to add more criticisms of the various performances.

The Children's Days.

Two days were devoted to the juniors. There were twelve vocal classes, eight instrumental classes, and one for Maypole dancing.

Individual sight-singing was tested in two classes, one for staff notation and the other for tonic sol-fa. Two lads, Bert Shawcross (Manchester), and Harold Makinson (Casterton) sang the tests with supreme ease, relying solely upon a keen absolute pitch faculty. Neither of the boys had much voice. When Shawcross came forward he was given a test in the key of E flat, but Dr. McNaught pitched it low in order not to ask for pitches beyond the boy's compass. But Shawcross was at once embarrassed, and stated that he could not sing the test in the key given. He then re-pitched it himself quite accurately. As a matter of interest, his ear was also tested by chords on the pianoforte. All the notes were at once correctly named, except a high chord of the diminished seventh. Equal first-prizes were awarded to the two lads. In the tonic sol-fa section none of the singing was particularly good. Elsie Kirby, of Blackpool, was awarded the prize. She obtained 55 marks out of 100 maximum.

School Choirs (Local).

Test: "The Fisherman's Song" (Facer).
One entry: Singleton (Mr. Thos. Dawson).

School Choirs (Challenge Banner Class).

Tests: "Patter, patter" (Hatton); "A summer evening" (Karel Bendl); "Hark, hark, the lark" (E. H. Thorne).
3rd. Devonshire Road Council School (Mr. J. J. Barlow).
1st. Chaucer Road Schools, Fleetwood (Mr. Chas. Saer).
2nd. Talbot Road Wesleyan School, Southport (Mr. W. T. Barnett).
St. John's School, Blackpool (Mr. J. N. Nutt).

Sight-Test Competition. (Schools.)

Two tests were given. The second one was the two-part song "Mine be a cot," printed in the *School Music Review*. It was twice sol-faed and then sung to words.

For Public Elementary Schools. Either notation was allowed.

3rd. Chaucer Road Schools, Fleetwood (Mr. Chas. Saer).
2nd. St. John's School, Blackpool (Mr. J. N. Nutt).
1st. Devonshire Road Council School (Mr. J. J. Barlow).

The challenge banner for the highest aggregate of marks in these two competitions was awarded to Devonshire Road Council School, Blackpool.

School Choirs (open to choirs who have not won a prize in the Challenge Banner Class in 1905-6-7).

Tests: "Through the heather" (Battison Haynes) and "The Sabbath Morn" (Mendelssohn).

Skipton Road Council School, Trawden (Mr. Thos. Little).
Baines' Endowed School, Blackpool (Mr. M. Hart).
Talbot Road School, Blackpool (Miss Clara Greer).
Adelaide Street Council School (Mr. J. B. Tomlinson).
Waterloo Council School, Blackpool (Miss E. Preston).
2nd. Claremont Council School (Mr. J. E. Cunliffe).
3rd. New Hey C.E. Schools, Rochdale (Mr. E. Quarmby.
1st. Talbot Street Wesleyan School, Southport (Mr. W. T. Barnett).
Ancoats Girls' Institute Junior Choir, Manchester (Miss S. Ashworth).

Action-Songs (Open Class).

1st. Talbot Street Wesleyan School, Southport (Miss F. Coppock).
Grimshaw Street Infant School, Preston (Miss M. Peake).
2nd. Revoe Council School "A," Blackpool (Miss M. E. Garner).
St. John's School, Blackpool (Mr. A. J. Brown).
Talbot Road School (Miss F. Doherty).
3rd. Revoe Council School "B" (Miss M. J. Garner).
Skipton Road Council School, Trawden (Miss Evelyn Shaw).

Female-Voice Choirs. (Girls under 18.) (Two entries.)

Tests: "Orpheus with his lute" (German) and "Down in the dewy dell" (Smart).

1st. Ancoats, Manchester (Miss S. Ashworth).
2nd. Chaucer Road ex-pupils, Fleetwood (Mr. Chas. Saer).

Solo Results.

Boys' solo, Chas. E. Entwistle, Wilmslow.
Boys' solo (local), Walter Roberts, Thornton.
Girls' solo (open and local classes), Annie Stafford, Blackpool.
Violin (under 16), J. Lamb, Rossall Beach.
Violin (under 18), Clarice Dunnington, Pwllheli.
Pianoforte (under 18), Vida Whittaker, Blackpool.
Pianoforte (under 16), Dora Grossé, Sale.
Pianoforte (under 14), Sarah Horsfall, Todmorden.
Pianoforte (local, under 14), Elsie Woodhead, St. Annes.
Pianoforte sight-test (under 14), Harold Makinson.
Pianoforte sight-test (under 16), Dora Grossé, Sale.
Soprano (two classes), Cissie Butterworth, Dukinfield.
Mezzo-soprano, Lily Whitaker, Nelson.
Contralto, Janie Renton, Accrington.
Tenor (two classes), Frank Slater, Burnley.
Baritone, Sidney Bannister, Colne.
Bass, Arthur Rawston, St. Annes.

Mr. Slater also won the silver rose bowl in the competition of the first-prize winners in the solo-singing classes.

Female-Voice Choirs (Local).

Tests: "Three horsemen" (Woyrsch) and "Weep you no more, sad fountains" (Buck).

Rawcliffe Street Ladies' Choir (Mr. J. T. Schofield).
2nd. Blackpool Orpheus Ladies' Choir (Mr. J. Clifford Higgin).
The Ansdell Ladies' Choir (Mr. Tom. Smith).
Fleetwood Glee and Madrigal Society (Mr. E. B. Meadows).
1st. Mr. Warburton's Ladies' Choir (Mr. J. S. Warburton).

Female-Voice Choirs (Open Class).

Tests: "Ave Maria" (von Holst) and "Fairies' song" (Havergal Brian).

Padiham Vocal Union (Mr. E. Hitchon).
1st. Barrow St. James' Ladies' Choir (Mrs. Bourne).
Blackpool Glee and Madrigal Society (Mr. H. Whittaker).
2nd. Mr. Aldous' Choir, Lancaster (Mr. J. W. Aldous).
St. Helens Oriana Madrigal Society (Dr. S. Betram Siddall).

Male-Voice Choirs (Local).

Test: "Golden slumbers" (A. H. D. Prendergast).

1st. South Shore Male-Voice Choir, Blackpool (Mr. J. T. Schofield).
2nd. Fleetwood Glee and Madrigal Society (Mr. E. B. Meadows).

Male-Voice Choirs (alto lead).

Tests: "Father of heroes" (Dr. Callcott); "Encouragement to a lover" (C. Lee Williams).

2nd. Todmorden Male-Voice Choir (Mr. T. H. Lees).
York Male-Voice Choir (Mr. H. S. Wilkinson).
St. Helens Glee Club (Dr. S. Bertram Siddall).
1st. Morley Vocal Union (Mr. S. Smith).
Workington Æolian Male-Voice Choir (Mr. G. W. Rawson).
Heysham Male-Voice Choir (Mr. S. Morphet).
3rd. Colne Orpheus Glee Union (Mr. T. Wilkinson).

Male-Voice Choirs (tenor lead).

Tests: (*a*) "The rider's song," Cornelius; (*b*) "Hail, O moon," Sibelius; (*c*) "Song of the robbers," Weingartner; (*d*) "The Reveille," Elgar.

	(*a*)	(*b*)	(*c*)	(*d*)	
1st. Habergham Glee Union (Mr. E. Hitchon)	76	69	74	77	= 296
2nd. Douglas Male Choristers (Mr. Noah Moore)	74	71	66	62	= 273
3rd. Warrington Male-Voice Choir (Mr. W. S. Nesbitt)	60	66	67	68	= 261

Mixed-Voice Choirs (who have not won a prize in the Challenge Shield Class during 1905-6-7).

Tests: "Stars of the summer night" (Havergal Brian) and Madrigal, "Hark! the echo falling" (Orlando di Lasso).

3rd. Manchester Cradock's Glee and Madrigal Choir (Mr. W. H. Cradock).
2nd. Sale and District Musical Society (Mr. Alfred Higson).
Fleetwood Glee and Madrigal Society (Mr. E. B. Meadows).
Bethel Glee and Madrigal Society, Waterfoot (Mr. Harry Hitch).
Colne Road Wesleyan Choir, Burnley (Mr. Tom Robinson).
Birmingham Madrigal Society (Mr. Cuthbert Stanley).
Rochdale Temperance Choral Union (Mr. T. Elvyn Kershaw).
1st. Barnoldswick Wesleyan Choir (Mr. F. Lord).
Barnsley Vocal Union (Mr. John T. Biltcliffe).
St. Helens Oriana Madrigal Society (Dr. S. B. Siddall).

Mixed-Voice Choirs (Challenge Shield Class).

Tests: (*a*) "Love not me for comely grace" (Wilbye); (*b*) "Fest und Gedenksprüche," Op. 109, No. 1 (Brahms); (*c*) "Two roses" (César Cui); and (*d*) "O wild west wind" (Elgar). Maximum marks for four pieces, 320.

The shield-holders were the Isle of Man Choir, who won in 1907.

	(a)	(b)	(c)	(d)	
2nd. Barrow Madrigal Society (Mrs. Bourne)	71	72	72	72	= 287
1st. The Southport Choir (Mr. W. Tattersall)	77	73	73	68	= 291
The Isle of Man Choir (Mr. J. D. Looney)	73	68	64	73	= 278
The Salford Vocal Society (Mr. F. W. Blacow)	63	58	—	—	= 121
Colne Valley Vocal Union (Mr. T. E. Pearson)	71	60	—	—	= 131
Milnsbridge and District (Mr. H. Dyson)	77	59	—	—	= 136
3rd. Blackpool Madrigal Society (Mr. H. Whittaker)	72	72	71	71	= 286
4th. Mr. Aldous' Choir, Lancaster (Mr. J. W. Aldous)	77	69	70	66	= 282

Remarks.

Barrow.—(*a*) A fine tread of rhythm. Enunciation excellent. Clean, refined tone, except that the bass inclined to "oo." Attack and ensemble first-rate. (*b*) Rich resonance. Considerable vitality. Some slight over-accentuation. A brainy interpretation. (*c*) Fine, rich tone. Cantabile where called for very attractive. A fine, big climax secured and much of the mood caught. (*d*) A vigorous interpretation. A slight tendency to *staccato* where *legato* or *sostenuto* would have been better. Beautiful tone. Some splendidly effective passages. Some of the moods not found. The very difficult change to D major near the end not quite happy.

Southport.—(*a*) Great finish, pure blend, pellucid flow of tone. Obvious ease and mastery. The fine bass passage, p. 6, splendidly brought out. Vowels always well defined. Kept pitch. (*b*) Fine tone and impressive interpretation. Once there was momentary indecision. The dovetailing of the antiphonal effects well managed. A dignified and broad performance. (*c*) Deeply expressive. Tone beautifully blended. Poetry in the interpretation. (*d*) Vivid and exciting. Missed some called-for emotional intensity. Trebles somewhat shrill in places. A fine performance. Kept the pitch.

Isle of Man.—(*a*) Clean finished, but not so resonant as Southport. Syncopations not quite firm. A slightly intrusive tenor tone. The end pages were finely sung. (*b*) A big tone and style. Not a complete unity, the tenor tone again standing out. Some unsteadiness in attack and some small errors of time. Highly spirited. (*c*) Tone at first sweetly resonant and the delivery duly tender. Soon began to lose pitch, and the low bass notes became impossible. Lost nearly a tone. (*d*) There was much to admire. A wide gamut of emotion was displayed. Not always note-perfect. Trebles were excellent. Much insight shown. On the whole the best performance of the part-song, notwithstanding some faults.

Salford.—(*a*) Rich tone, somewhat too freely poured out occasionally. Trebles slightly tart in places. The rhythmic tread not unanimous: this was felt most on p. 6. Near the end the over-strenuousness led to some roughness, and the execution lost grace. (*b*) The antiphonal bond not clean. On the whole, spirited and fluent, but dignity and breadth were not as they should be—conspicuous.

Colne Valley.—(*a*) Very good style for madrigal singing. Some delicate points and good judgment displayed in proportioning tone-force. Tenors need watching. A fair blend. (*b*) Slow. Rhythm ponderous and laboured. Some breadth and massiveness. The attack wavered occasionally. On the whole not interpretative.

Milnsbridge.—(*a*) Very artistic treatment and high finish. Enunciation first-rate. Tone very good; fresh, bright quality. Unity conspicuous. No exaggerations. (*b*) Fell off considerably in tone and treatment. Some loose attack, and the antiphonal effects casually linked. Some well-calculated effects. On the whole, not at all impressive.

Blackpool.—(*a*) Smooth and beautiful, yet rather veiled. Something lacking in the style, which appeared to need conviction. The technique was excellent, but there was no special distinction in the performance. (*b*) Tone fine, and style duly broad. Balance of the two choirs not good. Second choir too weak relatively. The antiphonal bond well contrived. Difficult to find fault with the technique, but some necessary inward fire was missing. (*c*) Pathetic start, just secured the right subtle tint. Began to lose pitch. Bass became impossible, and consequently the chords were incomplete. The best feature, the correctness of the mood. (*d*) An unequal performance. There were some stirring moments. Some of the unreasoning, insistent turbulence of the wind realized. The impetuosity demanded was often there. The D major section (last page) not well in tune, but the return to E flat was correct. Some loose attack.

Lancaster.—(*a*) Beautifully pure and clean. Many graces, and the rhythm accent delicate and firm. Just a suspicion of undue *staccato*. (*b*) Broadly conceived at first, got too fast and rather feverish. Lost dignity. Some good technical points. (*c*) Tranquil mood, with some very effective bursts of passion. Intonation not secure. An important climax missed. Fell in pitch, and the low bass became impossible. Lost a tone. (*d*) Voices not resonant enough for the amazing turbulence of the piece. Some beautiful *legato*. Elsewhere some gingerly attack. The D major passage not correct. A brisk performance, with many good points.

Mixed-Voice Choirs (Sight-test). Eight entries.

1st. Blackpool Glee and Madrigal Society (Mr. H. Whittaker).
2nd. Mr. Aldous' Choir, Lancaster (Mr. J. W. Aldous).
3rd. Colne Valley Vocal Union (Mr. T. E. Pearson).

String Orchestras (Local).

Test: Overture "Des Marionettes," Gurlitt.

1st. Spencer's Amateur Orchestra (Mr. J. Spencer).
2nd. The Meister Amateur Orchestra (Mr. F. J. N. Heap).

String Orchestras.

Test: "Prière aux Anges Gardiens" (Liszt").

Full Orchestras.

Test: Symphony, "Hymn of Praise" (Mendelssohn).
Result in both competitions:

1st. Nelson Congregational Orchestra (Mr. C. Townsley).
2nd. Huddersfield Symphony Society (Mr. Arthur W. Kaye).

The adjudicators were Dr. W. G. McNaught, Mr. Harry Evans, Mr. Allen Gill, Madame Edith Hands, Mr. Dan Price, Mr. Paul Vallon, Mr. Landon Ronald, Mr. C. H. Fogg, Mr. W. Granger, and Mr. W. McNaught.

On the Sunday evening after the Festival, "Calvary," a new oratorio by Mr. Clifford Higgin, was produced at the Winter Gardens under the direction of the composer. There was a band and chorus of 200 performers, and the principals were Miss Perceval Allen and Mr. Hamilton Harriss. Mr. Higgin is a well-known local professor, and naturally the performance drew a large audience. The new work is melodious and pleasing as music, but its prettiness is often incongruous with the great solemnity of its topic. Mr. Higgin's methods and idioms suggest that his *forte* lies in the direction of secular subjects rather than in that of oratorio.

THE CO-OPERATIVE UNION (N.W. SECTION), SHEFFIELD.

September 26.

This is an annual autumn event held in turn at various towns in the North of England.

Twelve choirs entered the competition for the challenge shield, and none failed to be present. The test-pieces were "The dawn of song" (Bairstow), and "Judge me, O God" (Mendelssohn). The following is a list of the competing choirs, showing the four prize-winners:

4th. Accrington and Church (Mr. E. Whittaker).
Bingley (Mr. T. H. Salter).
Blackley (Mr. F. Sherriff).
Bolton (Mr. R. S. Taylor).
1st. Bradford, City of (Mr. H. Robertshaw).
Brightside and Carbrook, Sheffield (Mr. G. E. Kitching).

2nd. Burnley (Mr. D. Duxbury).
Failsworth (Mr. John E. Smith).
Handsworth Woodhouse (Mr. J. M. Thurston).
Huddersfield, Mr. D. W. Evans.
3rd. Runcorn and Widnes (Mr. H. Berrey).
York (Mr. A. Hopkins).

Bradford sang with fine tone and moving expression, and gave little loophole for criticism. Burnley had beautiful tone, especially in the basses; they gave a fine interpretation of the part-song, but were less convincing in the anthem. Runcorn and Widnes also sang with beautiful tone, especially in the soprano and alto parts, and attack, rhythm and expression were good. Accrington and Church were a trifle too declamatory in the anthem, but they gave an expressive performance of the part-song.

At the evening concert, which included quartet and duet competitions, the four winning choirs combined to sing the two test-pieces, conducted by Dr. McNaught, the adjudicator. The event was one of the most successful ever organized by the Society. The arrangements made for the entry and exit of the choirs were excellent, and there was no unnecessary delay. The secretary is Mr. T. Horrocks.

NOTTINGHAM.

October 17, 24.

The first day of this festival was very successful. In the male-voice choir class there were thirteen entries. All sang in the afternoon, and the best six sang again in the evening. The marks obtained by the selected choirs were as follows:

Male-Voice Choirs. Challenge Shield Class.

Tests: "The young musician" (Kucken); "Evening" (Leslie); "Hushed in death" (Henry Hiles).

4th Swadlincote (215).
Alfreton Orpheus (208).
2nd Pye Hill (221).
Bulwell Apollo.
1st Sheffield Glee and Madrigal (232).
3rd Rugby (216).
Bullwell Orpheus.
Carlton and Netherfield.
Hathem.
Sheffield I.L. Party (212).
Boots Choral Union.
Raunds Adult School.
Oceanic (Northampton).

Owing to an unfortunate error, the Boots Choral Union was excluded from the final competition, although they were entitled to sing. It says much for the good feeling inspired by the officials of the festival that the conductor of the choir has accepted the explanation without offence.

Four children's choirs sang, and all showed good training and capacity. The test-pieces and results were as follows:

Tests: (*a*) Two-part song "Autumn" (Mendelssohn); (*b*) Any part of the cantata "The hare and the tortoise" (Gaul).

1st Queen's Walk Girls', Nottingham (157).
2nd Coventry Road, Bulwell (151).
3rd Nottingham Junior Choral Society (129).
4th Mansfield P.M. (123).

There were also classes for solo-singing (tenor, bass, and children), violin and pianoforte playing and quartets. Mr. H. Brown, of Nottingham, gained the bass solo prize, and Mr. W. Slack, of Sheffield, that for the tenor solo. Miss M. W. Elliott, of Chesterfield, won the girls' solo prize and L. Dobney that for the boys. The adjudicators were Mr. Granville Humphreys and Mr. Arthur Barlow.

A combined performance of Gaul's cantata "The hare and the tortoise" was given by the children under the direction of Mr. C. E. Riley.

(A report of the proceedings on October 24 will be given in our next issue.)

THE WORCESTERSHIRE COMPETITION.

Kidderminster, May 11, 12, 1909.

The above is henceforward to be the title of what has existed for the past fourteen years as the Madresfield musical competition.

This change indicates an important alteration in the boundaries of the competition, which previously included, in addition to the southern part of Worcestershire, portions of Gloucestershire and Herefordshire, but which now become identical with those of the county of Worcester.

The competition has usually been held at Malvern, but in order to bring it within easy reach of the northern part of the county, now for the first time included, it will take place in 1909 at Kidderminster, on May 11 and 12.

It is hoped that the Worcestershire musical competition will receive a warm welcome and hearty support not only from the musicians of the county, but from all persons interested in the social welfare of the great community now appealed to. A strong effort will be made to establish the festival on a firm footing by attracting the working class element of the population, from which such admirable results have been obtained in other parts of England. The honorary secretary is Miss M. F. Bromley-Martin, Sarn Hill, Tewkesbury.

NORTH-EAST OF SCOTLAND FESTIVAL, ABERDEEN.

June 4, 5, 1909.

The following is a list of the test-pieces selected by the committee. It will be seen that the programme is an exceptionally good one for a new festival. It includes many pieces that have been favourite tests at English competitions:

Part-Songs and Madrigals.

"Sweet love, for me" .. .. Stanford.
"Weary wind of the west" .. .. .. Elgar.
"All creatures now" .. .. Benet.
"When flow'ry meadows" .. .. .. Palestrina.
"Eldorado" .. .. Pinsuti.
"A song of autumn" .. .. .. P. C. Buck.
"As torrents in summer" .. .. .. Elgar.

Anthems.

"O gladsome Light" .. .. Sullivan.
"I am Alpha and Omega" .. .. .. Stainer.
"Holiest, breathe an evening blessing" Sir Geo. Martin.
"Who is like unto Thee" .. .. .. Sullivan.
"Call to remembrance" .. .. Farrant.
"Blessed are they" .. .. Tours.

Men's-Voice Pieces.

"The hunter's farewell" .. .. Mendelssohn.
"O peaceful night" .. .. .. E. German.

Female-Voice Pieces.

Trio—"The shepherd" .. .. .. Walford Davies.
Trio—"Distant bells" .. .. .. Mackenzie.

Children's Pieces.

Two-part Song—"The swallow's flight" Battison Haynes.
Duet—"O lovely peace" (in F) .. .. Handel.
Two-part Song—"A bird song" .. Roland Rogers
Duet—"The Lord is my Shepherd" .. .. Smart.
Two-part Canon—"Clouds o'er the summer sky" Gustav von Holst.
Duet—"Come, ever-smiling liberty" .. Handel.
Unison Songs—"The briar rose" .. } Arranged by
"The lady bird" .. } Brahms.
"Gathering peascods" .. .. .. Old English.

String Orchestra.

"Benedictus" .. .. Mackenzie.
"Serenade" (Nacht-musik) .. .. .. Mozart.

In the report of the Southport competition, issued in our September number, the results in the class for church choirs was omitted. They were as follows:

1st. St. Luke's Choir (J. C. Clarke).
2nd. St. Philip's Choir (Mr. Hugh Wood).
3rd. Emmanuel Church Choir (Mr. W. Tattersall).

Reports of other Competitions will be found in The School Music Review *Edition of* "The Record."

Sing, O daughter of Zion

COMPOSED BY

HERBERT W. WAREING.

SIXTEEN VOLUMES NOW READY, BOUND IN CLOTH, PRICE 7s. EACH.

222. Me ye have bereaved C. Morales 3d.
527. Mercy and truth are met J. Stainer 3d.
211. Mine eyes look unto Thee H. Baker 3d.
818. Miserere mei, Deus G. Allegri 4d.
500. Ditto J. Barnby 3d.
665. Ditto ... Novello 2d.
811. Ditto G. P. Da Palestrina 4d.
518. Ditto E. Pettman 1½d.
464. Ditto J. Stainer 3d.
765. Morn's roseate hues Chadwick 3d.
512. My beloved spake ... H. Purcell 6d.
428 My God, I love Thee G. J. Bennett 3d.
617. My God, I thank Thee E. H. Lemare 3d.
288. My God, look upon ... J. L. Hopkins 3d.
10. My God, my God ... Mendelssohn 6d.
353. My heart is fixed W. Cruickshank 4d.
564. My heart is inditing M. B. Foster 4d.
460. My heart was glad ... A. Carnall 4d.
199. My hope is in the J. Stainer 6d.
406. My mouth shall speak John E. West 4d.
190. My soul is weary ... Dr. Beckwith 4d.
911. My soul, O praise the Lord Bach 3d.
885. My soul truly waiteth Attwood 3d.
586. Ditto ... B. Steane 2d.
295. My soul, wait thou still F. J. Read 4d.
629. Nearer, my God, to Thee T. Adams 3d.
210. Not unto us, O Lord H. Gadsby 6d.
920. Not unto us, O Lord T. S. Dupuis 3d.
558. Ditto John E. West 4d.
592. Now is Christ risen T. Adams 3d.
612. Now is come salvation C. Harris 3d.
718. Now know I that the M. B. Foster 4d.
695. Now late on the Coleridge-Taylor 3d.
673. Now sinks the sun H. W. Parker 4d.
868. Now when Jesus Joseph Holbrooke 3d.
505. O all ye people ... H. Purcell 3d.
833. O all ye that pass by ... Vitoria 3d.
506. O be joyful in the Lord G. Martin 6d.
891. O clap your hands ... O. Gibbons 3d.
133. O clap your hands ... Dr. Greene 4d.
686. O clap your hands J. L. Hopkins 3d.
82. O clap your hands ... J. Stainer 6d.
80. O clap your hands ... E. H. Thorne 6d.
217. O clap your hands ... T. T. Trimnell 3d.
877. O come, all ye faithful Tredaway 2d.
656. O come and behold Longhurst 4d.
202. O come before ... G. C. Martin 6d.
241. O come hither ... W. Jackson 3d.
875. O come hither and hearken Crotch 3d.
569. O come, let us sing M. B. Foster 3d.
12. O come near to the Cross Gounod 8d.
11. O day of penitence ... Gounod 6d.
730. O death, where is thy A. Hollins 4d.
832. O everlasting light John E. West 3d.
16. O give thanks ... Sir G. Elvey 3d.
42. O give thanks ... Sir John Goss 3d.
599. O give thanks ... E. V. Hall 3d.
596. O give thanks ... H. J. King 3d.
144. O give thanks ... H. Purcell 6d.
17. O give thanks ... William Rea 3d.
520. O give thanks ... B. Steane 3d.
816. O give thanks E. A. Sydenham 3d.
66. O give thanks ... S. S. Wesley 4d.
35. O God, have mercy ... J. B. Calkin 4d.
698. O God, my soul ... F. R. Greenish 3d.
775. O God of my righteousness Greene 4d.
106. O God, the King of Glory H. Smart 4d.
141. O God, Thou art my God H. Purcell 3d.
585. Ditto B. Luard-Selby 4d.
679. O God, Thou art my God F. Tozer 4d.
34. O God, Thou art worthy A. Sullivan 4d.
188. O God, Thou hast ... H. Purcell 4d.
418. O God, Who hast ... A. S. Baker 2d.
30. Ditto A. W. Batson 3d.
507. Ditto J. V. Roberts 2d.
919. O God, Whose nature Dupuis 3d.
880. O heart subdued with J. Brahms 3d.
47. O how amiable ... J. Barnby 3d.
752. O how amiable ... E. Faning 3d.
347. O how amiable ... Oliver King 4d.
233. O how amiable T. M. Pattison 3d.
48. O how plentiful T. M. Pattison 3d.
490. O Jerusalem, look about E. Naylor 4d.
301. O Jesu! Victim blest Powell 3d.
536. O joyful Light ... B. Tours 4d.
543. O Lamb of God ... J. Barnby 3d.
870. O Lord, from Whom all West 2d.
251. O Lord God (Male) Ernest Ford 4d.
204. O Lord God ... ... Dr. Clarke 3d.
184. O Lord, look down ... J. Battishill 3d.
702. O Lord, my God ... Nares 3d.
306. O Lord of hosts ... Kate Boundy 3d.
25. O Lord, our Governor H. Gadsby 3d.
727. O Lord, Thou art my God J. Goss 3d.
395. Ditto C. H. Lloyd 6d.
845. Ditto C. Lee Williams 4d.
690. O Lord, Thy Word J. F. Bridge 6d.
588. O lovely peace ... Handel 4d.
726. O love most ... A. H. Brewer 3d.
3. O love the Lord Sir A. Sullivan 2d.
556. Open to me the gates ... F. Adlam 4d.
380. O perfect love ... J. Barnby 3d.
124. O praise God ... Dr. Clarke 6d.
355. O praise God Theodore Distin 3d.
429. O praise God ... G. C. Martin 2d.
40. O praise God T. T. Trimnell 4d.
479. O praise our God, ye people Boyce 4d.
782. O praise our God, ye people Bühler 3d.
14. O praise the Lord ... J. Barnby 4d.
178. O praise the Lord ... Sir John Goss 6d.
683. O praise the Lord ... Handel 3d.
71. O praise the Lord ... Ouseley 3d.
232. O praise the Lord T. M. Pattison 3d.
358. O praise the Lord W. G. Wood 4d.
266. O praise the Lord ... Zingarelli 8d.
824. O pray for the peace W. Child 3d.
166. O pray for the peace E. H. Thorne 4d.
837. O rest in the Lord Mendelssohn 2d.
492. O Saving Victim Cruickshank 3d.
51. Ditto (No. 2) Gounod 4d.
486. Ditto ... Rossini 3d.
508. O Saviour of the (Male) Roberts 2d.
551. O sing unto the Lord Cruickshank 4d.
142. O sing unto the Lord H. Purcell 6d.
8. O taste and see ... Sir John Goss 3d.
263. O taste and see ... A. H. Mann 3d.
87. O that I knew where I Bennett 3d.
772. O that men would J. B. McEwen 3d.
896. Ditto W. Wolstenholme 3d.
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863. Our conversation is in Gilbert 2d.
663. O Voice of the Beloved H. J. King 3d.
123. O where shall wisdom Dr. Boyce 6d.
435. O worship the King ... E. V. Hall 4d.
135. O worship the Lord ... Dr. Hayes 6d.
234. O ye that love the Lord Docker 4d.
158. Ditto Sir G. Elvey 4d.
325. Ditto J. Naylor 3d.
196. Ditto H. W. Wareing 3d.
668. Our Blest Redeemer E. V. Hall 3d.
392. Our Father, which art J. Barnby 2d.
303. Our God is Lord ... E. Mundella 3d.
242. Out of the deep ... J. B. Calkin 3d.
638. Out of the deep H. W. Davies 4d.
240. Out of the deep F. E. Gladstone 3d.
692. Out of the deep ... G. C. Martin 3d.
176. Out of the deep ... Dr. Naylor 4d.
81. Plead Thou my cause ... Mozart 6d.
55. Ponder my words ... Henry Gadsby 3d.
300. Ponder my words (Male) Sawyer 2d.
745. Praised be the Lord C. H. Lloyd 3d.
797. Praised be the Lord C. Steggall 3d.
159. Praise God in His holiness B. Tour 3d.
521. Praise, my soul ... E. V. Hall 3d.
641. Praise, O praise our God B. L. Selby 3d.
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137. Praise the Lord ... Dr. Hayes 4d.
577. Praise the Lord J. H. Maunder 3d.
59. Praise the Lord ... S. S. Wesley 6d.
381. Praise the Lord, O my soul Elliott 3d.
63. Ditto Dr. Garrett 6d.
21. Ditto Sir John Goss 6d.
208. Ditto Mozart 4d.
513. Ditto H. Purcell 6d.
439. Ditto T. P. Royle 3d.
298. Praise the Lord, O Jerusalem Bliss 3d.
316. Praise the Lord, O Jerusalem Hall 4d.
510. Ditto Purcell 4d.
624. Praise the Lord, ye ... B. Steane 3d.
827. Praise to God, immortal West 3d.
416. Prepare ye the way J. M. Crament 4d.
45. Prepare ye the way ... Dr. Garrett 3d.
151. Prepare ye the way ... M. Wise 3d.
846. Put me not to rebuke W. Croft 4d.
60. Rejoice greatly Henry Gadsby 3d.
317. Rejoice in the Lord Philip Armes 6d.
721. Rejoice in the Lord ... A. Hollins 3d.
200. Rejoice in the Lord G. C. Martin 6d.
145. Rejoice in the Lord H. Purcell 3d.
258. Rejoice in the Lord J. Redford 3d.
164. Rejoice in the Lord F. R. Statham 4d.
272. Rejoice, O ye righteous Rheinberger 3d.
38. Remember now ... Dr. Steggall 4d.
523. Remember, O Lord Walmisley 4d.
336. Rend your heart J. Clippingdale 3d.
626. Rend your heart A. E. Godfrey 4d.
753. Rest, weary Earth A. M. Goodhart 3d.
879. Righteous art Thou John E. West 3d.
860. Save, Lord, and hear us John Blow 2d.
170. Save, Lord, and hear us Dr. Hayes 6d.
822. Save me, O God ... John Blow 3d.
858. Save me, O God William Boyce 2d.
287. Save me, O God ... J. L. Hopkins 2d.
740. Save us, O Lord E. C. Bairstow 3d.
451. Saviour, abide with us T. Hanforth 3d.
800. Saviour, again to Thy Chadwick 3d.
840. Saviour, Thy children Sullivan 3d.
85. Say where is He born Mendelssohn 6d.
319. Seek ye the Lord Hague Kinsey 3d.
189. Seek ye the Lord J. V. Roberts 3d.
250. Sing aloud with gladness S. Wesley 6d.
630. Sing a song of praise O. King 3d.
185. Sing a song of praise J. Stainer 3d.
716. Sing and rejoice ... B. Harwood 4d.
238. Sing joyfully unto God W. Byrd 4d.
365. Sing, O daughter of Zion Dr. Rea 4d.
291. Sing, O heavens A. C. Mackenzie 6d.
781. Sing, O heavens Bruce Steane 3d.
369. Sing, O heavens T. T. Trimnell 4d.
562. Sing, O heavens H. D. Wetton 4d.
169. Sing praises to the Lord Dr. Croft 4d.
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540. Teach me, O Lord G. J. Elvey 3d.
297. Teach me, O Lord J. W. Gritton 3d.

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SING, O DAUGHTER OF ZION

CHRISTMAS ANTHEM

Zephaniah iii. 14; Isaiah ix. 2, 6;
and a Christmas Carol by I. J. Postgate.

COMPOSED BY

HERBERT W. WAREING.

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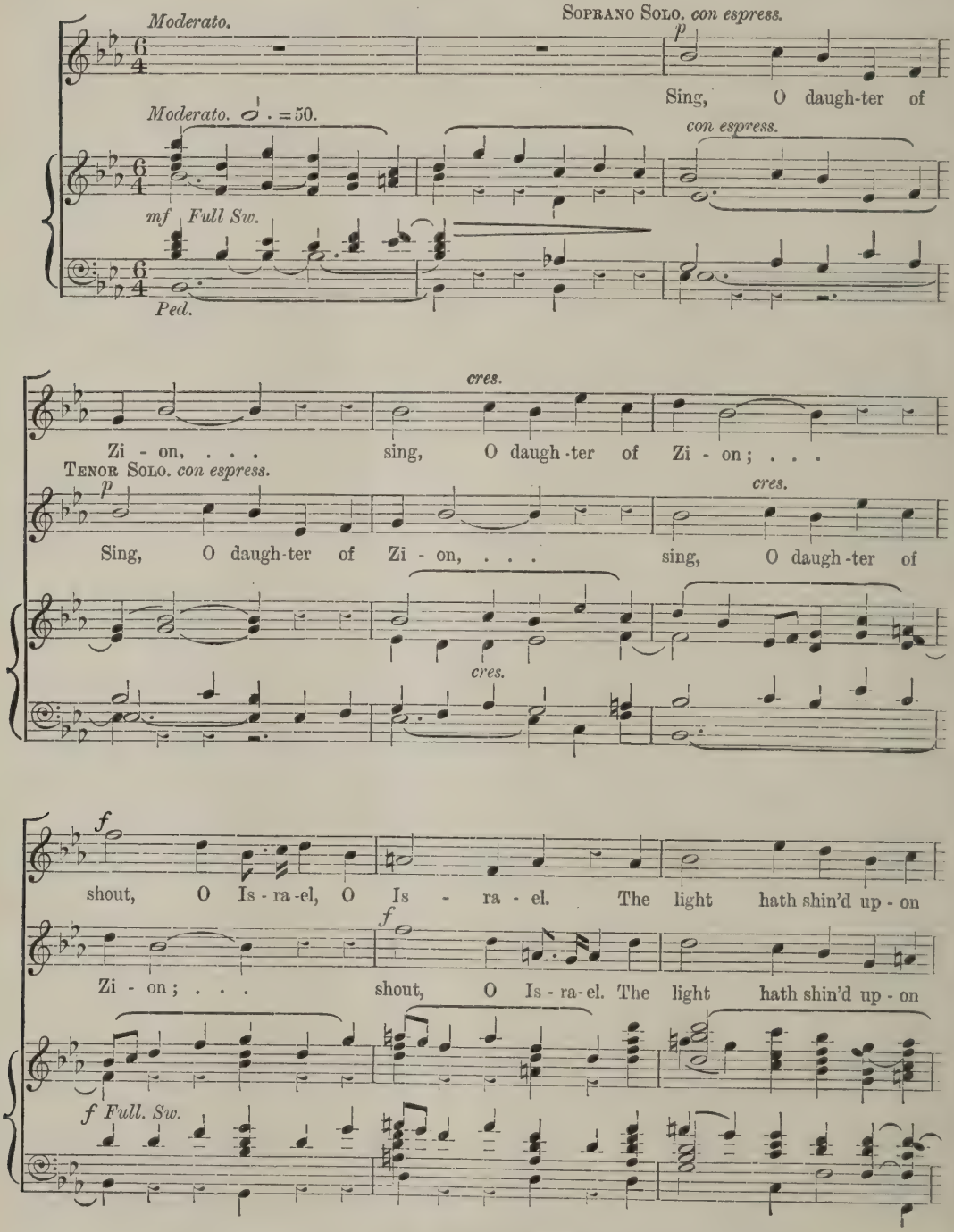
Moderato.
Soprano Solo. con espress.
p
Sing, O daugh-ter of
Moderato. ♩. =50.
con espress.
mf Full Sw.
Ped.
cres.
Zi - on, . . . sing, O daugh-ter of Zi - on; . . .
Tenor Solo. con espress.
p
cres.
Sing, O daugh-ter of Zi - on, . . . sing, O daugh-ter of
cres.
f
shout, O Is - ra-el, O Is - ra - el. The light hath shin'd up - on
f
Zi - on; . . . shout, O Is - ra-el. The light hath shin'd up - on
f Full. Sw.

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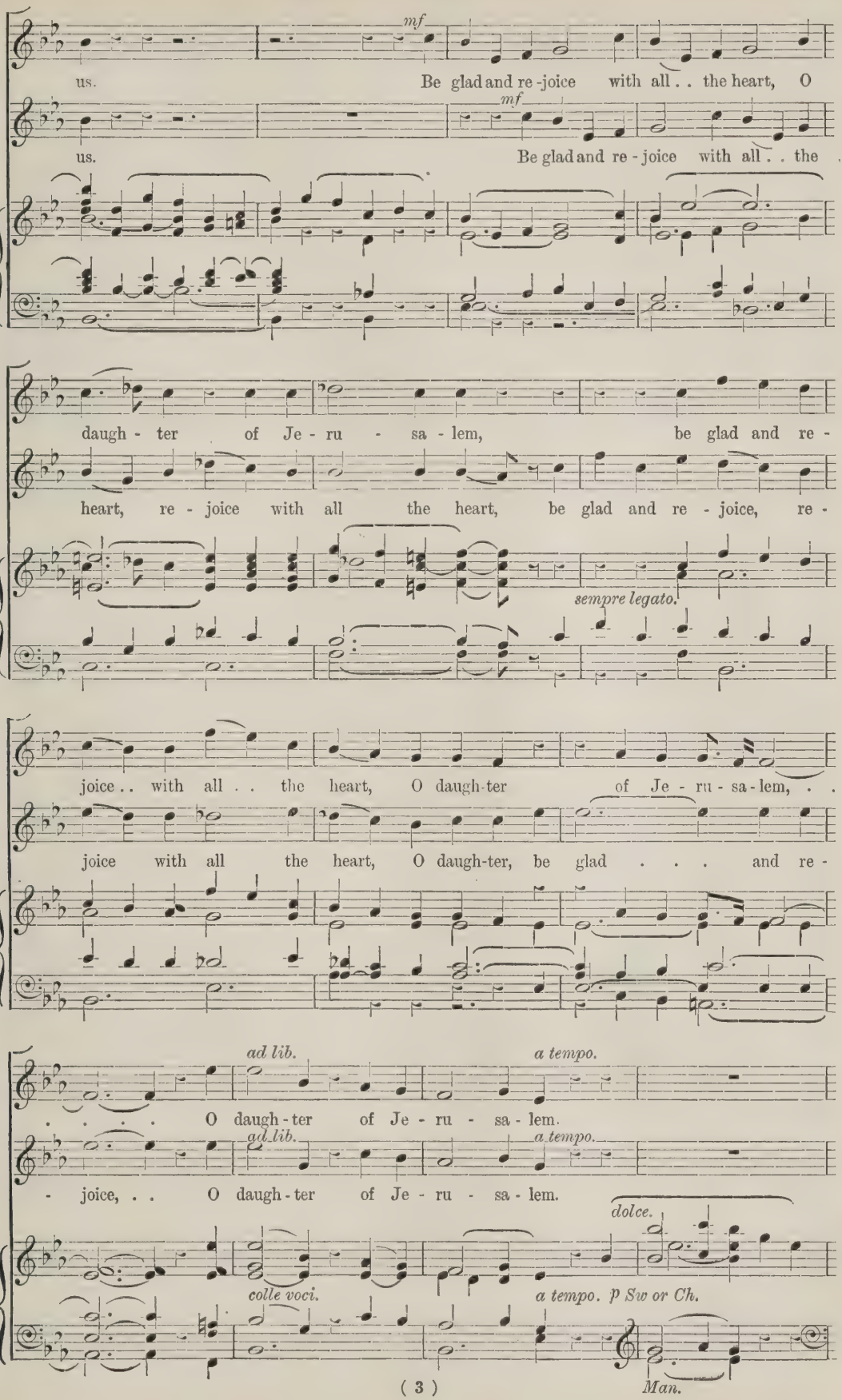
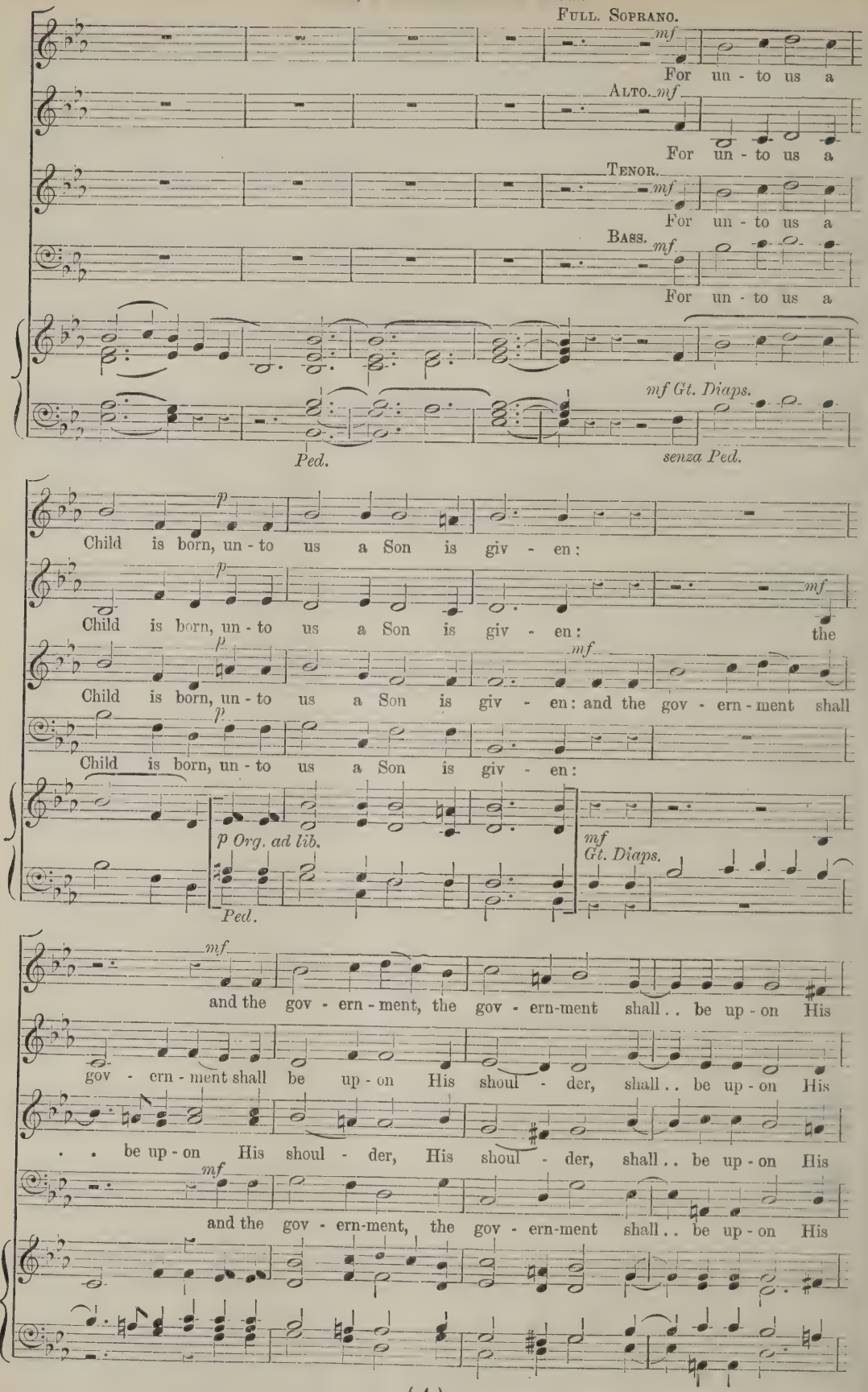
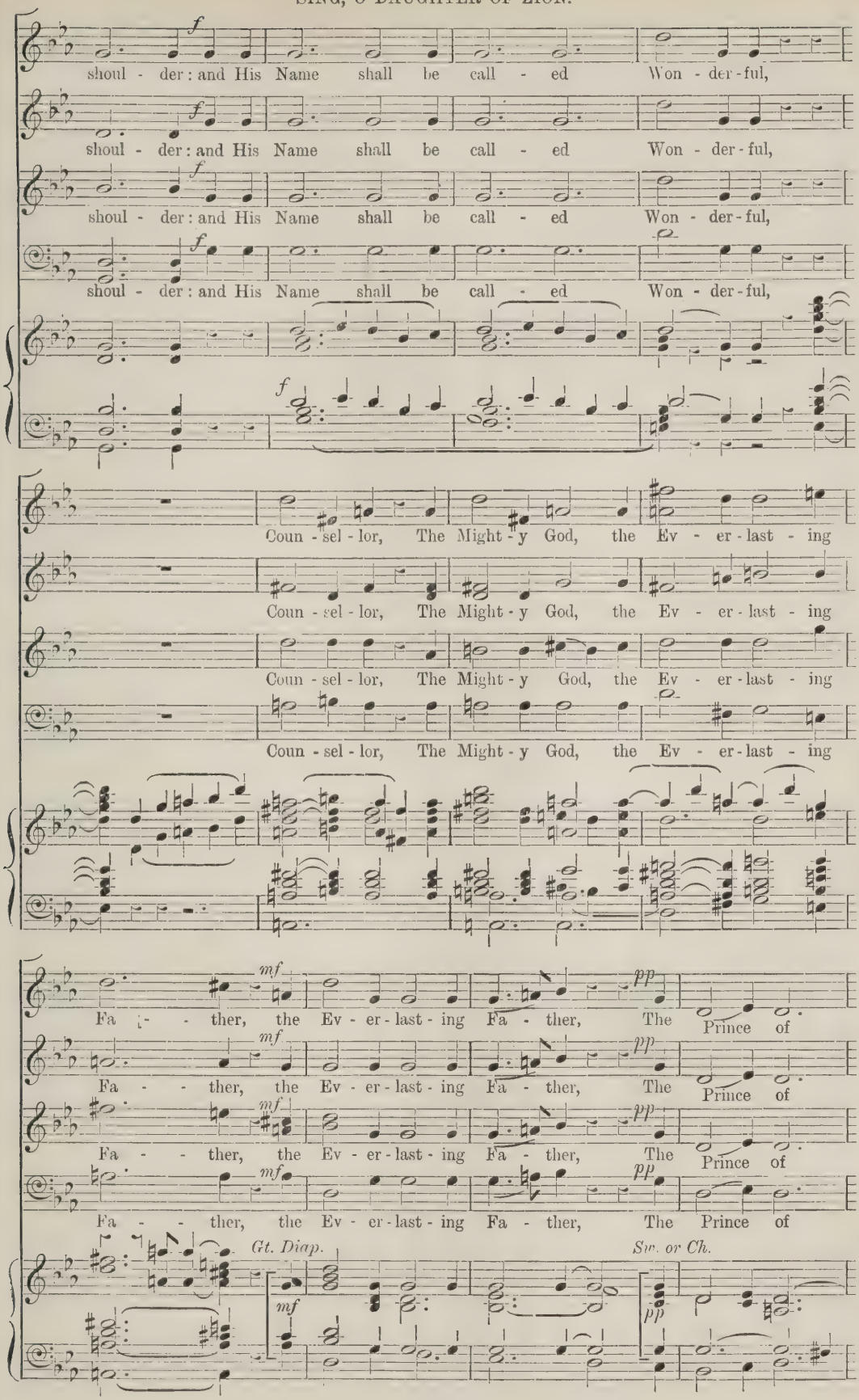
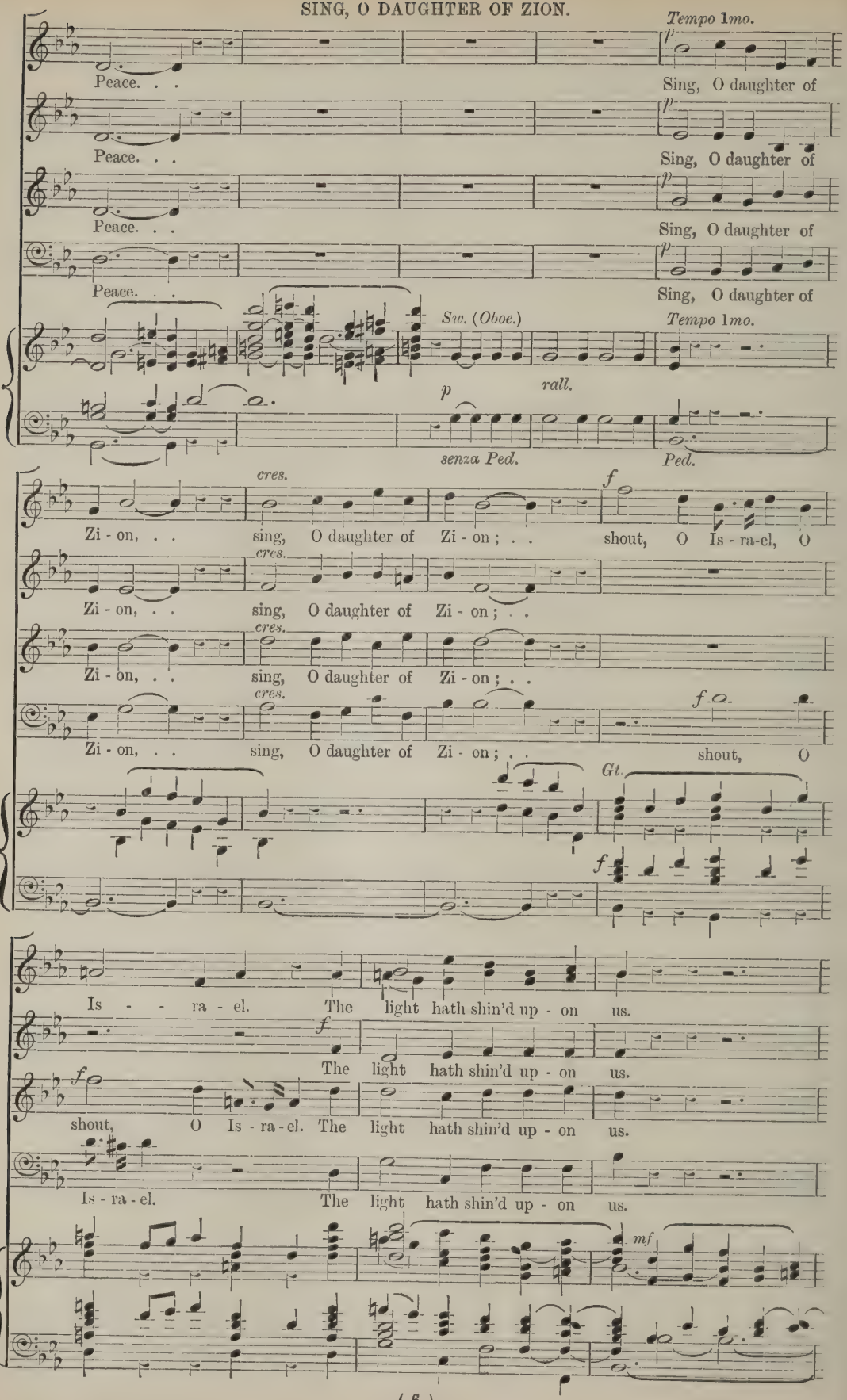
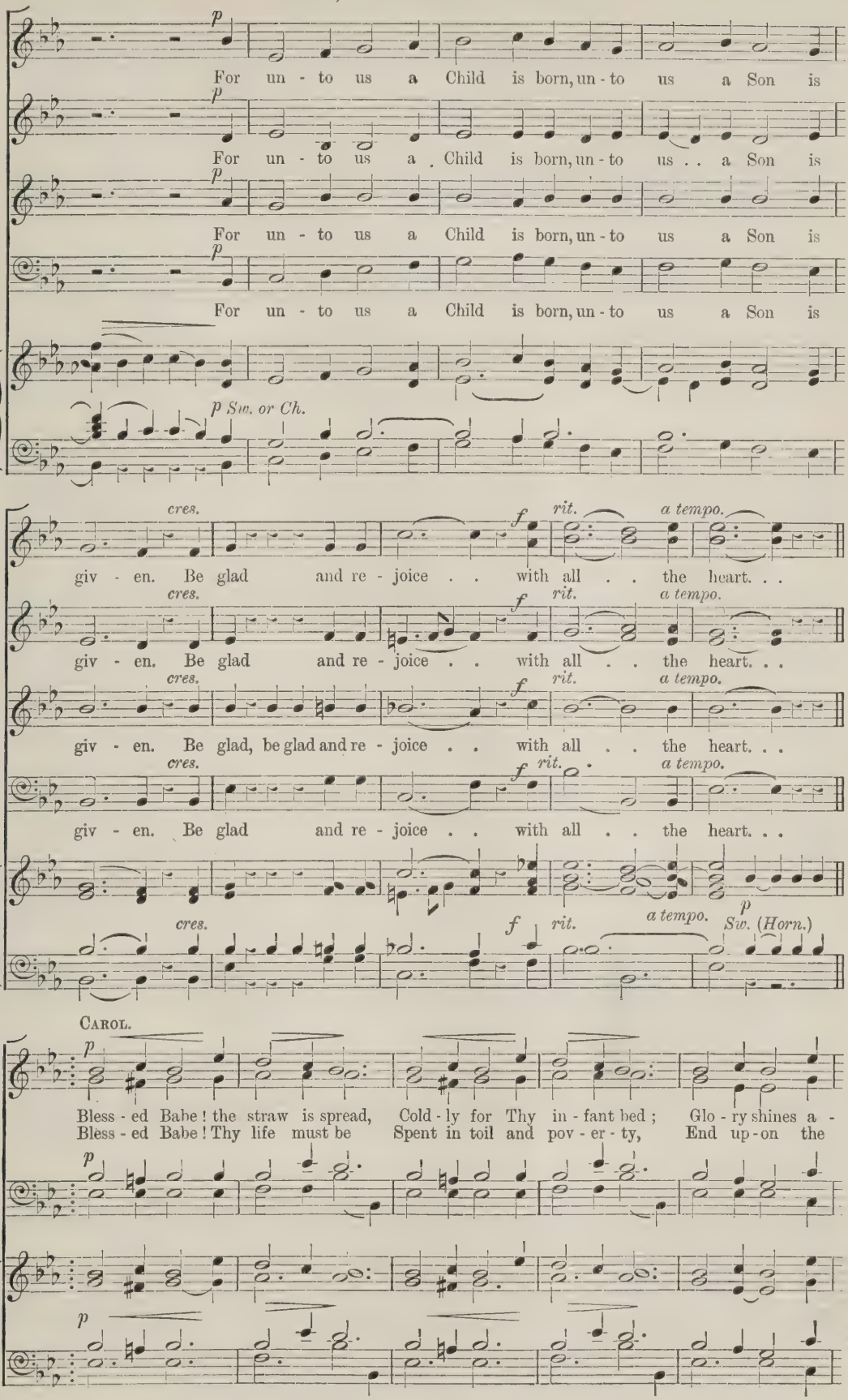
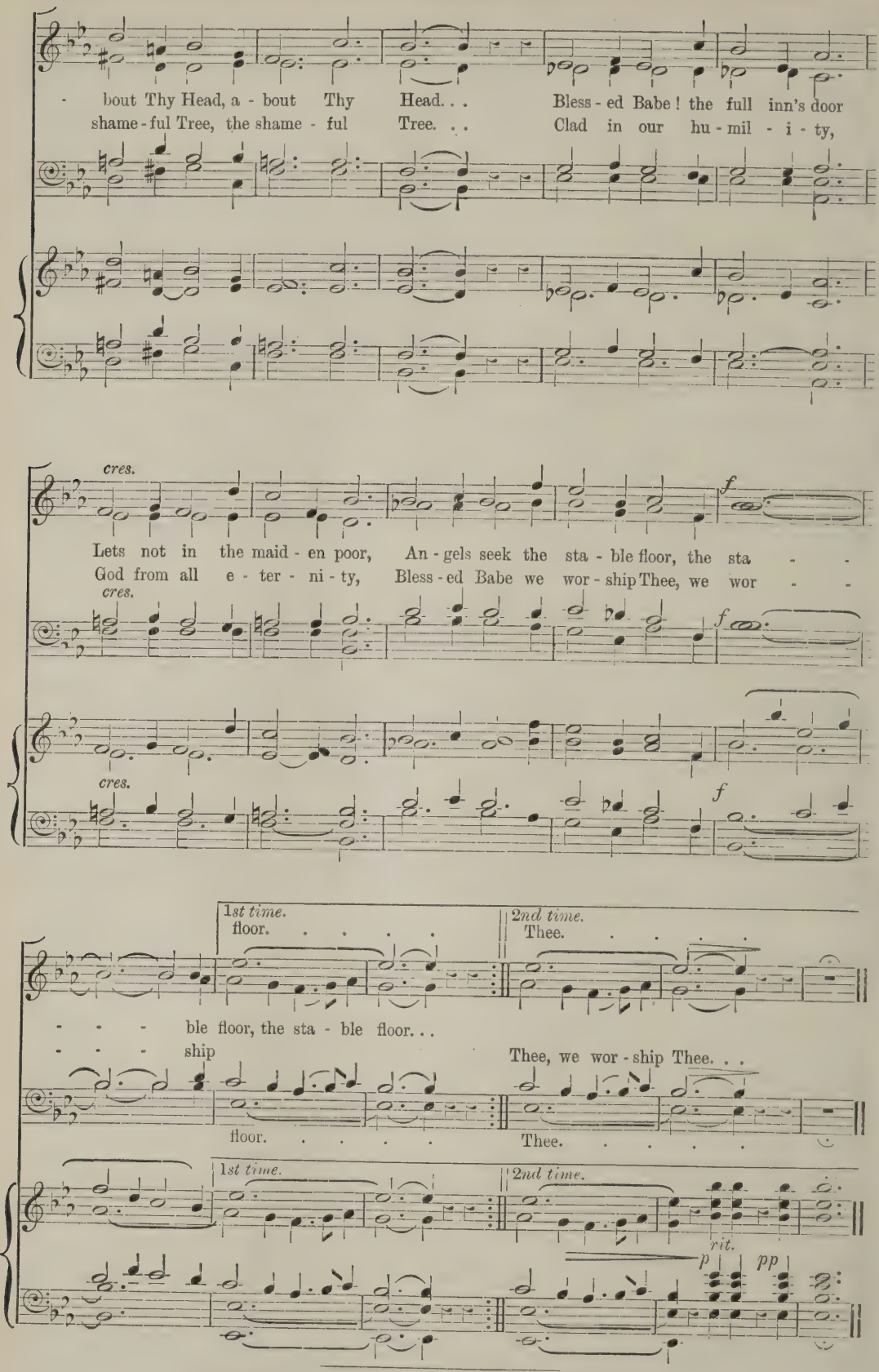
SING, O DAUGHTER OF ZION.

mf
us.
Be glad and re-joice with all . . the heart, O
mf
us.
Be glad and re-joice with all . . the
daugh-ter of Je-ru-sa-lem, be glad and re-
heart, re-joice with all the heart, be glad and re-joice, re-
sempre legato.
joice . . with all . . the heart, O daugh-ter of Je-ru-sa-lem, . .
joice with all the heart, O daugh-ter, be glad . . . and re-
ad lib.
a tempo.
. . . . O daugh-ter of Je-ru-sa-lem.
ad lib.
a tempo.
- joice, . . O daugh-ter of Je-ru-sa-lem.
dolce.
colle voci.
a tempo. p Sw or Ch.
Man.


Full. Soprano.
mf
For un - to us a
Alto. mf
For un - to us a
Tenor.
mf
For un - to us a
Bass.
mf
For un - to us a
mf Gt. Diaps.
Ped.
senza Ped.
p
Child is born, un - to us a Son is giv - en:
p
Child is born, un - to us a Son is giv - en:
mf
the
p
Child is born, un - to us a Son is giv - en: and the gov - ern - ment shall
p
Child is born, un - to us a Son is giv - en:
p Org. ad lib.
Ped.
mf
Gt. Diaps.
mf
and the gov - ern - ment, the gov - ern-ment shall . . be up - on His
gov - ern - ment shall be up - on His shoul - der, shall . . be up - on His
. . be up - on His shoul - der, His shoul - der, shall . . be up - on His
mf
and the gov - ern-ment, the gov - ern-ment shall . . be up - on His

shoul - der: and His Name shall be call - ed Won - der - ful,
shoul - der: and His Name shall be call - ed Won - der - ful,
shoul - der: and His Name shall be call - ed Won - der - ful,
shoul - der: and His Name shall be call - ed Won - der - ful,
Coun - sel - lor, The Might - y God, the Ev - er - last - ing
Coun - sel - lor, The Might - y God, the Ev - er - last - ing
Coun - sel - lor, The Might - y God, the Ev - er - last - ing
Coun - sel - lor, The Might - y God, the Ev - er - last - ing
Fa - - ther, the Ev - er - last - ing Fa - ther, The Prince of
Fa - - ther, the Ev - er - last - ing Fa - ther, The Prince of
Fa - - ther, the Ev - er - last - ing Fa - ther, The Prince of
Fa - - ther, the Ev - er - last - ing Fa - ther, The Prince of
Gt. Diap.
Sw. or Ch.


Tempo 1mo.
Peace. . .
Sing, O daughter of
Peace. . .
Sing, O daughter of
Peace. . .
Sing, O daughter of
Peace. . .
Sing, O daughter of
Sw. (Oboe.)
Tempo 1mo.
rall.
senza Ped.
Ped.
cres.
Zi - on, . . sing, O daughter of Zi - on; . . shout, O Is - ra-el, O
Zi - on, . . sing, O daughter of Zi - on; . .
Zi - on, . . sing, O daughter of Zi - on; . .
Zi - on, . . sing, O daughter of Zi - on; . . shout, O
Gt.
Is - - ra - el. The light hath shin'd up - on us.
The light hath shin'd up - on us.
shout, O Is - ra - el. The light hath shin'd up - on us.
Is - ra - el. The light hath shin'd up - on us.


p
For un - to us a Child is born, un - to us a Son is
p
For un - to us a Child is born, un - to us . . a Son is
p
For un - to us a Child is born, un - to us a Son is
p
For un - to us a Child is born, un - to us a Son is
p Sw. or Ch.
cres.
f
rit.
a tempo.
giv - en. Be glad and re - joice . . with all . . the heart. . .
giv - en. Be glad and re - joice . . with all . . the heart. . .
giv - en. Be glad, be glad and re - joice . . with all . . the heart. . .
giv - en. Be glad and re - joice . . with all . . the heart. . .
p
Sw. (Horn.)
Carol.
Bless - ed Babe! the straw is spread, Cold - ly for Thy in - fant bed; Glo - ry shines a -
Bless - ed Babe! Thy life must be Spent in toil and pov - er - ty, End up - on the


- bout Thy Head, a - bout Thy Head. . . Bless - ed Babe! the full inn's door
shame - ful Tree, the shame - ful Tree. . . Clad in our hu - mil - i - ty,
cres.
f
Lets not in the maid - en poor, An - gels seek the sta - ble floor, the sta - -
God from all e - ter - ni - ty, Bless - ed Babe we wor - ship Thee, we wor - -
cres.
f
cres.
f
1st time.
floor.
2nd time.
Thee.
- - - ble floor, the sta - ble floor. . .
- - - ship Thee, we wor - ship Thee. . .
floor. Thee.
1st time.
2nd time.
rit.
p
pp

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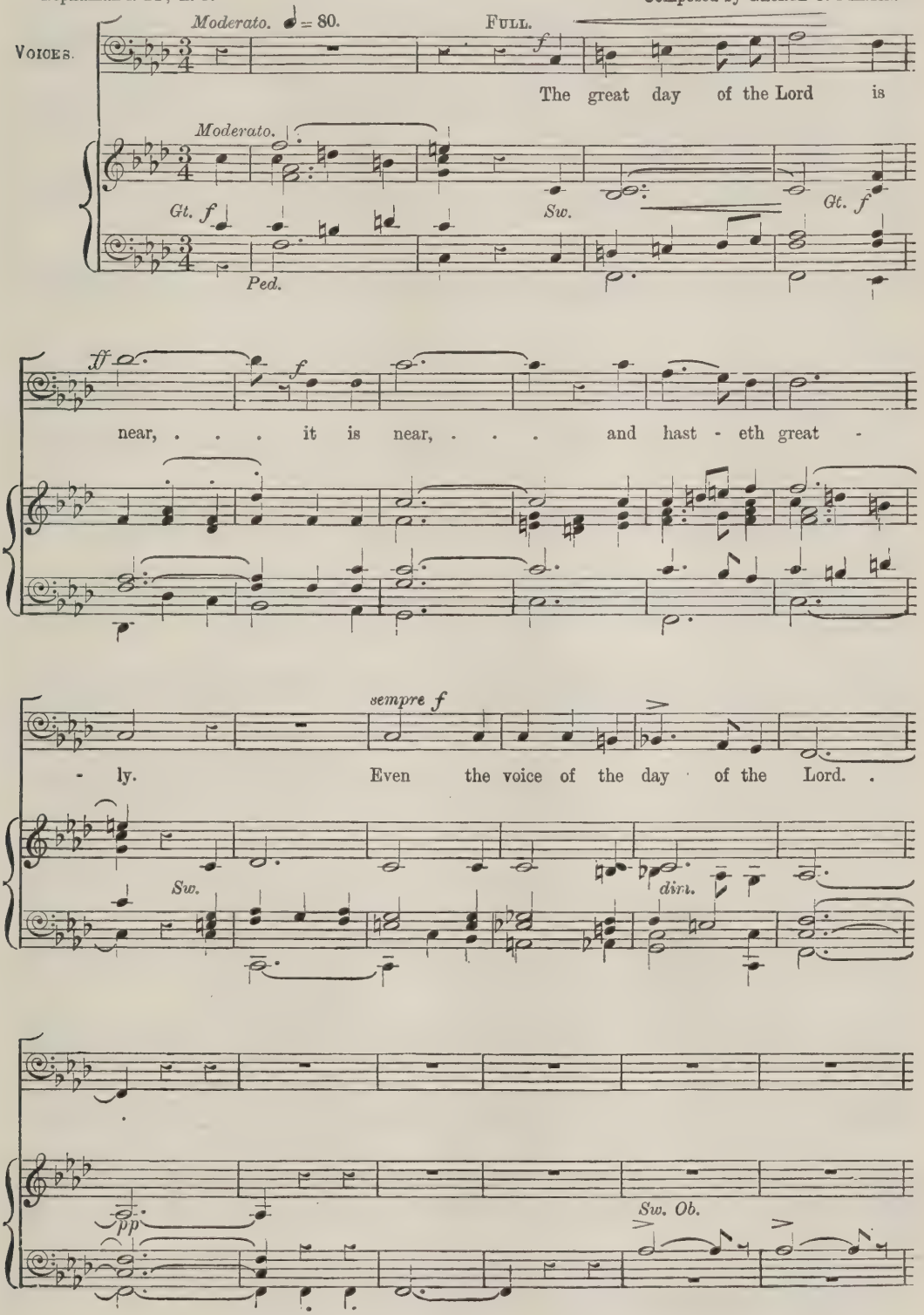
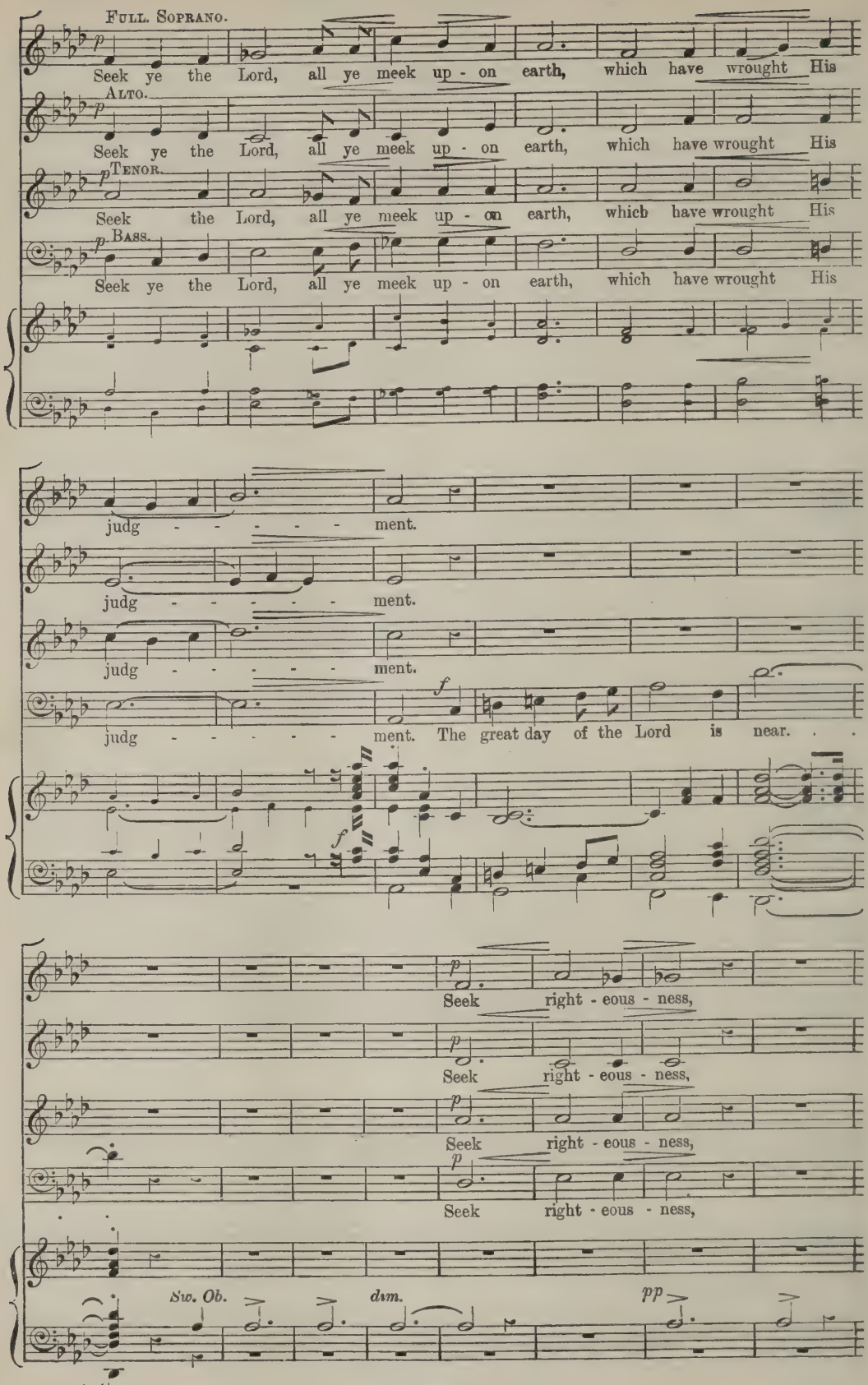
The great day of the Lord is near.

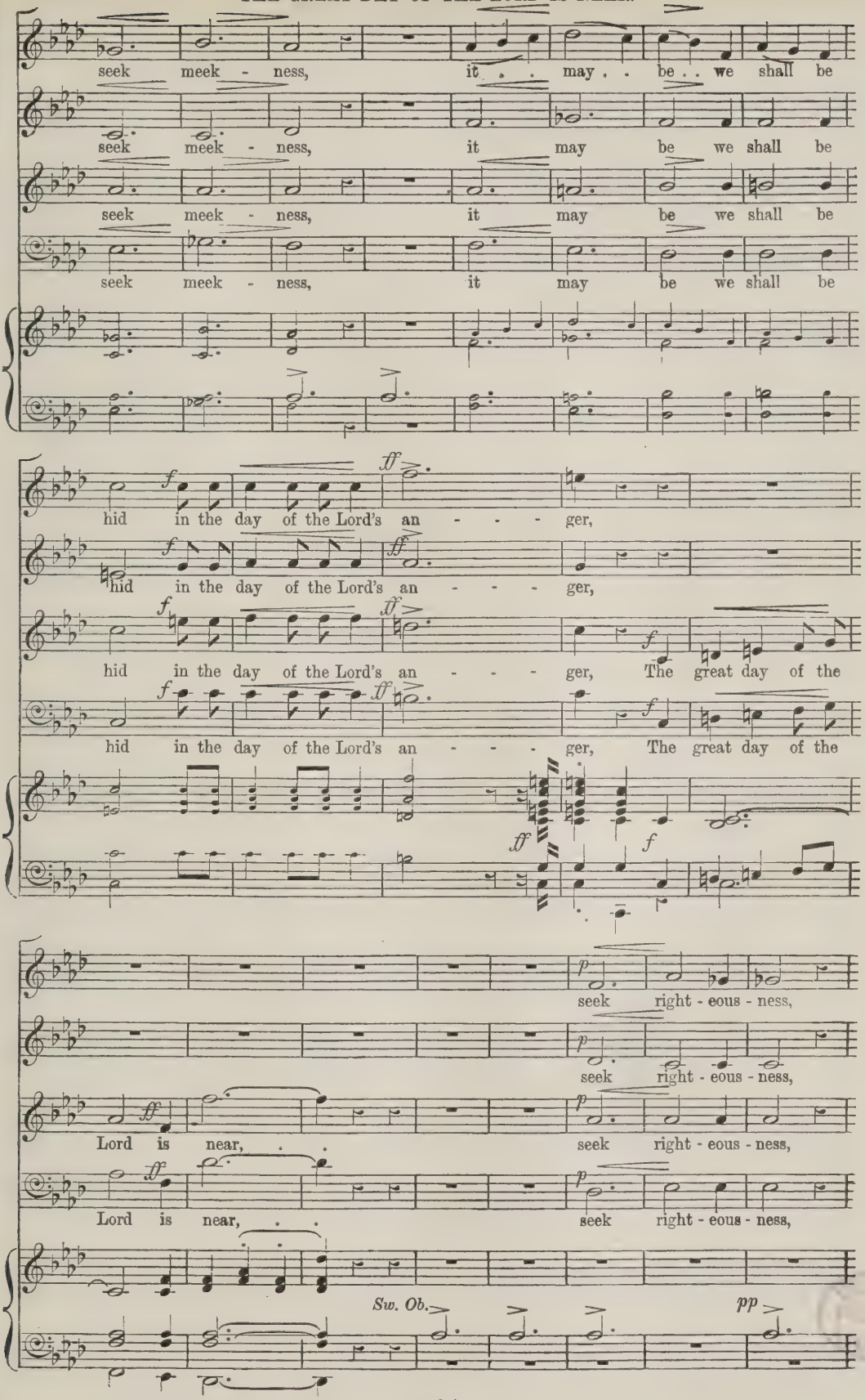
ANTHEM FOR ADVENT.

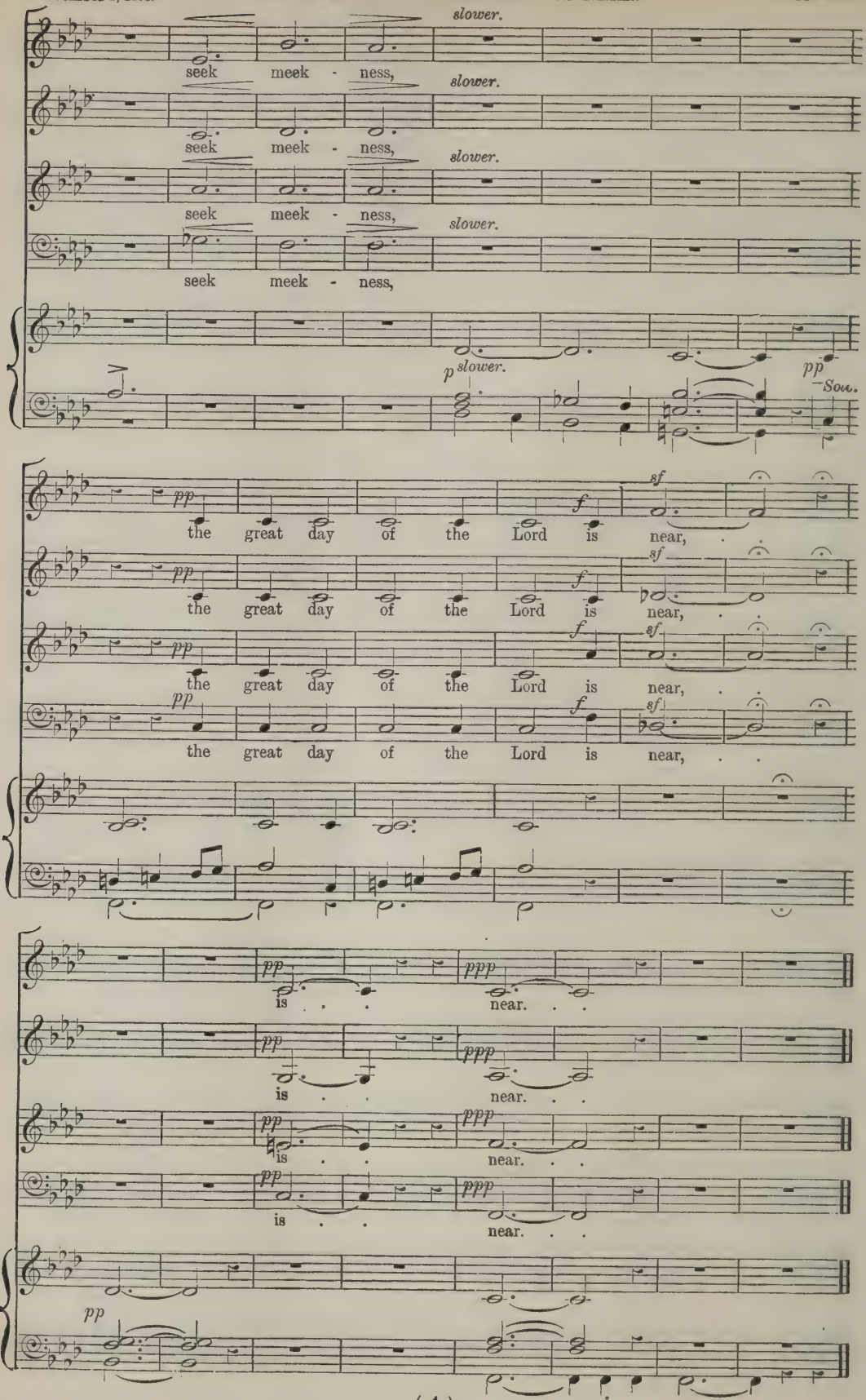
Zephaniah i. 14; ii. 3.

Composed by GEORGE C. MARTIN.




Full. Soprano.
Seek ye the Lord, all ye meek up - on earth, which have wrought His
Alto.
Seek ye the Lord, all ye meek up - on earth, which have wrought His
Tenor.
Seek the Lord, all ye meek up - on earth, which have wrought His
Bass.
Seek ye the Lord, all ye meek up - on earth, which have wrought His
judg - - - - - ment.
judg - - - - - ment.
judg - - - - - ment.
judg - - - - - ment. The great day of the Lord is near. . .
Seek right - eous - ness,
Seek right - eous - ness,
Seek right - eous - ness,
Seek right - eous - ness,
Sw. Ob.
dim.
pp


seek meek - ness, it . . may . . be . . we shall be
seek meek - ness, it may be we shall be
seek meek - ness, it may be we shall be
seek meek - ness, it may be we shall be
hid in the day of the Lord's an - - - - ger,
hid in the day of the Lord's an - - - - ger,
hid in the day of the Lord's an - - - - ger, The great day of the
hid in the day of the Lord's an - - - - ger, The great day of the
seek right - eous - ness,
seek right - eous - ness,
Lord is near, . . seek right - eous - ness,
Lord is near, . . seek right - eous - ness,
Sw. Ob.


slower.
seek meek - ness,
slower.
seek meek - ness,
slower.
seek meek - ness,
slower.
seek meek - ness,
p slower.
pp
Sou.
pp
the great day of the Lord is near,
f
sf
pp
the great day of the Lord is near,
f
sf
pp
the great day of the Lord is near,
f
sf
pp
the great day of the Lord is near,
f
sf
pp
is . . near. . .
ppp
pp
is . . near. . .
ppp
pp
is . . near. . .
ppp
pp
is . . near. . .
ppp
pp

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PABLO SARASATE.

The Musical Times.

NOVEMBER 1, 1908.

PABLO SARASATE: SOME PERSONAL RECOLLECTIONS.

By Sir Alexander Mackenzie.

While the brilliant career of the gifted artist has been amply described in the many obituary notices which have appeared since September 20, few of them have thrown much light upon the modest and gentle nature of Sarasate the man. The reason is not far to seek, for the privilege of intimacy was not granted to many, nor was the famous violinist easily accessible, except to his compatriots and a few artist-friends. Somewhat reticent to others, to these he was staunch, frankly hospitable and generous; and when amused, as he frequently was, at their peculiarities and little foibles, would let off that boyish and infectious cackle of pleasure which they all loved to hear.

A few lines from one who had enjoyed his uninterrupted friendship for twenty-five years, may not be unwelcome to those who only knew and admired him at the distance which divides the platform from the auditorium, even if the personal note—inevitable in such a case—has to be struck more frequently than the writer desires.

Natural ease and grace, without a trace of self-consciousness or affectation, were the prominent features of Sarasate's personality as well as the striking characteristics of his superbly perfect playing; and the almost childlike simplicity habitual to him in private life was not the least of the many charms with which he compelled his listeners. It is always interesting, and certainly useful, to know the working-methods of an artist who has 'arrived,' and much has been written about Sarasate's habit of working six hours daily at his violin. Shortly after I made his acquaintance, he

Pablo Sarasate. Armand Parent. Louis van Waefelghem. Jules Delsart.

A CURIOUS PHOTOGRAPH OF A STRING QUARTET PARTY, TAKEN, ABOUT 1894, AT A DINNER ANNUALLY GIVEN BY THE LATE GUSTAVE BERNARDEL, THE PARISIAN LUTHIER.

(*From the collection of Mr. Arthur F. Hill.*)

told me that his real practice was only done during the summer months and never when he was attending to his engagements. The following should vouch for the truth of this statement.

When he introduced my 'Pibroch' to Germany (in 1890), he asked me to conduct its first performance and to spend a portion of the Christmas holidays with him at Frankfort. During the fortnight we were together, Sarasate never took his violin from its case, except to inspect the strings before the general rehearsal and again for a similar purpose just before driving to the concert. As we shared a small suite of rooms, I must certainly have heard him if he had played at all—but he did not. Only his phenomenal facility could account for the fact that the performance in question was a perfect one. True, he very diligently rehearsed ensemble music with his pianists when on his tours in later years, but that can hardly be called practice. As a matter of fact he enjoyed poking good-natured fun at those who were obliged to 'labour' on the violin, using, on such occasions, his bow-arm in uncouth fashion, grimacing and blowing hard through his nose upon the instrument. But then, Nature had made most things easy for Don Pablo!

At our first meeting I was strongly impressed, not solely by his rapid sight-reading—not a very rare faculty among violinists—but chiefly by his gift of at once getting intuitively 'under the skin' of the music. Without any previous personal knowledge of me he had agreed to my concerto at the Birmingham Festival of 1885, and one may readily understand his anxiety to know what was in store for him. 'Je suis myope' was his excuse for propping up the manuscript on the mantelpiece while I took my seat at a pianoforte at the other end of the room. Nevertheless, his shortsightedness did not prevent him either from dealing easily with the technical difficulties or from entering into the spirit of the piece *a prima vista*. Only twice—with a muttered 'H-m, h-m' over a difficult passage—did we stop, and I was thoroughly astonished, but much too nervous to say so. After the final chord there followed—for me—a somewhat embarrassing silence. Then he held out his hand, remarking, to my great relief, 'Je n'ai rien à dire, rejouons le encore,' from which I was shrewd enough to gather that he had expected to have a good deal to say. Well, he played it many times during the following years, and thus commenced a long friendship which was a constant source of pleasure, bringing in its train many kind and affectionate actions towards myself and family.

Not long afterwards, Don Pablo did me the honour to ask for a Scottish piece from my pen, and that it was satisfactory to him is shown by this extract from a letter written a few days before the first performance of the 'Pibroch,' in Paris (under Colonne), in 1894. 'All right, Hurrah for England,' he writes, and then proceeds:

> Je tacherais de me montrer en cette occasion un écossais pur sang—moins le costume—et de prouver que la musique nationale de votre pays est l'une des plus belles et poétiques qui existent au monde: vous-savez que j'en suis fanatique.

Encouraging letters on the same subject reached me in due course from many other Continental cities, from America, Spain and Mexico. One of them is signed 'Coll Stradivarius in mano, il vostro P. de S.'

Although Sarasate would not teach, he was always ready to advise and encourage young musicians, and when I requested him to play to the R.A.M. students he exclaimed: 'Oh, la jeunesse,' and consenting immediately, gave us, in company with that most accomplished pianist Madame Berthe Marx-Goldschmidt, of his very best.

On that memorable evening his imperturbability, under circumstances which might have disturbed the placidity of many another artist, was positively quaint. The first number on the programme was my Concerto, which I accompanied. Allowing his attention to be distracted, probably by the number of eager young faces quite close to him and the enthusiastic welcome he had just received, my friend started the opening phrase an octave higher than it is written. Hearing him calmly proceed, and knowing well enough that he was bound to 'come to grief' very soon, I followed without making sign. But as the passage became gradually impracticable, he discovered that all was not as it should be, and stopped. After a chuckle at his mistake, which was heartily taken up by the audience, we began anew.

In like manner, at the Norwich Festival of 1893, he commenced, to the consternation of conductor and orchestra, playing the 'Pibroch' at the second subject, ignoring the beginning entirely. The result naturally caused an abrupt stoppage of the proceedings, but Sarasate gravely put on his pince-nez, went slowly to Mr. Randegger's desk, peered into the score, and after smiling sweetly at the band, calmly resumed his place and a fresh start was made. These odd aberrations can hardly be called lapses of memory. They were, I take it, the consequences of a boy-like kind of dreamy wonderment produced by the impression of the scene before him, making him, for the moment, oblivious to everything else.

Attempts to compare his playing with that of other masters of the instrument—past or present—are futile. He stood apart. Classical or not, that some of his most distinctive qualities have left their mark upon the art of violin-playing has been apparent for a good number of years. To me, the remarkable ease and elegance of his bowing was quite as astounding as either the nimbleness of his fingers or the infallibility of his intonation. With shut eyes, one could not distinguish any change of bow; and in the gracefully smooth action of the right arm lay the main secret of his fine phrasing.

That Sarasate was indifferent to the merits of contemporary violinists I cannot admit, since I have frequently heard him speak most generous praise. Nor have I been made aware of that lack

of interest in the progress of the art which has been attributed to him. On the contrary, he seemed ever keen to make acquaintance with all kinds of new music, and was fully 'up to date' in his knowledge of it. Effortless charm, unfailing good-humour, an affectionate manner towards friends, and a gentle—I had almost said 'genteel'—sort of Bohemianism which peered through the quiet dignity habitual to him, are among the chief characteristics of Sarasate's personality which remain in my memory.

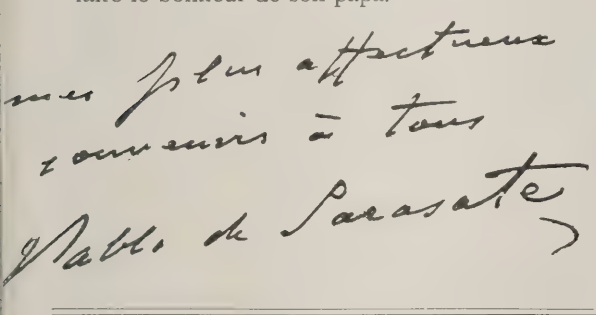
Some years ago he began to suffer from bronchial trouble, and on each successive visit to England increased difficulty in breathing became more and more apparent. When last I saw him he told me that he could hardly breathe in London: 'This asthma will kill me.' And since the first serious warning—during a concert in Germany—of the final breakdown, we did not meet. Always averse to medical inspection, he fought bravely on until that day when he suddenly leaned against the wall of his room, saying, 'Do what you like with me.' After death it was discovered that he had lost both of his lungs.

This last letter, in which he makes allusion to his compulsory rest from music, will serve to show his undiminished interest in a colleague and his eagerness to give pleasure to his friends:

Paris, 18-4, 1907.

Caro amico—maintenant que je puis me permettre de faire de nouveau de la musique, je me suis octroyé le plaisir de faire la connaissance de votre intéressante suite, et je suis heureux de vous addresser mes félicitations sincéres pour votre nouvelle production qui est digne des précedentes.

Nous l'avons joué hier avec Diémer devant quelques artistes amis qui tous été ravis: je lui souhaite tout la succès qu'il mérite, et de faire le bonheur de son papá.



Much sympathy will be felt for Mr. Alfred Littleton (chairman of Messrs. Novello & Co.) in the loss he has sustained by the death of Mrs. Littleton, which occurred at 2, Palmeira Court, Brighton, on Thursday, October 1. Those who had the privilege of knowing Mrs. Littleton will not soon forget her kindliness of heart and the sunshine it brought into her happy home-life. Preceded by an impressive service at All Saints' Church, Hove, the interment took place at Hove Cemetery on October 5, among the personal friends present being Sir Alexander Mackenzie and Sir George Martin.

BATH:

ITS MUSICAL ASSOCIATIONS.

If he be in a contemplative frame of mind, the visitor to Bath may wonder what the Romans would have said on beholding their *Aquæ Solis* in this year of grace, 1908. How would motor-cars strike them?—figuratively speaking, of course. And how interesting it would be to overhear any remark of Shakespeare—who thrice visited the city—upon seeing the slip-carriage glide into the station, while the train itself whizzed away to Bristol, after having covered the distance between London and Bath, 107 miles, in 108 minutes! The year 1634 is not so very far from Shakespeare's day. Then three military officers, in making 'A short survey of twenty-six counties,' stayed at Bath, and one of them recorded his impressions of the place. 'It is gouerned,' he said, 'by a Scarlet Mayor, and his 11. Brethren, 2. Maces, and is seated in a deep bottome, and neere 3. quarters thereof inuironed, with that sweet gliding Stream [the river Avon] . . . Wall'd most about, (except that part that the Riuer hems in) with as many Gates to enter her, as her Inhabitants haue Churches for them to enter, and iust soe many rare Bathes, springing vp in her.' This warrior goes on to refer to the 'admired, vnparralell'd, medicinable, sulphurous hot Bathes,' and in speaking of its 'great Church,' he said, 'I dare auouch her to be, a fayre, neat, and lightsome Building, the Roofe stately, lofty, and curiouslie fretted, the windowes, large and fayre, though plaine, without painting.'

This 'lightsome Building' is the Abbey Church, historically and architecturally the outstanding feature of Bath. The stately edifice stands on or near the site of an earlier church in which King Edgar was crowned with great pomp on Whit Sunday A.D. 973. Would that we possessed some knowledge of the music performed at that coronation service. At the close of the 15th century the dilapidated state of the church made so vivid an impression upon Oliver King, Bishop of Bath and Wells, that he dreamed a dream in which he beheld a ladder, near the foot of which grew an olive tree, reaching from earth to heaven. On this the good bishop saw angels ascending and descending, while above the tree stood the Lord, who said, 'Let an Olive establish the crown, and a King the church.' As he awaked from his sleep Bishop Oliver King said to himself, 'Surely the Lord spake unto me, and as He has charged me so will I do.' This vision of the prelate is carved on the west front of the church (see the photograph on p. 699). At each side of the great window is a ladder, while on the western face of each of the corner buttresses is carved an olive issuing from a crown: thus is perpetuated the pun on the bishop's name—Oliver King.

The bishop at once proceeded to erect a new church, but before it was finished the commissioners of Henry VIII. arrived and stopped the building, and everything of value was sold. For many years it remained roofless, and it was not until the time

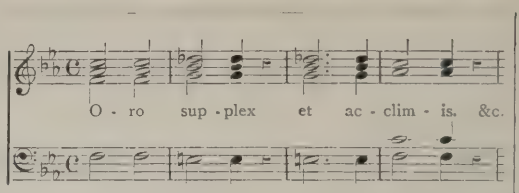
of Bishop Montague (1608-1616) that the building was completely covered in. There is a tradition that the attention of the Bishop to the incomplete condition of the church was called thereto by Sir John Harrington. They were both caught in a heavy rain-storm in Bath, when the bishop asked his companion to take him to a place of shelter. Sir John led him to the roofless north aisle of the church. 'We do not get much shelter here,' quoth the prelate, to which Sir John replied: 'If the church does not keep us safe from the water above, how shall it save others from the fire below?'

The fine west front of the church has already been referred to, but it should be added that the statues, doubtless of Elizabethan date, on each side of the door are those of St. Peter and St. Paul, to whom the church was jointly dedicated. The pinnacles of the noble central tower can also be seen in the photograph on p. 699. The dimensions of the lightsome building are: length, 225 feet; height, 78 feet; height of tower, 162 feet. Deeply impressive is the interior view, looking from west to east. The groined stone roof, like at St. George's Chapel, Windsor, at once captivates the visitor who has eyes to see. On approaching the crossing, however, his organs of vision receive a terrible shock at the position of the caseless and divided organ, which not only entirely spoils the vista from north to south, but is an excrescence that casts a serious blot upon the beauty of the fair fane. With sections of the instrument scattered about here and there, this part of the church somewhat resembles an organ-builder's workshop; it will surely not be long before some change is made whereby the north and south arches of the tower are relieved of their disfigurements, and the various parts of the organ grouped together in some suitable and less assertive position.

It is pleasant to turn to a beautiful feature at the east end of the church, Prior Birde's chantry. Elected in 1499, Birde held office during the rebuilding of the Abbey, and his rebus—the letter W. and a bird—is here to be seen and in many other parts of the building. There seems to be a good deal of truth in the statement that after Westminster Abbey, Bath contains more monuments than any other church in the country, a fact—if such it be—which prompted the couplet:

> These walls, so full of monument and bust,
> Show how Bath waters serve to lay the dust.

Among these numerous memorials of the dead is one to Dr. Henry Harington, famous as a physician and an amateur of music, who lived many years in the city, practising the healing and the divine arts with commendable assiduity. It should be mentioned, by way of correcting a common error, that although Dr. Harington's monument is in the church, his remains are interred at his birthplace, Kelston, Somersetshire. The following transcription of the memorial to Rauzzini, to whom reference will presently be made, speaks for itself:



Near this place rest the Remains of
Venanzio Rauzzini, *Native of Rome*,
distinguished as a Vocal Performer
on the Continent and in England,
whose judicious Abilities for thirty Years
in conducting the Musical Department
of this City
amply gratified the applauding Public
and whose ever gracious deportment
conciliated their zealous affection.
This tributary memorial was erected
by his affectionate Pupils
Anna Selina Storace and John Braham
prompted by their friendship
and grateful respect for Professional merit
and liberality of Sentiment.
He died April 8th 1810
Aged 62.

Mention should here be made of the restoration of the church, carried out by Sir Gilbert Scott between 1864 and 1874 at the instigation of the then rector, the Rev. Charles Kemble. It should be recalled that Mr. Kemble was the editor of 'A selection of Psalms and Hymns, arranged for the public services of the Church of England' (1864)—a collection for which Dr. S. S. Wesley wrote his well-known tune 'Aurelia.' It is there set to 'Jerusalem the golden,' hence its name, and in all probability the tune was first sung at Bath Abbey Church.

As to the organs in the Abbey Church, the diary of one of the three officers already quoted from furnishes us with some information as to the instrument in the year 1634. He says, in reference to the church: 'She is adorn'd with a reasonable, rich organ, fayre seats, most curious, and uery neat, though lately erected.' In a history of the Abbey, dated 1723, we read that 'Divers citizens of Bath and some other friends caused the organ to be mended up at their own charge of 13 Pound and upwards.' Half-a-century later a guide-book (1778) says: 'The organ is a magnificent structure, adorned with figures of King David, St. Peter and St. Paul, as large as life. This instrument is allowed to be the best in the kingdom.' Built by the Jordans in 1703, this three-manual organ was replaced by a new one in 1838, when the imposing organ-case was ruthlessly cast out of the church, another instance of unpardonable vandalism. Some idea of its picturesque dignity can be gathered from the photograph on p. 701. The 1838 organ was built by Smith, of Bristol, and opened by Dr. S. S. Wesley, then organist of Exeter Cathedral, when the collection realized the sum of £600. Thirty years later a new organ was built by Messrs. Hill;

the present instrument, erected in 1895, is by Messrs. Norman & Beard.

Among former organists of the Abbey Church have been William Priest, appointed by the Corporation in 1715, at a salary of £37 12*s.* 6*d.*; Thomas Chilcot, the master of Thomas Linley; and Joseph Tylee, all three holding office in the 18th century. In the early part of the 19th century Thomas Field, father of Henry Ibbot Field, was chief musician, and, as stated in the October issue of The Musical Times, Mr. J. K. Pyne officiated for upwards of half-a-century. He was succeeded, in 1890, by the present organist, Mr. Albert Edward New. A former chorister and assistant-organist of Bristol Cathedral, Mr. New took the degree of bachelor of music in 1902; he is also a Licentiate of the Royal Academy of Music. Although he is somewhat handicapped under the conditions of the organ and choir positions, he worthily preserves all the best traditions of English church music at the regular services. Moreover, he does not rest contented with the faithful discharge of his regular duties, but he is projecting a two days' musical festival next year, at which he proposes to perform Mendelssohn's 'Elijah'—to commemorate the centenary of the composer's birth—and Parry's 'Judith,' both works to be given, with full orchestral accompaniment, in the Abbey Church. It is hoped that this proposed festival may become a permanent institution.

Bath is associated with some well-known names in connection with music. Dr. Croft died there. No information is procurable as to the house in which this great master of English church music drew his last breath; and as no newspaper then existed at Bath—although *Keene's Bath Journal*, an excellent and still flourishing periodical, first appeared soon after, in 1742—all that is known of Croft's death 'at the Bath' is derived from a London newspaper, the *Daily Journal* of Friday, August 18, 1727, which states:

> On Monday last died at the Bath, Dr. Crofts (*sic*), he was Organist and Composer to his Majesty, Master of the Children of the Chapel Royal, and Instrument Keeper and Organist of St. Peter's, Westminster [*i.e.*, the Abbey].

The next great name to be mentioned is that of Haydn. In the summer of 1794, during his second visit to England, the composer of the 'Creation' spent three pleasant days under the hospitable roof of Venanzio Rauzzini at Bath. The *Bath Herald and Register* of August 9, 1794, under the heading 'Bath, August 8. Arrived here,' gives the name 'Mr. Haydn.' It is followed by others, but not that of Dr. Burney, who is said to have accompanied Haydn. Immediately after this visitors' list is the following reference to the visit of the genial 'Papa':

> '*O had I Jubal's Lyre*,' says a correspondent, 'I would sweep the strings, till Echo tired with repeating—*Haydn treads upon Bathonian ground!* And had this place, previous to his arrival, been the seat of discord, it must now be lulled into Peace by the God Harmony—while every Individual who hath *Music in his Soul*, must exclaim, with enthusiasm,
>
> "Erit mihi magnus Apollo."'

BATH, AS SEEN FROM ITS NORTHERN HEIGHT.

(*Photograph by Mr. Aug. F. Perren, Bath.*)

A week later the same journal contained the following poetic outburst in honour of the distinguished visitor, and especially his host:

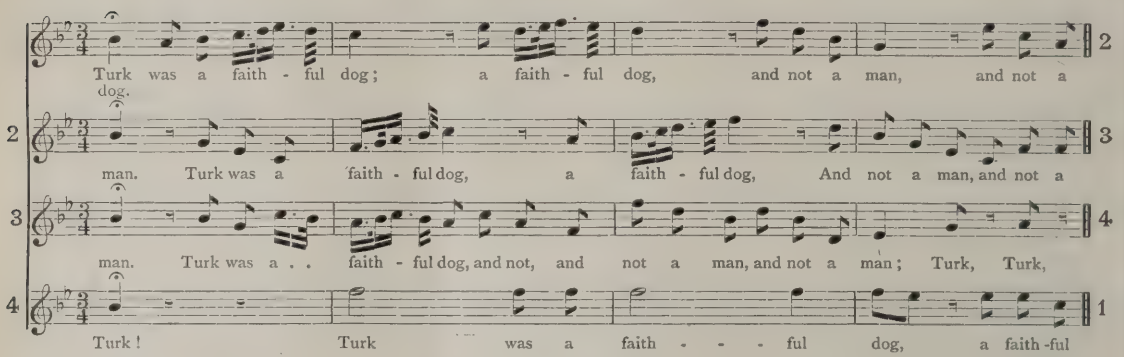
FRENCH VERSES

Sent by a Friend at Bath to Dr. Haydn and M. Rauzzini with two Crowns of Myrtle.

De l'immortalitè Haydn, reçois la couronne,
Tu ravis tous les cœurs, et le mien te la donne;
Il devoit cet hommage á tes divins talents,
Que l'universentier te rend depuis longtems.

O toi dont l'amitié á mon cœur nécessaire,
Me devient, Rauzzini, si douce et salutaire!
Apollon de nos jours, comme lui Dieu du Chant,
Reçois ici le prix de ton goût ravissant;
Ta voix et les talents, de ce siècle la gloire,
Sont á jamais gravés au temple de mèmoire.

Par leur Admirateur.

Musically speaking Signor Rauzzini was the great man of the place. He had two houses, one in the centre of the town, and the other, a summer residence, in the Perrymead district, situated in the south-east part of Bath and overlooking the city. It was at the latter house—said to be Woodbine Cottage—that Rauzzini entertained his distinguished guests. Rauzzini had a dog which he regarded as his 'best friend.' Upon the death of the animal his master erected a stone to his memory in the garden. Haydn was so struck with the memorial as to set to music a part of the inscription—doubtless the concluding words—as a round or canon for four voices. Here it is:

Turk was a faith - ful dog; a faith - ful dog, and not a man, and not a dog.
man. Turk was a faith - ful dog, a faith - ful dog, And not a man, and not a
man. Turk was a . . faith - ful dog, and not, and not a man, and not a man; Turk, Turk,
Turk! Turk was a faith - - - ful dog, a faith-ful

The inscription on the monument to Rauzzini in the Abbey Church, which has already been quoted, serves to record his invaluable services in the cause of music at Bath, and his funeral in 1810 was attended by a great concourse of people. We are told that, at his concerts, 'many of the singers had been his pupils and seemed happy to exert themselves in the employment of their old master. He kept an open table for them, which was covered with all the delicacies which the season and Bath could procure.' John Braham lived with Rauzzini for three years, and was articled to him.

The next eminent name associated with the music of Bath is the great astronomer Frederick William Herschel, afterwards 'Sir William Herschel.' Born at Hanover in 1738, he was educated as a professional musician and, coming to England, he became organist of Halifax Parish Church in 1765. A year later he accepted the 'agreeable and lucrative and crowded situation' of organist at the Octagon Chapel, Bath, a fashionable Episcopal place of worship, now a show-room for antique furniture and old china! For the choir of the chapel Herschel composed anthems, morning and evening services, and numerous psalm tunes, all of which seem to have disappeared. He used to teach from fourteen to sixteen hours a day, his pupils including many ladies of rank. His younger brother Alexander, a violoncellist, also settled at Bath, and in 1772 he was joined by his sister, Caroline, his gifted helpmeet in his astronomical investigations. She also studied singing, and held a choir appointment in one of the Episcopal chapels in the town, and used to copy out choral and orchestral parts, for nearly 100 performers, of the 'Messiah' and 'Judas Maccabæus' given under her elder brother's direction.

Herschel soon became infatuated with his astronomical discoveries. His sister records that 'every spare moment of the day, and many hours stolen from the night, had long been devoted to the studies which were compelling him to become an observer of the heavens.' In 1775 the first of his large reflectors was erected on a grass plot behind his house near Walcot turnpike. In 1780 he removed to 19, King Street, and during the intervals of a concert he might be seen running, still in lace ruffles and powder, from the theatre to his workshop. When the two brothers wearily returned from a concert late on Saturday night, the elder one was delighted at the prospect of being at liberty to spend the next day (Sunday), except the few hours which the chapel services demanded, at the turning bench; but, at that midnight hour, recollecting that the tools needed sharpening, they would run 'with the lantern and tools,' records the sister, 'to our landlord's grindstone in a public yard, where they did not wish to be seen on Sunday.' Many of his optical tools—grinders, polishers, &c.—are preserved in the science collection at the Victoria and Albert Museum, South Kensington.

John Bernard, the actor, a singing pupil of Herschel, says: 'When I came to him of an evening he would tell me, with a laugh, to take care how I stepped over his "new world," and not to run foul of his celestial system'! Bernard

BATH ABBEY CHURCH: THE WEST FRONT.

(*Photograph by Mr. Aug. F. Perren, Bath.*)

also recalls that Herschel placed his music-stand close to the window, and as he played over the air on the violin (Bernard evidently learnt 'by ear') the sky cleared. 'Beautiful, beautiful!' exclaimed Herschel. (Bernard thought he alluded to the music.) 'Beautiful, beautiful!' he repeated, 'there he is at last.' Hurriedly putting down his fiddle, Herschel snatched up a telescope and, despite the rigours of a January night, began to survey an absentee planet which he had long been seeking. It was at Bath that, as he could not afford to buy a good reflector, he made one for himself—a Newtonian, of five feet focal length, and with this he applied himself to study the heavens. One of his last appearances at Bath in the character of a professional musician was at the opening of the organ at St. James's Church, on May-day, 1792, when he conducted a performance of the 'Messiah.' In that year he was appointed private astronomer

to King George III. with a salary of £200 (afterwards £250) a year and went, with his sister, as assistant-astronomer, to reside at Slough, near Windsor. His fame as an astronomer needs no eulogy: he discovered *Uranus*, and charted upwards of 5,000 star-clusters and nebulæ, contributing his researches to the Royal Society of London. But it should not be forgotten that Herschel began his distinguished career as a professional musician, and as such for sixteen years successfully practised in the city of Bath.

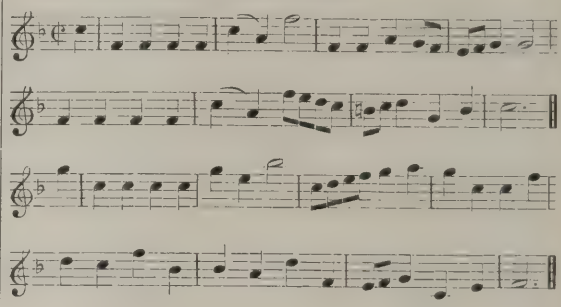
Dr. Henry Harington (1727-1816), a notable physician, alderman and mayor of Bath, has already been mentioned in connection with his monument in the Abbey Church. He devoted his leisure to composition, his creative output including several glees, and a sacred dirge for Passion Week, 'Eloi! Eloi! or, the Death of Christ' (1800). His round 'How great is the pleasure' is one of the prettiest of its kind. Among other notable families natives of the city, the first place must be given to the Linleys—the two generations covering a period of ninety years, from the birth of Thomas Linley, senr., in 1725, to the death of his son William in 1835. Thomas Linley, junr., met Mozart at Florence and the two musicians became warmly attached to each other. Elizabeth Ann, eldest daughter of Thomas Linley, senr., was so noted for her singing in oratorio, and for her beauty and virtue, that she was called 'The Maid of Bath.' She was painted by Sir Joshua Reynolds as St. Cecilia, and sat for the Virgin in his 'Nativity.' At the age of eighteen she became, under romantic circumstances, the wife of Richard Brinsley Sheridan. The Field family—of which John Field, the composer of nocturnes, was not a member—belong to about the same period, Henry Ibbot Field, the pianist, having been born in 1797.

Passing on to the next century, the 19th, we meet with the Loder family, teachers, music sellers, and music publishers, of which the most distinguished members were Edward James Loder, composer of 'The brave old oak,' and other popular songs, and Kate Fanny Loder, afterwards the wife of Sir Henry Thompson. To the foregoing should be added John Bianchi Taylor (1801-1876), who rendered good service to the cause of music in his native city; John Philpot, father of Mrs. G. F. Anderson, the pianist and teacher of Queen Victoria; and Lewis Thomas, the distinguished bass vocalist.

The interest of the musical associations of Bath is not exhausted when we come to events. It was in or about 1704 that Richard ('Beau') Nash began his illustrious reign as 'King of Bath' in regard to its amusements and recreations. From that time the Assemblies were great affairs of pomp and circumstance. Nash was master of the ceremonies, and the dancing masters were superior beings invested with almost regal dignity and authority. So much so, indeed, that the collections of country dances published in the 18th century bear on their title-pages such claims to distinction 'as danced at Court, Bath, Tunbridge, and other publick Assemblies.' Moreover, many of the dances and minuets of the time are named after Bath, either the city itself or places within its borders, *e.g.*, 'Charles Street, Bath,' 'Bath Assembly,' 'The Humours of Bath,' and so on. A famous song, with a pretty catching tune, was named 'The Bath Medley,' an early instance of the city's diversions, as it is dated 1729. Here is a dance tune named after the place at which the waters were partaken — those waters of which Mr. Sam Weller said 'they'd a wery strong flavour o' warm flat irons.'

BATH PUMP HOUSE.

From 'Wright's Compleat Collection of celebrated Country Dances, both old and new that are in vogue.' *c.* 1735.



It must not be forgotten that the myth of Handel's 'Harmonious Blacksmith' had its origin at Bath. The story is as follows, on the authority of the late Mr. William Chappell (in Grove's 'Dictionary of Music and Musicians'), who obtained his information from James W. Windsor (died 1853), a teacher of music in the city. Some time about a century ago a music-seller named Lintern had his place of business in Bath Abbey Churchyard. He was constantly asked to play the Air with variations in E from Handel's 'Suite de plèces pour le clavecin'; but as the whole set was so expensive that he could not sell sufficient copies to make a profit, he printed that particular 'Lesson' in a detached form and named it 'The Harmonious Blacksmith.' Upon being asked by Windsor the reason for that anvilic designation, Lintern replied that it was a nickname given to himself, as he had been brought up a blacksmith before he turned to the avocation of music. Thus the oft-repeated statement that Handel evolved the tune at a blacksmith's forge at Edgeware is in the nature of a forgery.

An interesting sidelight on the early musical history of Bath is furnished in the 'Life and adventures of Timothy Ginnadrake' (1771), the pen-name of a local musician. He records that soon after Beau Nash began to reign—just after the visit of Queen Anne in 1702, which gave a distinct impetus to the place—a band of five performers played in a grove under some large trees. The physicians of the city prevailed upon Nash to allow this quintet of musicians to perform in the Pump Room, giving, among other reasons:

That the least stroke imaginable upon any musical instrument has such an effect on the human body as to move its component machinulæ in all their parts giving the fibres of the whole body, more or less, according to their degree of

tension, correspondent concussions; and consequently the spirits are not only rais'd, or made finer, but the other animal fluids are also briskly agitated, and their preternatural cohesions and viscidities destroyed.

Later on seven players from London were engaged at the rate of two guineas per week, equally divided between daily attendances (except Sundays) at the Pump Room, from 8.30 to 10 a.m., and at the balls, which formed so important a feature of the social life of the place. In 1767 the band included Benjamin Milgrove, organist of the Countess of Huntingdon's Chapel, and composer of a hymn-tune named 'Harts.' This Pump Room band—modernised in its composition, of course — still exists, and is under the able

Done by the Encouragement and
and GENTLEMEN, and the
Subscription of the NOBILITY, LADIES,
Principal Inhabitants at BATH.
A PERSPECTIVE VIEW
of the ABBEY CHURCH
of St Peter and Paul at
BATH.

BATH ABBEY CHURCH, SHOWING THE FORMER ORGAN-CASE AND SCREEN.
(*From an old print dated 1750.*)

direction of Mr. Max Heymann, a former member of the Crystal Palace Orchestra. As the band is maintained by the City Council, Bath furnishes an instance of the municipal support of music. Moreover, it claims to be the oldest orchestral combination in the country, having existed for over two hundred years.

Breakfast concerts were given from 1747, and an advertisement in the *Bath Journal* announced that 'By desire of her Grace the Duchess of Devonshire,' the annual breakfast concert 'for the band of horns and clarinets' would take place at Spring Gardens on June 18, 1782. An important feature in the musical life of Bath was the building of the new Assembly Rooms in 1771, where the most important concerts were and are still given, though choral performances are sadly handicapped by the absence of an organ. In the year 1784 or 1785 Sir John Danvers founded the Bath Catch Club, of which John Bernard, the actor, was the first secretary and treasurer. On December 18, 1795, the Bath Harmonic Society was jointly founded by Dr. Harington and the Rev. J. Bowen. 'None but Noblemen, Gentlemen of independent Fortune, and those of the Liberal Professions, are admissible as Members, which is by ballot.' In 1799 the Prince of Wales honoured the Society with his presence, and afterwards became a member; moreover, he became patron of the Society, 'with permission for each member to wear a Garter-blue Ribband, with an embroidered Plume over a Lyre, with the motto *Curarum dulce lenimen*. Fourteen glees, interspersed with choruses, were sung each evening by the best professional singers procurable in Bath, and Mr. Loder accompanied the glees on the pianoforte! At ten o'clock the members and visitors sat down to a cold supper, 'for which, and their wine, each paid five shillings, all extras being paid out of the general fund.' Before supper a Latin grace, set to music by Charles Wesley, was sung, and after the feast Byrd's 'Non nobis,' songs, catches, &c., added to the post-prandial enjoyment of the music-makings which, at the midnight hour, were concluded with 'God save the King, verse and chorus, all standing.' The meetings took place at the White Hart, the identical hostelry at which Mr. Pickwick stayed on his memorable visit to Bath, on which occasion Mr. Sam Weller remarked that he had 'never heard a biled leg o' mutton called a swarry afore.' It is interesting to record that in the year 1794 the name of the landlord of the White Hart was Pickwick!

In 1822-23 Sir George Smart gave a series of nine subscription concerts at Bath, when Beethoven's first and fifth Symphonies were played, also the overtures 'Edvardo e Cristina' and 'Les Voitures Versées,' by Rossini and Boieldieu respectively, for the first time in England, and Moscheles produced one of his Pianoforte concertos. Sir George's own set of the programmes of these concerts is preserved at the British Museum, together with the following receipt, bearing a four shilling stamp, of the erection of an organ which no longer exists:

Received March 12, 1824, of Sir George Smart, the sum of Two hundred and ten pounds for an organ erected in the Bath Concert Room for Sir George Smart and Mr. Loder.
£210. for Self & Robson
per. B. Flight.

Previous to the commencement of the series of concerts (1824) for which this organ was built, Smart gave six performances of opera at the Theatre Royal. His great achievement there, however, was the Bath and Somersetshire Musical Festival, held June 15, 16, 17, 18, 1824, 'for the benefit of the United City Infirmary and Dispensary, and Casualty Hospital.' The sacred performances were given in the Abbey Church and the secular concerts took place at the Theatre Royal. At that festival one of the soloists was Master S. S. Wesley, then a Chapel Royal Chorister, aged fourteen, who sang 'Lord, what is man?' from Handel's 'Redemption,' and in various concerted pieces. Some of the annotations made by Smart on his own copies of the programmes are most amusing. In reference to the performance, which occupied forty-two minutes, of 'a selection from an unpublished sacred poem *The Ark*, written by the Rev. W. Lisle Bowles, and set to music expressly for this festival by W. C. Manners,' he indignantly says:

A most disgraceful performance this *Ark*, owing to the incorrect state of the parts and apparent want of knowledge to correct the wind instruments.

Against the air 'Never, oh never,' he writes:

The parts were so incorrect here that first Mr. Lindley [violoncello] left off playing, next Mr. Loder [violin]; I went on alone, receiving not the least assistance from Mr. Manners who stood at my right hand.

At the performance of 'Judas Maccabæus' 'Mr. Loder objected to having the March, being too common in Bath'; at the 'Messiah' performance Catalani sang Guglielmi's 'Gratias agimus tibi' (with clarinet obbligato) at the beginning of Part 2; and between 'He was despised' and 'Surely He hath borne our griefs' Dr. Harington's 'The Eloi' was sung! Upon this Smart comments:

The *Eloi* took about 13 minutes. No orchestra. The organ began the first movement alone and I accompanied the rest at the pianoforte alone. It was sung too flat nearly all through.

Space can only be given to three more brief specimens of the annotations of Sir George Smart at the Bath Festival of 1824, which he conducted 'at the pianoforte':

'I know that my Redeemer liveth.' Sung in E flat.

'Since by man came death.' (Sung as a semi-chorus.) Mr. Sparke was afraid to sing it *not knowing it*, so I sang the alto.

'Their sound is gone out.' (Sung as a quartet and chorus.) Mrs. Salmon proposed to sing it, and Master Wesley, till I told him to sit down.

Poor Master Wesley!

In considering the present musical activities of Bath, the Pump Room Band has the first claim

if only by reason of its antiquity, but as it has already been considered we may pass on to mention the Bath Choral and Orchestral Society, now entering upon its twenty-sixth season. This Society was originally started in 1882 as an orchestral organization, and gave an annual series of concerts. When, in 1890, the Bath Philharmonic Society (conducted by Mr. Albert Visetti) ceased this winter the members intend to perform the 'Messiah' and 'The Dream of Gerontius.' With the exception of three seasons, Mr. Henry T. Sims has been conductor since 1882. A native of Bath and an Associate of the Royal College of Organists, Mr. Sims is organist and choirmaster of the church of St. John Baptist, Bathwick.

The Bath Orpheus Glee Society, founded in 1889,

BATH ABBEY, LOOKING EAST.

(*Photograph by Mr. Aug. F. Perren, Bath.*)

to exist, the Orchestral Society decided to add a chorus to its instrumental operations; in so doing it became the Bath Choral and Orchestral Society. Since that time the Society has performed most of the older oratorios and has introduced several new works to Bath audiences. 'Ancient and modern' might therefore be the motto of the Society, for consists of about forty-five voices. The members meet for practice every week during the season, and evince a keen enjoyment in their refined renderings of unaccompanied male-voice music. The President is Mr. Eaton-Young, J.P., an accomplished amateur musician, the composer of some charming songs and an excellent accompanist,

who spares no efforts to promote the interests of the Society in every possible way. Mr. H. J. Davis, the conductor, is a native of Bath and a Licentiate of the Royal Academy of Music. As organist of Christ Church his monthly organ recitals are much enjoyed, his programmes being above reproach both from an eclectic and artistic point of view.

The Bath Quartet Concerts were founded in 1855 by the late Mr. J. D. Harris, an enthusiastic amateur of the city, who, though in business a goldsmith, was first and foremost a musician. The gems of chamber music are performed at the four concerts given every season by Mr. Ludwig's Quartet from London. Occasionally the pianoforte joins with the strings in excellent interpretations of trios, quartets or quintets, and of amateurs. Reference has been already made to Dr. Harington and Mr. J. D. Harris, and doubtless many others could be instanced as having rendered good service in the cause of music in that fair city. The late Mr. Broughton Packer is a case in point. One of the first active members of the Orchestral Society, playing the oboe in the band, he remained one of its most enthusiastic supporters until his death in 1902. Moreover, he showed a practical and philanthropic interest in orchestral playing by bequeathing the sum of £2,500 to the Royal Academy of Music for the purpose of establishing two scholarships, to be called the 'Broughton Packer Bath Scholarships,' each tenable for three years, one for violin, open to male and female candidates, the other for violoncello, open to male candidates and, in each instance, British subjects.

MR. H. J. DAVIS, L.R.A.M.
CONDUCTOR OF THE BATH ORPHEUS SOCIETY.

MR. A. E. NEW, MUS. B.
ORGANIST AND CHOIRMASTER OF THE ABBEY CHURCH, BATH.

MR. HENRY T. SIMS, A.R.C.O.
CONDUCTOR OF THE BATH CHORAL AND ORCHESTRAL SOCIETY.

THREE LEADING MUSICIANS OF BATH.
(*Photographs by Mr. Aug. F. Perren, Bath.*)

although this organization has now passed its jubilee, it continues to maintain its youthful vigour and enterprise, due in no small degree to the enthusiasm of the honorary secretary, Miss Lucy King, herself an excellent and much-esteemed native pianist of Bath. The Avon Vale Musical Society (choral and orchestral), conducted by Mr. J. S. Liddle, give oratorio performances, their last achievement having been a performance of Sullivan's 'Martyr of Antioch.'

Bath, like other cities, owes not a little of its musical development to the influence and support

For kind help in the preparation of this article, the writer is indebted to Mr. J. F. Meehan, a well-known antiquary of Bath, and especially to Mr. H. J. Davis for his valuable researches; also to the respective proprietors of the *Bath Journal* (Keene's) and the *Bath Herald*, for their courteous permission to search the files of those old-established newspapers; and to Mr. Aug. F. Perren for his excellent photographs.

Dotted Crotchet.

As various statements more or less accurate have been made concerning the health of Sir Edward Elgar, we are authorised to state that it was considered advisable for him to escape as much of the winter in England as possible, therefore he felt he must, with great regret, resign the Chair of Peyton Professor of Music in the University of Birmingham, a course rendered necessary owing to his prolonged absences abroad.

The Worshipful Company of Musicians offer five prizes, ranging in value from fifty guineas to £10, for 'the composition of a piece especially designed for performance by a full military band.' The work may be cast in any of the following four forms: (1) Concert overture, (2) Grand march, (3) Phantasie, in one movement, (4) Suite. Full particulars will be found in our advertisement columns, or may be obtained from the Clerk of the Company, at 16, Berners Street, W.

DR. JOHN BLOW:

BICENTENARY OF HIS DEATH.

On October 1, 1708, Dr. John Blow, in the sixtieth year of his age, answered the summons of the angel of death. A biographical sketch, with special supplement portrait, of this eminent musician appeared in The Musical Times of February, 1902, therefore it is not necessary to refer to his distinguished career, and his best memorial is the music wherewith he enriched the services of the English Church. It may interest our readers, however, to become acquainted with the prospectus Dr. Blow issued for the publication of his 'Amphion Anglicus,' which appeared in 1700. Here is the document, reprinted from a copy in the collection of Mr. Arthur F. Hill:

PROPOSALS

By Doctor Blow, *for Printing a Collection of his Songs of One, Two, and Three Parts; with Accompanyments of Inſtruments to ſeveral of them.*

WHereas I have been Importun'd by ſeveral Perſons of Quality, and others, to Print a Collection of Vocal Muſick, in One, Two, and Three Parts, of my own Compoſition, with an accompanyment of Inſtruments to ſeveral of them, which may be Performed and are Perfect without the Inſtrumental parts; I Propoſe,

I. The Number ſhall be 50, of which 10 Songs have been already in Print, but the Editions being out I am Prevail'd upon to Reprint e'm: The reſt are entirely New and unknown.

II. They ſhall be printed on the ſame Paper as theſe Propoſals, and in the New *London* Character; and the whole ſhall be Corrected Sheet by Sheet, and Figured to the *Harpſicord*, or *Theorbo*, by my ſelf.

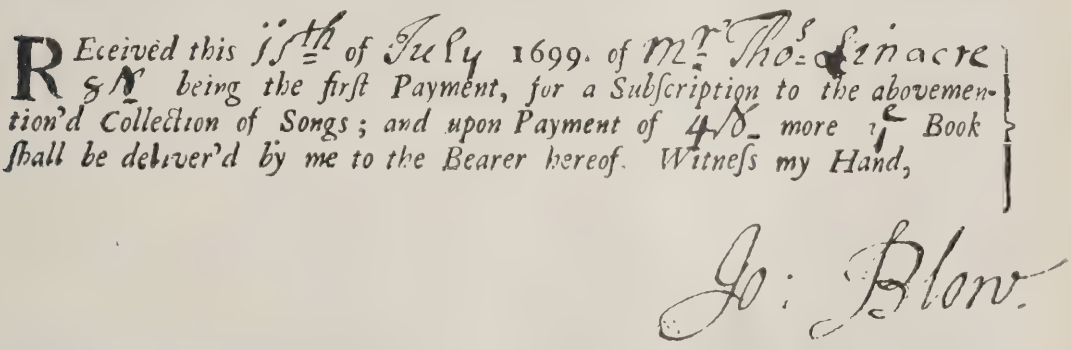
III. They ſhall be Printed in Score with all the parts, as they were firſt Compos'd.

IV. And whereas this Collection will contain near Threeſcore Sheets in Folio, it will of conſequence make this undertaking very Chargeable; I Propoſe that whoever ſhall Subſcribe 12 Shillings for One Book, and ſo farther in number and proportion, Paying 8 Shillings down before the 12*th.* of *July* next, ſhall have ſo many Books as he Subſcribes for in quires, at the delivery paying four Shillings more for each Book, after which time, they ſhall not be ſold under 18 Shillings each, in Quires only. And to encourage this Work, thoſe that Subſcribe for ſix Books ſhall have a ſeventh *gratis*.

V. If this meets with Encouragement, it ſhall be Printed by the latter end of *Michaelmas* Term next.

VI. All Gentlemen and others are deſired to Obſerve, that if I do not find Encouragement by the 12*th.* of *July*, next the Work will be laid aſide, and that they would pay in their Money at my Houſe near *Weſtminſter-Abby*, either in Person or by Proxy, or to Mr. *Henry Playford* at his Shop in the *Temple Change Fleet-ſtreet*. If not performed according to the Propoſals, the Subſcriptions to be return'd.

Then follows a receipt, signed by the composer, which we give in exact facsimile:


Received this 15th of July 1699. of Mr. Tho. Pinacre
Sr being the first Payment, for a Subscription to the abovemen-
tion'd Collection of Songs; and upon Payment of 4/6 more p. Book
shall be deliver'd by me to the Bearer hereof. Witness my Hand,
Jo: Blow.

The full title of the book is as follows:

> Amphion Anglicus | A | Work | of many | Compositions, | for one, two, three, and four | voices: | with several Accompagnements of | Instrumental Musick; | and | A Thorow-Bass to each song: | figur'd for an | Organ, Harpsichord, or Theorboe-Lute | By Dr. John Blow.
>
> London:
>
> Printed by William Pearson, for the Author; and to be sold at his House in the Broad-Sanctuary, over-against Westminster-Abby, and by Henry Playford, at his Shop in the Temple-Change, Fleet-street, MDCC.

The 'Amphion Anglicus' contains no fewer than fifteen laudatory poems, more or less of a doggerel character, in praise of its composer. Some were by old pupils—*e.g.*, W. Crofts (Dr. Croft), organist of St. Anne's, Soho, whose concluding lines are:

> As I my Voice mature in Judgment raise
> And *Imitate* the Beauties now I *Praise*.

and Henry Hall (Senr.) organist of Hereford Cathedral, who burst into poetry after this manner:

> The art of *Descant*, late our *Albion's* boast
> With that of *Staining Glass*, we thought was lost;
> Till in this work we all with Wonder view,
> What ever Art, with order'd Notes can do,
> *Corelli's* Heights, with Great *Bassani's* too;
> And *Britain's Orpheus* learn'd his Art from you.

Tom D'Urfey expressed himself in sentiments thus laudatory:

> So whilst *Apollo's* Race can sing
> Great *Blow* will be true Musick's King.

Occasional Notes.

It was a happy thought of Mr. George Riseley to include in the scheme of the recent Bristol Musical Festival (noticed on p. 725 of the present issue) Samuel Wesley's fine eight-part motet, 'In exitu Israel.' Wesley, born in 1766, was a native of Bristol, where his father, Charles Wesley, the hymn-writer, had his headquarters for several years. 'Old Sam'—as the composer was called, to distinguish him from his gifted son, Samuel Sebastian Wesley—produced the motet nearly one hundred years ago. The occasion was the 'Musical Morning Party' Samuel Wesley gave at the 'New Rooms, Hanover Square,' on Saturday, May 19, 1810, at 1 p.m. Mrs. Billington headed the list of vocalists, and the programme was in the nature of a 'bumper.' The chief items were as follows :

March in the Overture to 'Deidamia'	*Handel.*
Invocation to the Deity (Words from Thomson's 'Seasons')	*S. Wesley.*
Organ Trio	*Seb. Bach.*
Mr. Wesley and Mr. Major.	
Hymn, verse and chorus 'Tantum ergo'	*V. Novello.*
Selection from the sacred motteto (performed last season)	*Seb. Bach.*
Full antiphona 'Exultate Deo'	*S. Wesley.*
Solo (violin)	*Seb. Bach.*
Mr. Salomon.	
Sonata (pianoforte and violin)	*Seb. Bach.*
Mr. Wesley and Mr. Salomon.	
Full antiphona 'In exitu Israel,' for a double choir (composed expressly for this occasion)	*S. Wesley.*

It will be observed that Bach figured largely in the programme of a century ago. The 'organ trio' was probably played on the pianoforte, *à quatre mains*, by Wesley and Major. The *Morning Chronicle*—in the advertisement columns of which the complete programme appeared—contained the following notice of this important event : 'The Morning Musical Party (*sic*), given by Mr. S. Wesley on Saturday at Hanover Square Rooms was very fashionably attended ; there was also a numerous assemblage of professors and amateurs.' Not a word about the music !

'The Sheffield Choir'—which includes contingents from Leeds, Huddersfield, Barnsley, Southport and Newcastle-on-Tyne—numbering 200 voices, left Glasgow for Montreal on October 23. Conducted by Dr. Henry Coward, and under the spirited organization of Dr. Charles Harriss, these full-toned choralists will give oratorio performances at the following places in Canada and the United States : Montreal, Ottawa, Toronto, Buffalo, St. Catherine's, Hamilton, Brantford, London, Lindsay and Peterborough. The tour on the other side will last from November 2 to 13 ; on the latter date the party will sail from Montreal for home. Among the numerous social and other attractions of the choir's sojourn in Canada will be a visit to Niagara Falls, a banquet given by the Mendelssohn Choir of Toronto, a lunch at the hospitable board of the Canadian Manufacturers' Association in the same city, and last, but not least, every member of the choir will be presented to His Excellency Earl Grey, Governor-General of Canada, at the Government House, Ottawa. Various Canadian musical societies will extend a hearty welcome to the English singers, who, under so genial a cicerone as Dr. Harriss, are sure to have a right good time. May all success attend them in demonstrating to our kinsfolk beyond the seas the perfection of English choral singing.

To the list of present-day composers of Symphonies given in the article 'Is the Symphony doomed?' in our October issue, must be added the names of our gifted young countrymen, Dr. Vaughan Williams, who has just finished a choral 'Sea-Symphony,' on words by Walt Whitman ; Mr. Arnold Bax, who has completed, and Mr. B. J. Dale, who hopes soon to complete, his first effort of this kind. Amongst foreign composers there are M. Theodore Dubois, who has just finished a 'Symphonie française,' his first work of the kind ; Mr. Silas G. Pratt, of Pittsburg, U.S.A., who is the author of a 'Lincoln Symphony,' composed in honour of the forthcoming centenary of the birth of the great American President ; Herr Akos von Buttykay, whose work is sure to possess interesting qualities, seeing that Prof. Arthur Nikisch is responsible for the first performance, at the Berlin Philharmonic Concerts ; Herr Reinhold Becker, whose work bears the high *opus* number 140, stands in C major, and was recently produced at Dresden ; Herr Paul von Klenau, in F minor, produced at München ; Herr Waldemar von Baussnern, whose work, entitled 'Youth,' will be produced by Generalmusikdirektor Fritz Steinbach at one of the Cologne Gürzenich concerts ; Herr Hugo Kaun, who has chosen 'An mein Vaterland' for the title of his work, thus recalling Joachim Raff's first (Prize) symphony, which bears a similar designation ; and finally Herr Emil Paur, conductor of the Pittsburg Orchestra, which body of players will produce his 'In der Natur,' a symphony in the regulation four movements.

The preliminary prospectus of the ninety-seventh season of the Philharmonic Society has now been issued. Three of the seven concerts will be given at Queen's Hall before Christmas. The following conductors have been engaged : Mr. Henry J. Wood (November 12 and 26), Mr. Landon Ronald (December 11), M. Camille Chevillard, his first appearance in England (on February 2, the concert 'In memory of Mendelssohn'), and Mr. Arthur Nikisch (May 13). The conductor, or conductors, of the concerts on February 18 and March 3 have yet to be appointed. In regard to new works the prospectus states :

> The Directors contemplate the production of the following interesting novelties :
>
> A new orchestral work, 'In a summer garden,' by Frederick Delius, conducted by the composer.
>
> A new orchestral tone-poem, 'Summer,' by Arthur Hervey, conducted by the composer.
>
> A new orchestral Symphonic poem, 'Lamia,' by Edward MacDowell.
>
> A new orchestral work, 'Guy Galloway' (a border ballad), by John B. MacEwen.
>
> A new orchestral work by Ethel Smythe.
>
> The overture to 'Le Baruffe Chiozzotte,' by Leone Sinigaglia.
>
> Liszt's 'Faust,' for orchestra and male chorus. Tenor solo by John Coates. First time in London under Nikisch.

The presence of Signor Puccini in the French capital prompted the directors of the Opéra Comique to devote a week's répertoire to that master's works. So 'La Tosca,' 'La vie de Bohème' and 'Madama Butterfly' were given under the direction of a young Italian conductor, Signor Marinuzzi, who was specially engaged for the purpose. He conducted without a score, having evidently made Puccini his specialty. Germany has her great Wagner and Brahms conductors ; who then will grudge Italy her 'Puccini' conductor ?

The King Edward Professor of Music, Sir Frederick Bridge, will deliver a course of five lectures during the season at the University of London, the subject of his discourses being 'Composers of Classical Songs.' Admission to the lectures, which are open to the public without fee, is by ticket, for which application should be made to the Academic Registrar, University of London, South Kensington.

Millionaire musical-autograph collectors may gratify their desires by acquiring three treasures now being offered for sale by a Leipzig antiquarian bookseller. The first is Beethoven's 'Bagatellen,' seven short pianoforte pieces (Op. 33), consisting of nineteen folios, for which the sum of 22,000 marks (£1,100) is asked. The second 'Lot' consists of the original of the same master's 'Thirty-three Variations on a waltz by Diabelli' (Op. 120), composed in 1823. It may be acquired — without any copyright advantages to recompense the buyer—for 42,000 marks, or £2,100, which is equal to, say, £49 for each of the forty-three folios constituting the little volume. Thirdly, there is the original score of Wagner's 'Love-feast of the Apostles,' valued by its present owner at 12,500 marks, or £625, a mere bagatelle for so elaborate a work and as compared with the sums demanded for the Beethoven trifles.

Mr. William Wolstenholme is giving a series of organ recitals in America and Canada. We are glad to learn that the tour gives promise of much success, which we sincerely hope will be fully realized. Mr. Wolstenholme expects to be back in the old country about Christmas-time.

Viennese papers announce the discovery, by Herr Alexander Hajdecki, of twenty-six hitherto unknown letters of Beethoven. They are all addressed to the master's friend Bernhard, editor of a Vienna paper and author of sundry operatic librettos. Even more important than the letters seems a long document of forty-seven pages, written throughout in Beethoven's almost illegible handwriting. This takes the form of a *Pro memoria*, and is also addressed to Bernhard, to enable him to prepare a petition in proper form, to the court of appeal, in connection with the unsuccessful action brought by Beethoven to obtain the guardianship of his nephew Carl, after the death of that unworthy youth's father. The document is stated to be a further proof of Beethoven's nobility of character, and of a degree of culture remarkable in one who never received the benefit of any scholastic training.

This from a Yorkshire newspaper :

Tenor trombone would join any band for employment; bricklaying preferred.

The absence of any reply to the above advertisement would doubtless be very mortarfying to that tenor-trombonist.

At a municipal banquet the Mayor rose and said : 'I will now call upon Alderman Smith-Brown to propose the toast of "The Clergy and Ministers of all Denominations," after which the choir will sing *Ye spotted snakes*.'

The famous collection of old musical instruments formerly belonging to Herr Paul de Witt, the proprietor-editor of the *Zeitschrift für Instrumentenbau*, has been acquired and presented to the city of Cologne by Herr Commerzienrath W. Heyer, to form the nucleus of a new historico-musical museum. To this has been added the collection formed by the well-known firm of pianoforte manufacturers, Messrs. Ibach, of Barmen, as well as a number of instruments specially purchased. Thus Cologne will soon be able to boast of one of the most representative museums of the kind in existence.

Messrs. Schuster & Loeffler, of Berlin, announce the early publication of a new and complete edition of the literary works of Carl Maria von Weber. The volume, edited by Herr Georg Kaiser, will contain no less than forty articles not included in any previous collection. It will be interesting to see whether the new editor will make an attempt to 'explain away' those passages in which Weber as conclusively proved himself a *bad* critic—*vide* his remarks on Beethoven's fourth Symphony—as in his operas he demonstrated the fact that the said bad critic was by no means a bad composer.

German musical papers record the production of a 'Satyrspiel' composed by Herr Gustav Wied and bearing the fascinating title :

$$2 \times 2 = 5.$$

Surely this is 'something new'? It is a charming idea that deserves to be developed. For instance, a title like

$$0 + 0 = 0$$

might prove a truly elucidatory guide to the deep inner significance of the Symphonic poems by certain wild-eyed, long-haired young men of 1900+8, speaking figuratively.

ELY CATHEDRAL : THE NEW ORGAN.

'One of the most glorious shrines in Christendom.' And who, in visiting or re-visiting the mother church in the Fen country, will hesitate to endorse that designation? 'Nowhere can we better study the boldly clustered marble pillar with its detached shafts, the richly floriated capitals with their round abaci, the yet richer corbels which bear up the marble vaulting shafts, the bold and deeply cut mouldings of every arch great and small. Lovelier detail was surely never wrought by the hand of man.' Thus Professor Freeman, in speaking of the six easternmost bays of the choir, 'the very purest and most beautiful English Gothic of the 13th century.' One can almost imagine the Psalmist to have been inspired to write 'Strength and beauty are in His sanctuary,' after beholding Ely Cathedral.

And now the organ has been made to harmonize with the stately fane, having been re-built and enlarged by Messrs. Harrison & Harrison, of Durham. The instrument occupies its former position on the north side of the choir, and Sir Gilbert Scott's handsome case (*c.* 1850), designed after that in Strasburg Cathedral, has been retained. (See the illustration on page 708.) Advantage has been taken of the spacious triforium at Ely by placing the 32-feet pedal pipes and the tuba (solo organ) in that part of the building, from which elevation the huge recumbent pipes of the deep-voiced stop and the assertive tones of the other (on a 20-inch wind) have no difficulty in making themselves heard. A particularly good feature of the organ is the pedal department; on the other hand the mixtures—of which there are ten ranks

ELY CATHEDRAL: THE ORGAN AND SIX EASTERNMOST BAYS OF THE CHOIR.

(*Photograph by Mr. G. H. Tyndall, Ely.*)

on the great and six on the swell—are to some ears too prominent, thus giving a screechy effect to what is otherwise a well-balanced scheme. There is such a tendency in the present day to seek for brilliancy, that a word of caution is necessary against anything that tends to shrillness in an instrument whose glory should be its diapason tone, a prime essential that should not in any way be interfered with or destroyed. At present the solo organ, except the tuba, is prepared for only. In the meantime the builders are to be congratulated upon the success of their work.

The re-opening service, with an organ recital by Sir Walter Parratt, took place on Tuesday afternoon, October 13, when the following music was sung by

the cathedral choir, and the choirs of Trinity and St. John's Colleges, Cambridge, under the baton of Dr. A. W. Wilson, cathedral organist, and accompanied by Mr. H. C. L. Stocks, assistant-organist :

Processional Hymn, 'O praise ye the Lord,' Ancient and Modern,' No. 308.
Special Psalms 148 and 150, Double Chants .. .. *Randall in D and Attwood in A.*
Magnificat and Nunc dimittis .. .. *Walmisley in D.*
Anthem, 'Hallelujah' .. .. *Beethoven*
Hymn (sung during the collection), 'All people that on earth do dwell.'

Sir Walter Parratt then played with his well-known mastery the following pieces :

Toccata in C major .. .. *J. S. Bach*
Largo, from the 'New World' Symphony .. .. *Dvorák*
Sonata in C sharp minor (first movement) .. .. .. *Harwood*
Allegro Cantabile in F minor, from the 5th Organ Symphony .. *Widor*
Fantasia in G major .. .. *Parry*
Basso Ostinato .. .. *Arensky*

After the Bishop had pronounced the Benediction, Stainer's Sevenfold Amen was sung, and Mr. Stocks played the St. Ann's fugue as an outgoing voluntary.

Three former organists of Ely Cathedral have given, or are to give, recitals in connection with the re-opening—Dr. Basil Harwood, Christ Church Cathedral, Oxford ; Mr. T. Tertius Noble, York Minster ; and Dr. H. P. Allen, New College, Oxford ; in addition to Dr. Alan Gray, Trinity College, Cambridge, and Dr. A. W. Wilson, the cathedral organist. Dr. Wilson had prepared for the occasion a very interesting illustrated booklet, giving the history of former organs in the cathedral, a list of the organists, &c. ; it can be obtained from Mr. G. H. Tyndall, The Minster Press, Ely.

The following is the official specification of the organ :

Pedal Organ (14 stops, *4 couplers*).

		Feet.
1.	Double open wood (20 from No. 3)	32
2.	Double stopped diapason (from No. 24)	32
3.	Open wood	16
4.	Open diapason	16
5.	Stopped diapason (from No. 24)	16
6.	Sub-bass	16
7.	Violone (from No. 59)	16
8.	Salicional (from No. 15)	16
9.	Octave wood (20 from No. 3)	8
10.	Violoncello (from No. 59)	8
11.	Flute (20 from No. 6)	8
12.	Bombardon (20 from No. 13)	32
13.	Ophicleide	16
14.	Posaune (20 from No. 13)	8

I. Choir to Pedal. II. Great to Pedal. III. Swell to Pedal. IV. Solo to Pedal.

Choir Organ (9 stops, *2 couplers*).

		Feet.			Feet.
15.	Double salicional	16	20.	Flauto traverso	4
16.	Open diapason	8	21.	Salicet	4
17.	Gedeckt	8	22.	Dulcet	2
18.	Salicional	8	23.	Dulciana mixture, 12, 19, 22	—
19.	Dulciana	8			

V. Swell to Choir. VI. Solo to Choir.

Great Organ (19 stops, *4 couplers*).

		Feet.			Feet.
24.	Sub bordun	32	33.	Octave	4
25.	Contra clarabella (19 from No. 6)	16	34.	Geigen principal	4
26.	Gross geigen	16	35.	Wald Flöte	4
27.	Open diapason I.	8	36.	Octave quint	2⅔
28.	Open diapason II. (20 from No. 4)	8	37.	Super octave	2
29.	Open diapason III.	8	38.	Harmonics, 10, 17, 19, 21, 22	—
30.	Geigen	8	39.	Mixture, 15, 19, 22, 26, 29	—
31.	Hohl Flöte	8	40.	Trombone	16
32.	Quint	5⅓	41.	Tromba	8
			42.	Octave tromba	4

VII. Reeds on Solo. VIII. Choir to Great. IX. Swell to Great. X. Solo to Great.

Swell Organ (16 stops, *Tremulant, and 1 Coupler*).

		Feet.			Feet.
43.	Lieblich bordun	16	49.	Lieblich Flöte	4
44.	Lieblich gedeckt	8	50.	Fifteenth	2
45.	Open diapason	8	51.	Sesquialtera, 12, (17*), 19, 22, 26, 29	—
46.	Echo gamba	8	52.	Oboe	8
47.	Vox angelica (tenor C)	8	53.	Vox humana	8
48.	Principal	4			

XI. Tremulant.

		Feet.			Feet.
54.	Double trumpet	16	57.	Horn quint	5⅓
55.	Trumpet	8	58.	Clarion	4
56.	Horn	8			

XII. Octave.

* Introduced at first break.

Solo Organ (11 stops, *Tremulant, and 1 Couplers*).

		Feet.			Feet.
59.	Contra viola	16	64.	Harmonic flute	8
60.	Viole d'orchestre	8	65.	Concert flute	4
61.	Viole céleste	8	66.	Harmonic piccolo	2
62.	Viole octaviante	4	67.	Clarinet*	16
63.	Cornet de violes, 10, 12, 15	—	68.	Orchestral hautboy	8

XIII. Tremulant.

Nos. 59 to 68 are enclosed in a swell-box.

69. Tuba .. .. 8.

XIV. Octave. XV. Sub-Octave. XVI. Unison off. XVII. Swell to Solo.

* A piston labelled 'Clarinet 8 ft.' gives Nos. 67, *XIV.* and *XVI.*

Combination Couplers.

XVIII. Great and Pedal combinations coupled.
XIX. Pedal to Swell pistons.

When *XVIII.* is drawn, either the Great pistons or the Pedal combination pedals act on both the Great and Pedal stops. When *XIX.* is drawn, the Swell pistons only act on both Swell and Pedal stops, leaving the Pedal combination pedals free to control either the Great and Pedal stops combined or the Pedal stops alone.

Accessories.

Seven combination pedals to the Pedal organ.
One patent adjustable combination pedal to the Pedal organ.
Five combination pistons to the Choir organ.
Six combination pistons to the Great organ.
Five combination pistons to the Swell organ.
Six combination pistons to the Solo organ.
Four patent adjustable combination pistons, one to each manual.
Reversible piston to Great to Pedal.
Reversible pedal to Great to Pedal.
Reversible piston to Swell to Great.
Two balanced crescendo pedals to Swell and Solo organs.

Wind Pressures.

Pedal flue-work 2½ inches to 6 inches ; reeds 20 inches.
Choir 2½ inches.
Great flue-work 4½ inches ; reeds 12 inches.
Swell flue-work, Oboe and Vox humana 4½ inches ; other reeds 10 inches.
Solo flue-work and orchestral reeds 6 inches ; Tuba 20 inches.
Action wind 12 inches.

The drawstop jambs are at an angle of 45 degrees to the key-boards, and fitted with ivory bushes. The stop-handles have solid ivory heads, the speaking-stops being lettered in black, and the couplers, &c. (indicated by above italics), in red. The latter are grouped with the speaking-stops of the departments they augment. The *Swell to Great* draws on both jambs. The combination pistons have solid ivory heads.

The builders' latest system of tubular pneumatics is applied to the mechanism of the Great, Swell and part of the Pedal organ, the manual to pedal coupling action is mechanical, and the mechanism of the Choir and Solo organs and the remainder of the Pedal organ is electro-pneumatic.

In the new pipe-work, spotted metal is used for all trebles, and harmonic, covered and small-scaled pipes. The new Great diapasons are of special plain organ metal, of great weight and substance, with hardened feet.

The blowing apparatus consists of Kinetic Fans operated by a 14-h.p. gas engine, placed in a separate chamber built outside the walls of the Cathedral. The electricity for the mechanism is generated by a small dynamo driven by the gas engine in the blowing chamber.

Nos. 7, 10, 12, 23, 56 and 59 to 68 inclusive are 'prepared for' only, until the necessary funds are forthcoming for their insertion. These stops do not form part of the original contract. In the meantime No. 67 stands as an 8-ft. stop on the slide prepared for No. 23.

The specification has been drawn up by the builders, and approved by Dr. A. W. Wilson, organist of the Cathedral.

The Musical Association will open its thirty-fifth session at the King's Room (Messrs. Broadwood's), Conduit Street, on November 3, when Mr. Alfred Kastner will read a paper on 'The harp as a solo instrument and in the orchestra.' Subsequent arrangements include papers by Dr. E. W. Naylor, Mr. J. Gordon Cleather, Mr. R. R. Terry, Dr. Henry Watson, Dr. H. P. Allen and Dr. W. H. Cummings. It is a matter of deep regret that, in obedience to his doctor's orders, Sir Hubert Parry has been compelled to relinquish the office of President, which he has so efficiently held since the death of Sir John Stainer in 1901. Sir Hubert will, however, continue his connection with the Association by serving as a Vice-president. The new President is Dr. W. H. Cummings—an excellent selection.

Mr. W. W. Starmer has written an illustrated booklet on the 'History of the bells of Withyam Church, Kent.' (Tunbridge Wells : C. Baldwin.) In this interesting brochure he gives a detailed account of the bells in this fine old church from 1555 to the present time, including full particulars of the peal dedicated this year.

Church and Organ Music.

THE ROYAL COLLEGE OF ORGANISTS: NOTES ON ITS EARLY HISTORY.

(*Concluded from p. 649.*)

To return to the chronological sequence of events. The Report for 1865-66 gives the names of the following ten lecturers: James Coward, John Crowdy (of Free-chant fame), G. A. Macfarren, Joseph Barnby, J. H. Griesbach, E. F. Rimbault, W. H. Longhurst, James Higgs, Edward Herbert and B. St. J. B. Joule. The Report for 1866-67 states that 'The three prize compositions of 1866 have been published in a most superior style by Messrs. Novello & Co., and every member supplied with copies thereof.' An attempt was made at this time to issue a printed 'Summary of proceedings,' but it was resolved:

That the Quarterly Record of Proceedings should be incorporated with the *Organist* newspaper, and that the Council should enter into an arrangement therewith by which they would be entitled to supply every member with a copy free of charge, except for the necessary amount of postage.

The *Organist*, like some other English periodicals devoted to music, did not last long—only nine months.

The year 1866 is an eventful one in the history of the College, for the examinations were then first started. At the first examination, in July, 1866, seven candidates entered, of whom only two satisfied the examiners, Messrs. E. J. Hopkins, John Hullah and Dr. Steggall. On the next occasion, January, 1867, the result was better, as four of the six examinees passed, one of them being Mr. J. F. Bridge; the examiners were the same as before. In July of that year all the five candidates failed because of their lack of theoretical knowledge. The examinations took place in the vestry of St. Michael's, Cornhill, of which church, it will be remembered, Limpus was organist.

During the first four years of the existence of the College its headquarters had the same number of addresses—Freemasons' Tavern; Shrewsbury House, Isleworth; 145, Walworth Road; and 41, Queen Square, Bloomsbury—all these, except the first-named, being the private residences, in succession, of the founder and honorary secretary, Mr. R. D. Limpus. The removal to Queen Square, in December, 1868, prompted considerable development in the scope and operations of the College. The Report of 1869-70 mentioned the opening of a music and reading-room under Mr. Limpus's roof. Moreover, a teaching department was proposed, according to the following official information:

List of Professors.

Arrangements are now completed whereby Instruction on the Organ, also in Harmony and Composition, can be afforded to students who may desire it. An Organ of three manuals has been erected by the Honorary Treasurer and Secretary, and obligingly placed at the disposal of the Council for that purpose.

The following is a list of the Professors, whose terms may be known on application to the Secretary:

For the Organ.	Mr. George Cooper. Mr. James Coward. Dr. Steggall. Mr. W. H. Adams. Mr. A. S. Cooper. Mr. R. Limpus.
For Harmony and Composition.	Mr. Arthur Sullivan. Mr. Charles E. Stephens. Dr. Steggall. Mr. James Coward. Mr. James Higgs. Mr. Henry Baumer.

Classes for the study of Harmony and Composition are in course of formation.

Arrangements can be made for Organ practice upon application to the Hon. Sec.

The Report went on to state that:

Examinations are also held in some of the chief Provincial Towns, as occasion may require, upon the same conditions as the London examinations.

Candidates passing these examinations are entitled to a Second Class Certificate, which, upon being duly signed, confers upon the holder thereof the title of Associate of the College.

These provincial examinations were held under:

Rule VIII.—That Local Boards of Examiners, each consisting of not less than Two, may be appointed from among the Fellows resident in the Provinces, who shall personally examine Candidates as occasion may require, and be entitled to award certificates of the Second Class, which, upon subsequent presentation to the Examiners-in-Chief, may at their discretion be exchanged, in cases of special merit, for Certificates of the First Class.

At this time the 'Examiners-in-Chief' (in London) were John Hullah, F.S.A., Dr. Steggall, and Arthur Sullivan, and the Local Boards were thus constituted:

Manchester. Henry Hiles, Esq., Mus. Doc., Oxon. J. F. Bridge, Esq., Mus. Bac., Oxon.	*York and Newcastle.* Edwin G. Monk, Esq., Mus. Doc., Oxon. William Rea, Esq.
Birmingham. J. Stimpson, Esq. W. T. Belcher, Esq., Mus. Doc.	*Lichfield and Leicester.* Thomas Bedsmore, Esq. E. J. Crow, Esq.
Oxford. John Stainer, Esq., Mus. Doc., Oxon. J. Hamilton Clarke, Esq., Mus. Bac., Oxon.	*Winchester, Portsmouth, and Chichester.* G. B. Arnold, Esq., Mus. Doc. F. E. Gladstone, Esq. A. Godwin Fowles, Esq.
Norwich. E. Bunnett, Esq., Mus. Doc. ———— Esq. ———— Esq.	*Canterbury.* T. G. Jones, Esq. W. H. Longhurst, Esq.

Whether any lessons were ever given at Queen Square, or any examinations were held in the provinces, it is difficult to say. Among those elected to honorary Fellowship previous to 1870 are Henry Smart, J. B. Calkin, Hamilton Clarke, Henry Hiles, A. S. Sullivan, E. Bunnett, John Stainer, E. H. Turpin, and F. E. Gladstone. The examination fee at this time (1869-70) was one guinea for members and two guineas for non-members. The total receipts for the year amounted to £108 15*s.* 1*d.*, and the 'expenses' included 'Prize to Mr. J. F. Bridge, Mus. Bac., £5 5*s.* 0*d.*'

We may pass on to the year 1871, in order to refer to a pleasant function at which M. Saint-Saëns was the chief guest, as recorded in the *Musical Standard* of July 1, 1871:

College of Organists.—On Thursday, the 22nd ult., an examination was held, when the following gentlemen passed the necessary ordeal, and were admitted to Fellowship, viz.:—Mr. Franklin Haworth, of Birkenhead; Mr. Alfred W. Jones, of Newport; Mr. A. H. Mann, of Wolverhampton; and Mr. H. J. Stark, of Reading. On the same day Mr. S. Corbett, of Wellington, Salop, was admitted an Associate. The Board of Examiners comprised C. Steggall, Esq., Mus. Doc., Cantab.; John Stainer, Esq., Mus. Doc., Oxon.; and Charles Edward Stephens, Esq., member of the Philharmonic Society. In the evening the members and their friends were received by the Council, when a very interesting gathering took place. M. Saint-Saëns, organist of the Madeleine, Paris, was present (with other distinguished artists who honoured the Council by accepting invitations), and expressed himself highly gratified with the efforts which are being made in this country to raise the standard of organists. Mr. Arthur Sullivan in a very happy manner addressed those candidates who had been successful in passing the examination. He also offered a few kindly words of encouragement and hope to those who had this time been unsuccessful. In referring to the Society itself, he reminded his hearers that by a bond of union they would become strong, and asserted his conviction that, while the College of Organists had already done much good, it was destined hereafter to become a most useful and valuable institution. The remarks of Mr. Arthur Sullivan, which, were listened to with the greatest attention, received frequent and hearty applause.

In 1873, if not previously, a Benevolent Fund 'for the relief of organists in distress or for their widows or children' formed part of the operations of the College. Collections in aid thereof were taken at special services held at St. Nicholas Church, Chislehurst; St. Lawrence's, Reading; and St. John's, Leicester. At a special service held at St. Paul's Cathedral in October, 1874—when the choir numbered 500 voices and the congregation was estimated at 10,000 persons—the sum of £54 9*s.* was collected. For some years this Benevolent Fund has ceased to exist, though doubtless there are opportunities still for the exercise of some such benefaction. The question of academic garb was raised in this year, to quote from the *Musical Standard* of September 12, 1874:

In compliance with a resolution unanimously passed at the last Annual General Meeting, 'That the Council be requested to take into consideration the propriety of adopting some distinctive badge of fellowship to be worn in public,' your Council have given the matter their best consideration, and after considerable discussion have resolved to adopt a badge of distinction to be worn only by Fellows of the College of Organists. The said badge to be supplied by the honorary secretary, at the sole cost of those among the Fellows desirous of wearing it. The fellowship-badge will consist of a collar with a handsomely chased medallion pendant therefrom, the designs for which have been approved, and full particulars thereof may be obtained on application to Mr. Limpus, your honorary secretary.

The founder and first honorary secretary, Mr. R. D. Limpus, died, aged fifty, at 41, Queen Square, Bloomsbury, on March 15, 1875. Previous to the interment of his remains in Norwood Cemetery a funeral service was held at the church of St. George-the-Martyr, Bloomsbury, when Mr. E. H. Turpin, his successor in the honorary secretaryship, presided at the organ. This sad event closed an important and interesting chapter in the early history of the Royal College of Organists.

BACH AT THE CHURCH CONGRESS.

At the Town Hall, Manchester, on October 9, Dr. J. Kendrick Pyne read a paper at the Church Congress entitled 'The Oratorio for special services in parish churches.' In the course of his remarks he specially commended Bach's cantatas for church use, on the ground of their perfect suitability and lofty aspirations. The following are some extracts from Dr. Pyne's thoughtful and well-expressed discourse:

As I am identifying the cantata specially with Bach, I must mention that he wrote a complete set, sufficient for five years—nearly three hundred in number, of which two hundred are extant. Incredible to say of that country, Germany, which has always been held up from time immemorial as *the* exemplar of all things artistic, these compositions were neglected after his death at the St. Thomas school and church, Leipzig, and probably many were sold as waste paper.

The orchestral accompaniments to Bach's Church cantatas are of infinite variety, ranging from a simple bass, with clavier, to dimensions of some importance. The scoring is of interest. Each instrument was assigned an independent counterpoint. In plain English, there were as many real parts—not duplications, as before—as there were voices and instruments. In some cases he uses wood and organ alone; in others, strings and cembalo; occasionally, trombone, organ, and cornet (not the blatant instruments we are accustomed to, but a species of rough musette), so that the grouping was eternally varied in an orderly and systematic manner.

The form of the cantatas is as varied as the scoring. They consist of preludes, choruses, chorales, recitatives, and solo airs. But Bach constantly varied his procedure so that the music for one occasion should differ from its neighbour.

The words are no less interesting. Sometimes Bach drew directly from the Bible; sometimes he returned to the religious poetry of the 15th and 16th centuries; sometimes they were derived from three contemporaries—Franck, Neumeister of Weimar, and Picander of Leipzig. They were all somewhat cumbersome in their periods. They frequently affected heavy Alexandrines for their metre, besides being aggressively formal.

I shall now refer you to a typical example of one of Bach's cantatas, that known as 'Actus Tragicus,' or 'God's own time is the best.' It is probably designed for the mourning of some man of advanced age, one who is 'laying down the burden of the flesh,' 'full of years and honours,' resigned, yet shrinking from the last encounter. Spitta declares 'the key to the whole composition is the contrast between the spirit of the old and new dispensations.' One naturally views with suspicion this everlasting labelling and cataloguing of music; but one is bound to give you Bach's chief biographer's hint on this point. The whole cantata has a depth and intensity of expression, chiefly individual and personal. The arrangement of the literary material is most excellent. It does not wholly consist of scriptural texts and verses of hymns; indeed, in several fit and expressive thoughts, some authorities affect to recognize Bach's own hand as librettist.

The scoring is vastly interesting, with special reference to its refinement. It consists solely of organ, harpsichord, two viole di gamba, two flauti traversi, and two bassi. These instruments are not changed for others during the whole cantata, and they impart a poetic, muted, and dreamy effect quite unique. This quality is most apparent in the calm, placid prelude, called by Bach a sonatina, in which some fragments of future material are anticipated.

In conclusion, I suggest there are few difficulties in the way of performance. Bach's cantatas are now published—

enough of them to last for years. The words, re-arranged, are of considerable literary merit and beauty, and I maintain that the delicacy of accompaniments, the unusual combination, the tonal groupings, the crystalline outlines and clear form of the works in general, would surely not only be a corrective to the somewhat melodramatic style now in vogue, but also be a training of the greatest value to our general public, who in the main have an excellent taste, and are willing and ready to be taught.

In addition to all this, musical education has now reached such a pitch that there are many competent musical students, and even some amateurs, who would rejoice in the opportunity of assisting in the small orchestra, and in this way helping forward the possibility of a revival in a glorified form of the old municipal orchestra that might be of the greatest use in our Church.

Dr. A. Madeley Richardson read a paper on the same subject. As to the use of oratorios in parish churches, our guiding principle, he said, should be that whatever was done should be done in the best possible way, and that nothing should be undertaken that could not be fully and efficiently carried out.

The musical illustrations to Dr. Pyne's paper consisted of Bach's cantata 'God's time is the best' (complete), and (as an illustration of 'thin scoring') the air 'My heart ever faithful,' in addition to the chorale 'O Thou the true and only Light' from Mendelssohn's 'St. Paul.' The last-named furnished an instance of how effectively the pauses between the lines of a chorale can be instrumentally filled in, and at the same time 'exhibit all the subtle niceties of a well-regulated musical mind.' The illustrations were sung by the choir of Manchester Cathedral, accompanied by Dr. Henry Watson (harpsichord), Mr. I. Davidson (organ), Messrs. E. G. Redfern and W. Dixon (flutes), Messrs. W. Warburton and H. Holme (viol da gamba and viol d'amore), Messrs. H. Dunworth and Leo Smith (violoncellos), and Mr. G. Martin (double-bass). An illustrated syllabus and programme added to the value of an enjoyable and profitable evening, the large audience including the Bishop of Manchester, Bishop Thornton, and the Dean of Manchester (Bishop Welldon).

CHOIR SERMONS.

A special musical service, entitled as above, was held on Sunday evening, September 27, at Albion Congregational Church, Ashton-under-Lyne. Its chief feature was a performance of Elgar's 'The Kingdom' (omitting Parts 2 and 3), sung by the well-trained choir of the church, numbering fifty voices, under the direction of the organist and choirmaster, Dr. Thomas Keighley, who accompanied the work on the organ. The Rev. J. Nicholas Knight, minister of the church, gave three short addresses on the subject of the oratorio so beautifully rendered, and the soloists were Mrs. E. D. Grierson, Mrs. T. Pashley, Mr. J. Taylor and Mr. James Jackson. In recording this service, which formed part of the choir anniversary, the local magazine of the church said: 'Thus quietly and unostentatiously our choir celebrated its anniversary by the successful interpretation of a work which is at once the fascination and the fear of all church choirs. That Albion Church Choir felt the fascination in such a way as to be saved from the fear, is due to the patience taken by Dr. Keighley and the pains taken by his devoted helpers.'

A series of five organ recitals has been inaugurated during the past month at Windsor Parish Church, with a view to making up a slight deficit in the organ fund. Performances have already been given by Sir Walter Parratt, Dr. H. Walford Davies, and Mr. H. Wharton-Wells, organist of the Parish Church, Putney. Dr. C. H. Lloyd, and Mr. Albert Mellor, organist of the church, are announced to give the remaining recitals.

TEWKESBURY ABBEY.

This grand old building (of which an illustrated account appeared in The Musical Times of March, 1904) was the scene of a one-day musical festival on September 21. Mendelssohn's 'Lauda Sion' (Praise Jehovah) was sung under the careful direction of Mr. Alfred W. V. Vine, organist of the church, and Mr. Ivor Atkins conducted a performance of his well-written church cantata the 'Hymn of Faith.' The choir, numbering 200 voices, was supplied from the festival choirs of Gloucester, Worcester and Tewkesbury, and an orchestra of fifty performers was led by Mr. W. H. Reed, of London. At the two organs were Dr. A. Herbert Brewer and Mr. Atkins, organists respectively of Gloucester and Worcester Cathedrals; and the principal vocalists were Madame Le Mar, Miss Jessie King, Mr. A. Watson (St. George's Chapel, Windsor), and Mr. H. Finch (Gloucester Cathedral). In the evening the abbey was crowded at an organ recital given by Mr. Vine, in co-operation with the abbey choir, Miss Melville-Bergheim, Miss Jessie King, and Mr. A. Watson (vocalists), and Mr. C. W. Teague, violoncellist.

CHORAL FESTIVALS.

The Three Choirs Festival of Winchester, Salisbury, and Chichester Cathedrals was held at Chichester on September 30. The service-music included the *Magnificat* and *Nunc dimittis* to Stainer's setting in B flat, and the anthems 'O clap your hands' (Greene), 'Who is like unto thee?' (Sullivan), 'When Israel out of Egypt came' (S. Wesley), and 'Ascribe unto the Lord' (S. S. Wesley). The duties of organist were shared by Dr. Prendergast, organist of Winchester Cathedral, Mr. F. J. W. Crowe, organist of Chichester Cathedral (who conducted the unaccompanied anthems), and Mr. W. H. H. Lambert, assistant-organist at Chichester. At the Harvest Oratorio Service held at Chichester Cathedral on October 15, Haydn's 'Creation' (Parts 1 and 2) and Mendelssohn's 'Reformation' symphony were performed under the direction of Mr. F. J. W. Crowe. The choir and orchestra (led by Mr. W. A. Baker) numbered about 200 performers, and Mr. E. Stephenson, organist of Birmingham Cathedral, ably presided at the organ.

The Ledbury Triennial Musical Festival was held in Ledbury Church on October 8, when Sir Hubert Parry's 'Voces Clamantium' was performed under the composer's direction, in addition to Mendelssohn's 'Hymn of Praise' and Schubert's 'Unfinished' Symphony, conducted by Mr. Tom Woodward. The orchestra numbered forty-eight performers, and the chorus, the Ledbury Musical Festival Society, consisted of seventy voices. The soloists were Madame Le Mar, Mr. Henry Brearley and Mr. James Coleman, and Mr. H. M. Goodacre was at the organ.

At the annual choral festival held at St. Edward's Church, Romford, on October 15, the *Magnificat* and *Nunc dimittis* were sung to 'Tours in F,' and the anthems were 'O how amiable' (John E. West) and 'The strain upraise' (Sullivan), Barnby's *Te Deum* in B flat being sung as a recessional. The choirs who took part in the service were those of St. Edward's; St. Andrew's; St. John's; St. Alban's; All Saints', Squirrels Heath; and Hornchurch. Mr. H. Disney (of St. Andrew's Church) was at the organ, and Mr. M. Kingston conducted.

NEW ORGANS.

The new organ in the Town Hall, Walsall, erected at a cost of £2,300 as a memorial to Queen Victoria, was opened on October 1, when a recital was given by Mr. C. W. Perkins, organist of Birmingham Town Hall, under whose supervision the instrument has been constructed.

Messrs. P. Connacher & Co. have built the new organ in Huddersfield Parish Church. It was dedicated on September 24, when Sir Walter Parratt gave two recitals. Owing to great pressure on our space, the specification of the instrument must be withheld until next month.

The opening of the Ely Cathedral organ, on October 13, also by Sir Walter Parratt, is specially noticed on p. 707.

'The Choristers' own book' is the title of a little volume that justifies its publication. Compiled by Anna Maria Butler, and dedicated to the Dean of St. Paul's, its ninety-five pages are homiletical, historical, and biographical, concluding with a useful list of 'Some of the principal church musicians in England and Ireland from 1520 to the present time,' drawn up by Mr. John S. Bumpus. The book is one that may be commended for presentation to choristers, who will doubtless smile when they read the 'few extracts from the Statutes of Wells Cathedral, A.D. 1460, regarding the care of choristers' (p. 42). The publisher of 'The Choristers' own book,' is Mr. Frank H. Morland, 16, Park Mansions, Fulham.

At the quarterly meeting of the Winchester and district Association of Organists, held at Winchester on October 6, Mr. E. W. Savage, the vice-president, read a thoughtful paper on 'The church organist: his influence with choir and congregation.'

The lay-clerks of St. George's Chapel, Windsor, have been exempted from serving on juries on the ground that, as servants of the King, they attended services in the private chapel at the Castle and were paid out of the privy purse.

At the church of St. Peter-upon-Cornhill—of which the Rev. G. B. Doughty is the rector—Maunder's 'Song of Thanksgiving' was sung at the 357th recital, on October 20. Mr. Frank C. Dainty was at the organ, and Mr. Joseph T. Smith, organist of the church, conducted.

ORGAN RECITALS.

Mr. T. H. Collinson, Cathedral Church of St. Mary, Edinburgh—Concerto in G, *Bach.*

Mr. J. K. Strachan, St. Andrew's Hall, Glasgow—Marche Pontificale (from the first Symphony), *Widor.*

Mr. Henry J. Davis, Christ Church, Bath—Andante in E flat, *Hiles.*

Mr. Westlake-Morgan, St. Bride's, Fleet Street—Cantilène in A minor, *Salomé.*

Mr. F. E. Wilson, St. Michael and All Angels', Little Ilford—Concert rondo in B flat, *Hollins.*

Mr. A. E. New, Abbey Church, Bath—Finale alle marcia, *Stainer.*

Mr. Percy Ramsey, St. Michael and All Angels', Portsmouth—Sonata No. 1, *Borowski.*

Mr. G. Leeds, All Saints', Mendham—Idyll in D flat, *Faulkes.*

Mr. Sydney Butler, Parish Church, Bonhill, Alexandria, N.B.—Allegretto, *Wolstenholme.*

Mr. G. E. Arnold, Parish Church, Knaresborough—Suite in F minor, *Driffil.*

Mr. Harry Bedwell, St. Edward's, Cambridge—Passacaglia, *John E. West.*

Mr. E. Cuthbert Nunn, St. Michael and All Angels', Little Ilford—Prelude and Fugue in C minor, *Samuel Wesley.*

Mr. W. Henry Thomas, St. George's, Tufnell Park—Postlude, *Smart.*

Mr. S. Philip Thornley, Parish Church, Dysart—March for a church festival, *Best.*

Mr. John Pullein, St. Peter's, Harrogate—Minuet and trio, *John Pullein.*

Mr. Louis H. Torr, Holy Trinity, Swansea—The Storm, *Neukomm.*

Mr. Henry Mayfield, St. John the Evangelist's, Altrincham—Fantasia in D minor, *Stewart.*

Mr. Jesse A. Longfield, St. Andrew's Presbyterian Church, Victoria, B.C.—Andantino in G flat, *Bunnett.*

Dr. Orlando A. Mansfield, Belgrave Congregational Church, Torquay (re-opening of organ after rebuilding and enlargement by Mr. George Osmond, of Taunton)—Fantasia in C, *Tours.*

Miss Sissie Hughes, Zion Chapel, Wrexham—Organ Concerto No. 2, *Handel.*

Mr. W. Silkstone Dobson, Town Hall, Bolton—Romanza and Allegro con brio, *F. W. Holloway.*

Mr. George F. Wood, St. Stephen's, St. Albans—March on a theme of Handel, *Guilmant.*

Mr. J. B. Thompson, Holy Trinity, Stalybridge—Vesper hymn fantasia, *Turpin.*

Mr. G. Harold Melling, St. Mary's, Woodstock—Toccata, *E. d'Evry.*

Mr. Alfred E. Floyd, Parish Church, Llangennech, (opening of new organ built by Messrs. Norman & Beard)—Larghetto in F sharp minor, *S. S. Wesley.*

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. R. J. Acford, Merchant Taylors' Homes Chapel, Bognor.

Mr. Thomas Blenkinsop, St. Mary's United Free Church, Govan.

Mr. C. J. Brennan, City Organist, Belfast.

Mr. J. J. Sterling Hill, Jesus College, Oxford.

Mr. Harold W. James, St. John the Baptist, Potters Bar.

Mr. W. H. Parker, St. Mary's Parish Church, Aylesbury.

Mr. Montague F. Phillips, Esher Parish Church, Surrey.

Mr. Charles Roberts, Trinity Presbyterian Church, Liverpool.

Mr. W. F. Scadding, St. Saviour's Church, Sea View, Isle of Wight (corrected announcement).

Mr. A. C. Walsh, St. James's Church, Aston Manor.

Mr. F. Stanley Winter, St. Michael's, Paternoster Royal, College Hill, E.C.

MENDELSSOHN'S 'WALPURGIS NIGHT.'

By Sir George Grove, C.B.

'The First Walpurgis Night, Ballad for Chorus* and Orchestra, the words by Goethe, composed by Felix Mendelssohn-Bartholdy'—such is the translation of the German title of this composition. The night between April 30 and May 1 is in Germany called the *Walpurgis-night*, as being dedicated to Walpurga, or Werburga, a British saint, sister of S. Boniface the Apostle of Germany. In the popular tradition it is supposed to be the night on which great festivals of devils and witches are held on the mountains of the Hartz. One such on the Brocken or Blocksberg mountain forms a part of Goethe's 'Faust.' The title of '*First* Walpurgis Night'—Goethe's own designation in the present case—probably expresses his intention to expose in this poem how the popular superstition arose out of the use by the old heathens, as masquerade or stratagem, of that which afterwards remained as a fixed belief. The poem, as describing the first occurrence of the kind, would be rightly called 'The *First* Walpurgis Night.'

The composition of the music doubtless originated in Mendelssohn's visit to Goethe, when on his road to Italy in May and June, 1830. True, he does not mention it in either of the three published letters relating to that visit, but he states that he began to compose it shortly after he left Weimar; by the beginning of the following April it was sufficiently matured in his mind for him to begin to write it down, and by the end of the month he talks of it as practically complete. On March 29, 1831, he says: 'I have laid aside the Scotch Symphony for the present, but hope to write down the Walpurgis Night here (Rome). I shall manage to do so if I work hard to-day and to-morrow, and if we have bad weather—for really a fine day is too great a temptation. As soon as an impediment occurs, I try to find some resource in the open air, so I go out and think of anything and everything but my composition, and do nothing but lounge about, and when the church bells begin to ring it is the Ave Maria again. All I want now is a short overture. If I can accomplish this the thing is complete, and I can write it out in a couple of days. Then I shall leave all my music and music-paper here and go off to Naples.' Again, two months later—'I hope to finish my Walpurgis Night in a

* Why 'Chorus' only, when there are so many solos in the work?

few days, and think it will turn out well. . . . This whole letter seems hovering in uncertainty, or rather I am myself, as to whether or not I shall put the big drum into my Walpurgis Night. "Zacken, Gabeln, und wilde Klapperstöcke," seems to force me to the big drum, but moderation dissuades me. I certainly am the only person who ever composed for the scene on the Brocken without employing a piccolo flute, but I can't help regretting the big drum, and before I can receive Fanny's advice the Walpurgis Night will be finished and packed up.'

Alas, however, for the difficulties of a fastidious composer—a very Herod towards his own offspring, as Mendelssohn often was. May and June passed, and on July 14 we find him at Milan, on his road home, still at his task, 'hiring a square piano and attacking with *rabbia* that endless Walpurgis Night, to finish the thing at last. To-morrow it shall really be completed except the overture'—this begins to be interesting—'I have not quite made up my mind whether it shall be a grand symphony or a short introduction breathing of Spring.' And completed it then was; for the autograph manuscript is dated by himself '15th July, 1831.' The overture, however, still hangs fire. Mozart's son has heard the work on the piano, and his delight has given Mendelssohn a new impulse. But Switzerland came, and the Alps, and the valleys, and deluges of rain, and organs in little mountain churches, and pretty girls, and sketching, and Lucerne and the Righi, and then Munich and the G minor Concerto—and no wonder that the 'Saxon Overture' was put aside. We hear nothing more of it till January 21, 1832, when, in the middle of all the delightful excitements of Paris—the rehearsals, the concerts, the parties, and all the rest—he tells his sister that he is again at work at his 'Saxon Overture which is to precede the Walpurgis Night,' that it may be played at a concert in Berlin to be given on his return. This time, too, it really was finished, for the date upon it is '13th Feb., 1832.'

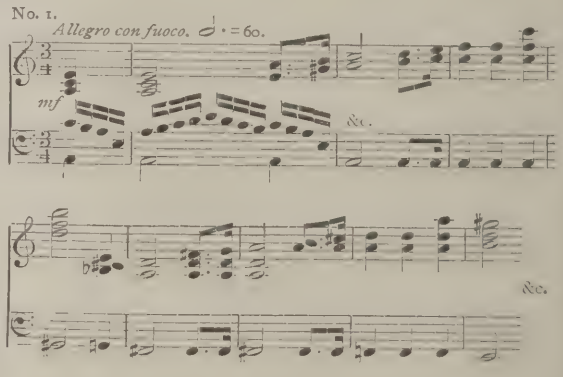
During this interval Mendelssohn seems to have communicated with Goethe, to judge from the extract of a letter from the poet, on the intention of his poem, dated Sept. 9, 1831, and printed on page 1 of the English edition of the vocal score of the work, and which may be rendered as follows: 'This poem is in the strictest sense one of high symbolic import. For in the history of the world it must be a thing of perpetual recurrence that an ancient, tried, established, tranquilising order of things should by emergent innovations be pressed, and driven and hoisted out of its place, and if not utterly destroyed, be yet closely penned within the narrowest limits. The intermediate period, in which the hatred of innovation has still the power and the will to offer opposition, is in this poem represented in a sufficiently suggestive way, and a joyous indestructible enthusiasm once more flames upwards clear and bright.'

And so the work appears to have remained—as the Italian Symphony, born like it under the southern skies, remained—till November, 1840, when, stimulated by the success of the Lobgesang (Hymn of Praise), Mendelssohn tells his friend Klingemann, in London, that not only has he announced the 'Lobgesang' on K.'s suggestion as a 'Sinfonie-cantata,' but that he has serious thoughts of resuming the 'First Walpurgis Night'—so long laid by—under the same cognomen, and really finishing and getting rid of it at last. And then he gives a little glimpse into the history of the piece which is interesting enough. 'It is curious that when the thing first occurred to me I wrote to Berlin that I wanted to write a choral symphony. My courage afterwards failed me, because the three movements seemed too long for an introduction; and yet I could never get rid of the feeling that something more was wanted than a mere introduction. Now, I shall put in the three movements according to my old plan, and then the piece shall come out.' Not so, however; the 'Walpurgis Night' was not destined to satisfy its author yet for a long while. We pass two years and among the first letters we possess after the death of his mother is one dated Leipsic, January 13, 1843, and addressed to the same dear friend as before, showing that he is hard at work re-scoring the whole of the instrumental parts. 'I often can't move from the table for hours together, so riveted am I by the pleasant company of my old friends the oboes and tenors and all the rest of them, who will live far longer than any of us.' This was really the last redaction.

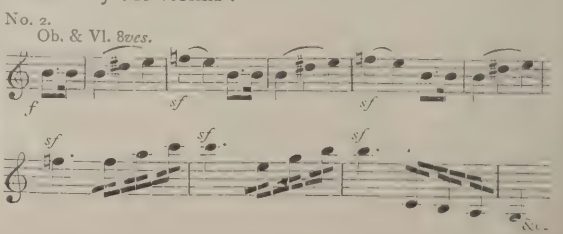
On February 2, 1843, at the sixteenth Gewandhaus concert of that season, the vessel which had been on the stocks for a dozen years was actually launched, and the world was at last in possession of the 'Walpurgis Night.' Berlioz arrived for the first time in Leipsic during the rehearsal, and has left his hearty satisfaction on record in a letter to Stephen Heller, in phrases which do him honour, printed in his autobiographical memoirs. The publication took place shortly afterwards. In England it was first publicly performed at the Philharmonic concert of July 8, 1844, for the first actual performance was a private one, on June 14, at the house of Mr. Hullah, Mendelssohn himself playing the accompaniment with Moscheles as his companion in the overture.

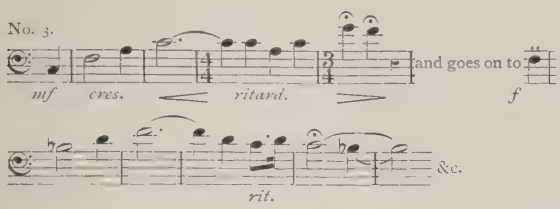
The opening of the work after all differs materially from that of the 'Hymn of Praise.' That consists of an introduction and three movements formed on the usual model of the movements of a symphony; this—though with important modifications—is more in the form prescribed for an overture. Mendelssohn has fortunately told us what he intends by it: it is inscribed *Schlechtes Wetter*, and is meant to represent the uncertain blowing April weather that directly precedes Spring, with the first burst of which the vocal part of the cantata opens.

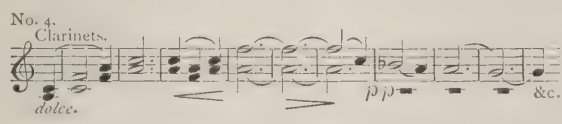
It is in A minor and commences at a furious pace, *Allegro con fuoco*, with the following melody, accompanied by the rushing and driving of the violas and violoncellos:

No. 1.

To this succeeds a second theme, or perhaps more accurately an episode, given out by the first violins and oboes, and then developed at length in an agitated manner by the violins:

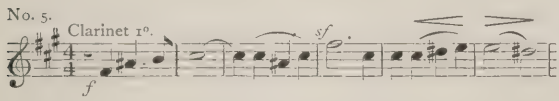
No. 2.



The end of the first division of the movement is marked by a passage of melody, a quasi recitative in the bassoons and horns alone, containing a prediction of the phrase which announces the Spring further on in the movement. It commences as follows:

after which the movement resumes its swing. At length the 'bad weather' would seem to have spent itself, and the change to Spring—*Uebergang zum Frühling*—is heralded by the clarinets (Mendelssohn's favourite embodiment of fine weather) in this bright and May-like phrase:



followed a little later, when the Spring itself arrives, by the well-known melody which afterwards opens the vocal portion:



and seems to blow the very gales of May in our faces.

[To Sir George Grove's analysis may be added: (i.) The Berlioz extract to which he refers; (ii.) A copy of the programme of the Philharmonic concert at which the 'Walpurgis Night' was first publicly performed, with William Bartholomew's English version, in this country.—Ed. *M. T.*]

Berlioz says:

I am much inclined to look upon this oratorio ('La Nuit du Sabbat') as the most finished work* Mendelssohn has hitherto produced. The poem is Goethe's, but has nothing in common with the Sabbat scene in 'Faust.' . . .

You must hear Mendelssohn's music in order to have an idea of the varied resources the poem offers to a skilled composer. He has profited immensely by them. His work is perfectly clear, notwithstanding its complexity; the vocal and instrumental effects are marvellously intermingled in an apparent confusion that is the very acme of art. Two magnificent features, in absolute contrast, are the mysterious piece of the placing of the sentinels ('Disperse, disperse'), and the final chorus where the voice of the priest rises calm and reverent at intervals above the infernal din of the mock demons and sorcerers. One scarcely knows what to praise most in this *Finale*, the instrumentation, the choruses, or the whirlwind movement of the whole.

Just as Mendelssohn was leaving his desk, in the utmost delight at having produced this work, I came forward in rapture at having heard it. The meeting could not have been better timed; and yet, after we had exchanged the first greeting, the same sad thought struck us both simultaneously:

'And is it twelve years? twelve years since we dreamed together on the plains of Rome?'

'Yes, and in the baths of Caracalla.'

'Ah! always joking! always ready to laugh at me!'

'No, no; I hardly ever jest now; it was only to prove your memory and see if you had forgiven all my impieties. I jest so little that at our very first interview I am going seriously to ask you to make me a present, to which I shall attach the highest value.'

'What is that?'

'Give me the baton with which you have just conducted the rehearsal of your new work.'

'Willingly, on condition that you send me yours.'

'I shall be giving copper for gold; but never mind, I consent.'

And Mendelssohn's musical sceptre was brought to me forthwith. The next day I sent him my heavy oaken staff, together with the following letter, which I think would not have been disowned by the Last of the Mohicans himself:

'To the Chief Mendelssohn!

'Great chief! We have promised to exchange tomahawks. Mine is a rough one — yours is plain. Only squaws and pale-faces are fond of ornate weapons. Be my brother! and when the Great Spirit shall have sent us to hunt in the land of souls, may our warriors hang up our tomahawks together at the door of the council-chamber.'*

The programme of the Philharmonic concert is as follows:

Under the Immediate Patronage of
Her Majesty.

PHILHARMONIC SOCIETY

Eighth Concert, Monday, July 8, 1844.

Part I.

Sinfonia Eroica	*Beethoven.*
Song, MS., 'Ach Herr,' Herr Staudigl	*Nicolai.*
Trio, Two Violoncellos, and Double Bass, Mr. Lindley, Mr. Lucas, and Mr. Howell	*Corelli.*
Scene from 'As you like it,' Miss A. Williams, Miss Dolby, Mr. Allen, and Herr Staudigl, with Chorus	*H. Smart.*

Part II.

The First Walpurgis-Night, Miss Dolby, Mr. Allen, and Herr Staudigl, with Chorus (first time of performance in this country)	*Mendelssohn-Bartholdy.*
Concerto, Violin, Mr. Sainton	*Sainton.*
A Selection from the 'Ruins of Athens,' Miss A. Williams and Herr Staudigl, with Chorus, MS. (first time of performance in this country)	*Beethoven.*
Overture to Oberon	*C. M. von Weber.*

Leader, Mr. T. Cooke.
Conductor, Dr. F. Mendelssohn-Bartholdy.

* When I wrote this I had not heard the fascinating score of his 'Midsummer Night's Dream.'

* From the *Autobiography of Hector Berlioz.* Translated by Rachel and Eleanor Holmes. London: Macmillan & Co., 1884. Vol. II., p. 52.

Reviews.

English Traditional Songs and Carols. Collected and edited, with annotations and pianoforte accompaniments, by Lucy E. Broadwood.

[Boosey & Co.]

The association of Miss Broadwood with folk-song is of long standing. She was one of the first of that small group of modern collectors who, twenty years ago, recognised that there was 'something in' the native songs of the English rustic singer.

Therefore any contribution she makes to the subject, either as a collector or by way of commentary, has that ball-mark of knowledge which few workers possess. Since, in collaboration with Mr. Fuller Maitland, she issued 'English County Songs,' Miss Broadwood, as honorary secretary of the Folk-Song Society, has been so busy directing the energies of others, as to prevent her from giving to the world anything from her store of traditional melodies arranged for popular use. Her untiring efforts have always been in the way of encouraging the gathering of the yet ungarnered folk-song. Her zeal in this direction has borne rich fruit, for her own personality has been the cause of much of the recent work done in collecting, and of the growing interest taken in our really national song.

In the collection under notice, considerable value has been added to the book by an appendix consisting of valuable notes which deal with the historical aspect of the songs contained in the first part. Here Miss Broadwood's careful researches and 'level-headed' theories have kept her from that wild domain of vague conjecture, random assertion, and romantic untruth which is so apt to entrap the enthusiast. The preface contains some pertinent remarks on the subject of folk-song, and one or two truths hitherto unrecorded. She tells us that, in a way, the manufacture of folk-song still goes on among those where it originated in earlier days, and justly points out that it is more particularly noticeable among the eloquent Celtic peasantry of Scotland, Ireland and Wales than elsewhere in our own country. 'The more reticent and slow-tongued Englishman of limited education,' she asserts, 'not unfrequently makes tunes, and verses, of a kind.' She has met with several instances of this and recalls that, as a child, she was privileged to read the Valentines and rhymed letters made by a friendly Sussex bard for his less poetical friends.

The bulk of the tunes in the collection were noted down from south country singers, and of these the carols are especially curious. One very noticeable example is 'King Pharaoh,' noted from a gang of gipsies wandering through Sussex and Surrey. Others are as sung by Hampshire and by Sussex mummers. An excellent tune is fitted to the song 'Boney's lamentation,' one of those ballad-sheet effusions which date from the days when Bonaparte, his schemes, his misfortunes, and triumphs were themes that appealed most strongly to the ballad-monger and his clientèle. The tune in question is a charming modal version of the well-known 'Arethusa' air, so frequently and so falsely attributed to William Shield. Miss Broadwood has failed to notice the similarity between it and 'Balquidder lasses,' a tune from a Scotch gipsy piper, printed in No. 9 of the 'Folk-Song Journal.' Many a pretty theory might hang on suggestive points of resemblance between these tunes and the printed 'Arethusa.'

A fine old tune to 'Death and the Lady'—that most moral of folk ditties—comes from Sussex, and, what is still more wonderful, a complete traditional set of the words, extending to twenty-three verses! The pathetic and eerie 'Unquiet grave' is also here; and two versions of 'Belfast Mountains' and 'The Irish Girl,' though from the English southern counties, may be claimed for Irish birth. The whole book contains between thirty and forty folk-songs of considerable interest, and for the furtherance of popularising folk-song, a shilling edition having only the airs (in both notations) with the words is also to be obtained.

Frank Kidson.

PART-SONGS.

Let the bells ring. Justice. By Joseph W. G. Hathaway.
The three fishers. By Oliver King.
Young Herchard. By Rutland Boughton.
Stars of the summer night. By Havergal Brian.
Now is my Chloris fresh as May. By Frank Idle.
Who rides for the King? By Reginald Somerville.

[Novello & Co., Ltd.]

The two part-songs by Dr. Hathaway are excellent examples of modern choral writing. The first is a setting of words by John Fletcher, the spirit of which has been happily caught by the composer. 'Justice,' is of more complicated character. Dedicated to Sir Edward Elgar, it is in eight parts, which are intended to be sung unaccompanied, and it formed one of the test-pieces at the recent Morecambe musical festival. The text, by George Herbert, compares the fear of justice in olden days with the confidence begotten of the Advent of Christ. The music is dramatically conceived, and contains some highly effective passages. The parts individually are easy to read, but demand strict adherence to time and close attention to gradation of tone. These being forthcoming, the part-song would prove very impressive—as it did at Morecambe.

Even though it might be thought that another setting of Kingsley's familiar poem, 'The three fishers,' is scarcely needed, Mr. Oliver King has brought so much freshness of idea and musicianly skill to his task that the result fully justifies the attempt. The setting is in the form of a ballad for chorus and orchestra, and the vocal part-writing requires well-trained singers to do it justice; but these being provided, the part-song would be very effective.

'Young Herchard' is an arrangement in the form of choral variations, by Mr. Rutland Boughton, upon the familiar English folk-song. While treated in a most scholarly manner, the composer has preserved the humour and humanity of the amusing old ballad.

Longfellow's poem, 'Stars of the summer night,' has been set by Mr. Havergal Brian as an eight-part chorus to be sung unaccompanied. It will be found interesting alike to singers and listeners, and moreover provides an excellent study for delicate choral singing.

Mr. Frank Idle has allied the pastoral lines by Thomas Weelkes to strains instinct with the spirit of Spring, and his music is quite fascinating in its infectious gaiety.

'Who rides for the King?' by Mr. Reginald Somerville, is a spirited part-song that stirs the pulse, words and music being alike replete with the exuberant loyalty and gay boldness associated with the robust spirit of the cavaliers of good King Charles's days.

PIANOFORTE MUSIC.

Nocturne (Op. 54, No. 5). *Sphinx* (Op. 63). By Cyril Scott.
Air and Fughetta in the old style. By Cecil Hazlehurst.

[Elkin & Co.]

The first of these pieces is extremely graceful, and does not present any difficulties beyond the abilities of the average pianist, but the second requires a more courageous attack, the composer apparently seeking to justify the title of his piece by his harmonic scheme. The composition belongs to the modern impressionist school, and to admirers of such it will doubtless appeal, for it is decidedly clever and capable of being made expressive. The 'Air and Fughetta' are both short and effective little pieces, as interesting to play as to hear.

ANTHEMS.

I will magnify Thee. By Arthur W. Marchant.
Abide with me. By Ivor Atkins.
O God, Whose nature. Not unto us, O Lord. By T. S. Dupuis. [Novello & Co., Ltd.]

Dr. Marchant's anthem is intended for harvest festivals and other thanksgiving services and, as will be surmised, is of a jubilant character. It opens with a vigorous chorus, which is succeeded by a short baritone solo that forms a kind of connecting link with a massive choral conclusion. The music is melodious and well within the capabilities of an ordinary choir.

Lyte's familiar evening hymn, 'Abide with me,' would seem to have an irresistible attraction to composers. The latest to ally it with music is Mr. Ivor Atkins, organist of Worcester Cathedral, and his setting is another proof of his musicianship. The part-writing is distinguished by melodic independence, and the change of sentiment in the verses is effectively reflected in the music.

Both of the anthems composed by Dr. T. S. Dupuis have been carefully edited by Mr. John E. West, who, while correcting certain errors in the original edition, has conscientiously preserved these mistakes in small notes. 'O God, Whose nature' is written in five parts, the voices including first and second tenors. The music, which is of course contrapuntal in character, is by no means complex and will be found easy to read. The other anthem by this composer is similar in character, but it is in four vocal parts, which are distinguished by dignity and solidity of harmonic effects.

Richard Strauss. By Ernest Newman, with a personal note by Alfred Kalisch, and eleven illustrations. 'Living Masters of Music,' edited by Rosa Newmarch.

[John Lane.]

Compared with criticism, biography takes a subsidiary place in this ably-written monograph upon a much-discussed composer of the present day. Of its 144 pages, only twenty-eight are devoted to the life-story; to these must be added the thirteen pages concerning 'Richard Strauss: the man,' contributed by Mr. Kalisch. The chief value of the book, therefore, consists in its critical subject-matter. Mr. Ernest Newman has earned for himself the title of hero-worshipper in a biography associated with his name. In the present instance, however, he wisely adopts an 'independent critical attitude' in discussing the merits and demerits of Dr. Strauss's music. The chapter entitled 'later instrumental works' is particularly interesting and valuable. Though Mr. Newman admires 'the intellectual energy and the technical skill' of the 'battle' section of 'Ein Heldenleben,' he considers it 'a blatant and hideous piece of work'; and in regard to the 'Symphonia Domestica,' while he admits that 'it has its great and uplifted moments,' he is of opinion that 'the instrumental colour is grossly overdone; the polyphony is often coarse and sprawling; and the realistic effects in the score are at once so atrociously ugly and so pitiably foolish that one listens to them with regret that a composer of genius should ever have fallen so low.' On the other hand, Mr. Newman says: 'Strauss is in reality one of the great master-builders.' These quotations will serve to show that this little book furnishes much food for thought on the subject of modern music. Considering the reputation of the author, it is hardly necessary to say that the volume is one that, if only for its literary style, is sure to attract many readers.

NEW SONGS.

When my lady sings. For baritone. *The trysting tree.* For contralto. By W. H. Walthew.
I heard a soldier. For baritone. By Joseph Holbrooke.
A remembrance. For contralto or baritone. By Caroline Maude. [Novello & Co., Ltd.]

Gracefulness is seldom absent from Mr. Walthew's songs. It is very prominent in 'When my lady sings,' a setting of a pleasingly amorous poem by D. Donaldson, the music to which echoes the complacent fervency of the lyric. The same poet has supplied the text to 'The trysting tree,' beneath which a lady waits for her lover who cometh not. The song sounds a deeper note, which is faithfully echoed in the music, and the suggestion of the uncanny in the final lines:

'Moon, why smile you so strangely
Over the trysting tree?'

is effectively emphasised by the composer. Baritones with dramatic instinct will find a highly effective song in Mr. Holbrooke's setting of Herbert Trench's 'I heard a soldier.' Well vocalised, the song would hold the attention of an audience in any concert room. 'Remembrance,' the words by Caroline Maude (Viscountess Hawarden), is a simple ditty breathing faithful memory of one who apparently loved mankind. The music is unpretentious but melodious and gracious, and the voice part is admirably supported by the pianoforte accompaniment.

Ev'ry kiss is a song. (La Mélodie des baisers.) French words by André Alexandre. English version by R. H. Elkin. Music by J. Massenet.
In a fairy boat. Words by Bernard Weller. *A Serenade.* Words by Ruffield Bendall. Music by Cyril Scott.
What's in the air to-day? Words and music by Robert Eden. [Elkin & Co.]

Mr. Massenet's song treats of a delicate subject in a dainty manner, and provides vocalists with light voices and refined style with a congenial medium for their abilities. The two songs by Mr. Cyril Scott present this young composer in a favourable light. Some of the harmonies are rather far fetched and call for a light touch, but the music possesses originality without eccentricity, and sympathetically rendered the lyrics would charm cultured listeners. The last song in the above list is a joyous ditty of springtime and love, with music as gay as the words.

Short Setting of the Holy Communion in F. By Arthur E. Godfrey. [Novello & Co., Ltd.]

To the excellent and useful series of Communion Services edited by Sir George C. Martin, Mr. Arthur E. Godfrey has contributed a setting in F which well merits attention. The music is not only devotional in spirit but combines musicianly skill with melodious expression. The voice parts will be found easy to read and interesting, and the organ accompaniment, while such as to inspire confidence in the singers, possesses considerable independence. Mr. Godfrey has supplied two settings for the *Kyrie*, three offertory sentences, and music for the *Sanctus*, *Benedictus*, *Agnus Dei*, *Pater Noster*, and *Gloria in Excelsis*, and concludes this short service with an impressive two-fold Amen.

BOOKS RECEIVED.

Forty years of music. 1865-1905. By Joseph Bennett. With twenty-four illustrations. Pp. xvi. + 415; 16*s.* net. (Methuen & Co.)

Handel and his orbit. By P. Robinson, B.A. (Oxon.). Pp. xi. + 223; 5*s.* net. (Sherratt & Hughes.)

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Exposé d'une théorie de la musique. Par D. de Lange. Pp. 79. (Paris: Librairie Fischbacher.)

Brahms. Von Richard von Perger. Mit Brahms Bildnis. Pp. 85; 20 Pfennig. (Leipzig: Philipp Reclam, Jun.)

Miss ELEANOR ANNIE WOODWARD, generally known as Nellie Woodward-Taphouse, died, we regret to record, at Oxford, on September 22, aged thirty-nine. A step-daughter of the late Mr. T. W. Taphouse, she was brought up in his family, and became an excellent performer on the harpischord and spinet. She was closely and skilfully associated with the Misses Chaplin in their concerts of Ancient Music and Dances, and was a prominent foundation member of the Oxford Ladies' Musical Society.

GEORGES MARTY, one of the best French conductors and a composer of considerable renown in his Fatherland, died on October 11, aged forty-eight. Born in Paris on May 16, 1860, he was very successful in his studies at the Conservatoire, where he gained the greatly-coveted Prix de Rome in 1882. He became in succession 'chef du chant' at the Grand Opera, and one of the conductors of the concerts given at that institution; director of the ensemble class at the Conservatoire; conductor at the Opéra Comique, and finally conductor of the famous concerts at the Conservatoire. He was the composer of several operas, many pianoforte pieces, songs, &c., which show the influence of his teacher, M. Massenet.

Christ's Incarnation.

AN ANTHEM FOR CHRISTMASTIDE.

Wisdom xviii. 14, 15; St. John i. 4, 9—11; and part of a Hymn by C. Wesley.

Composed by Myles B. Foster.

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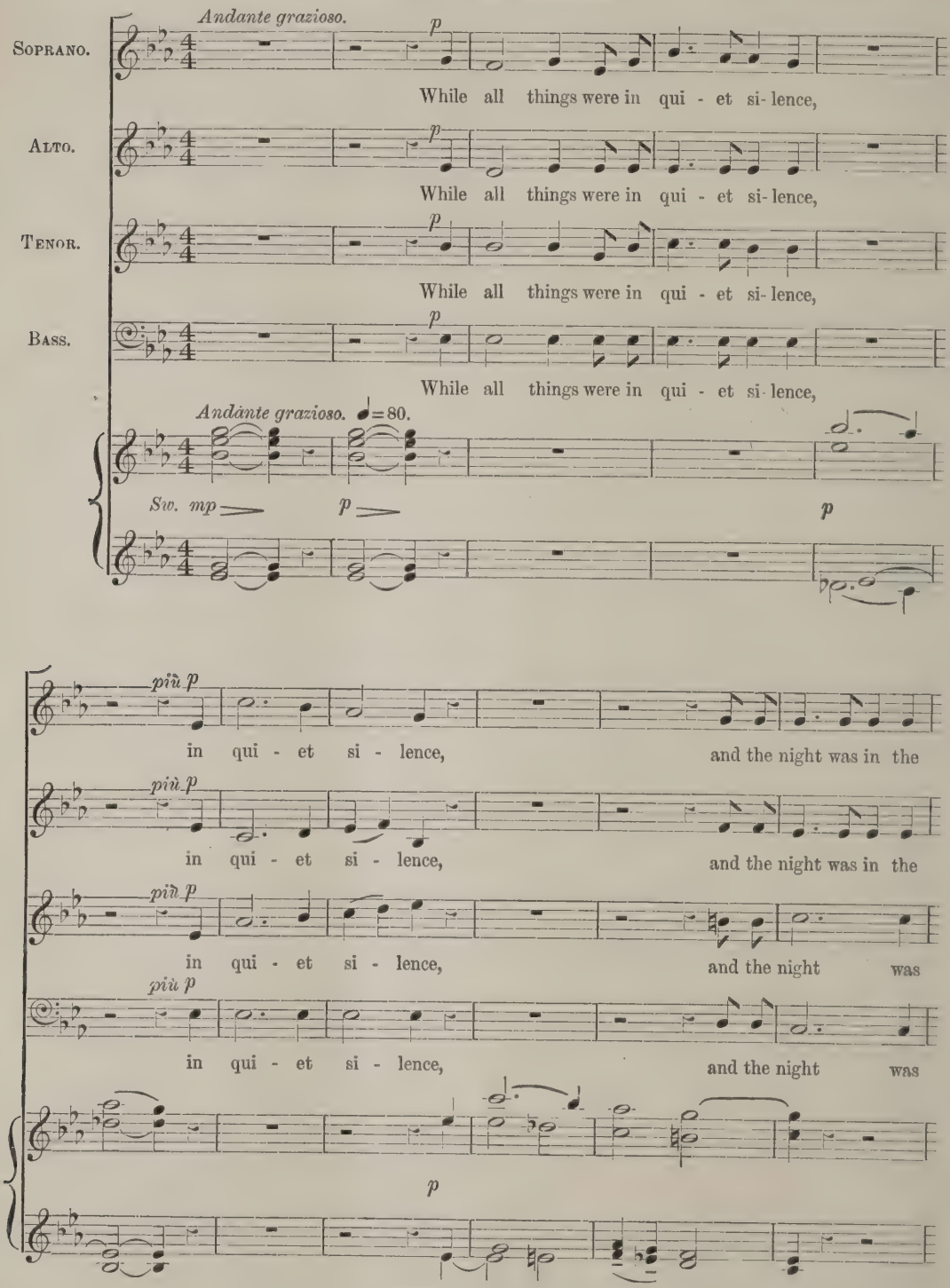

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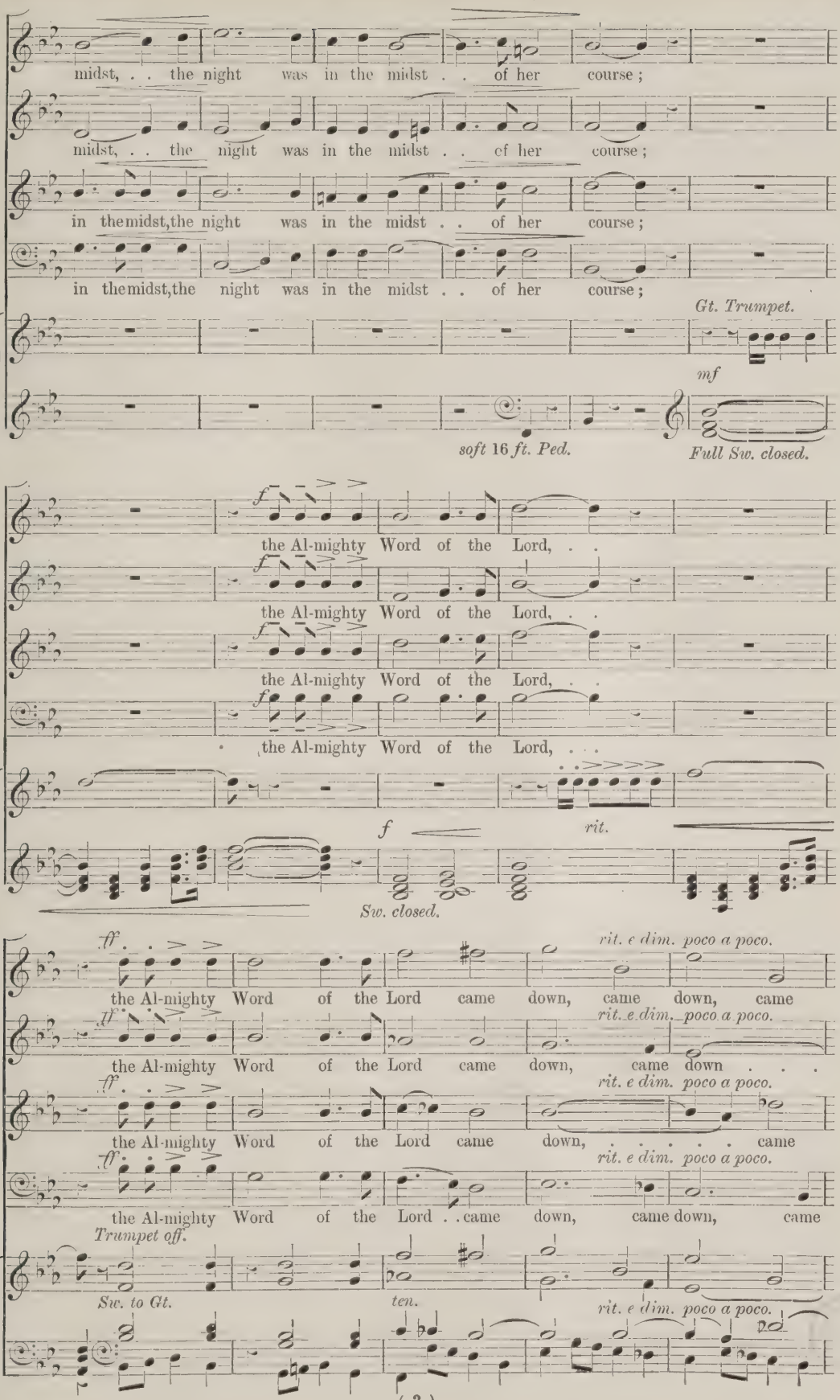
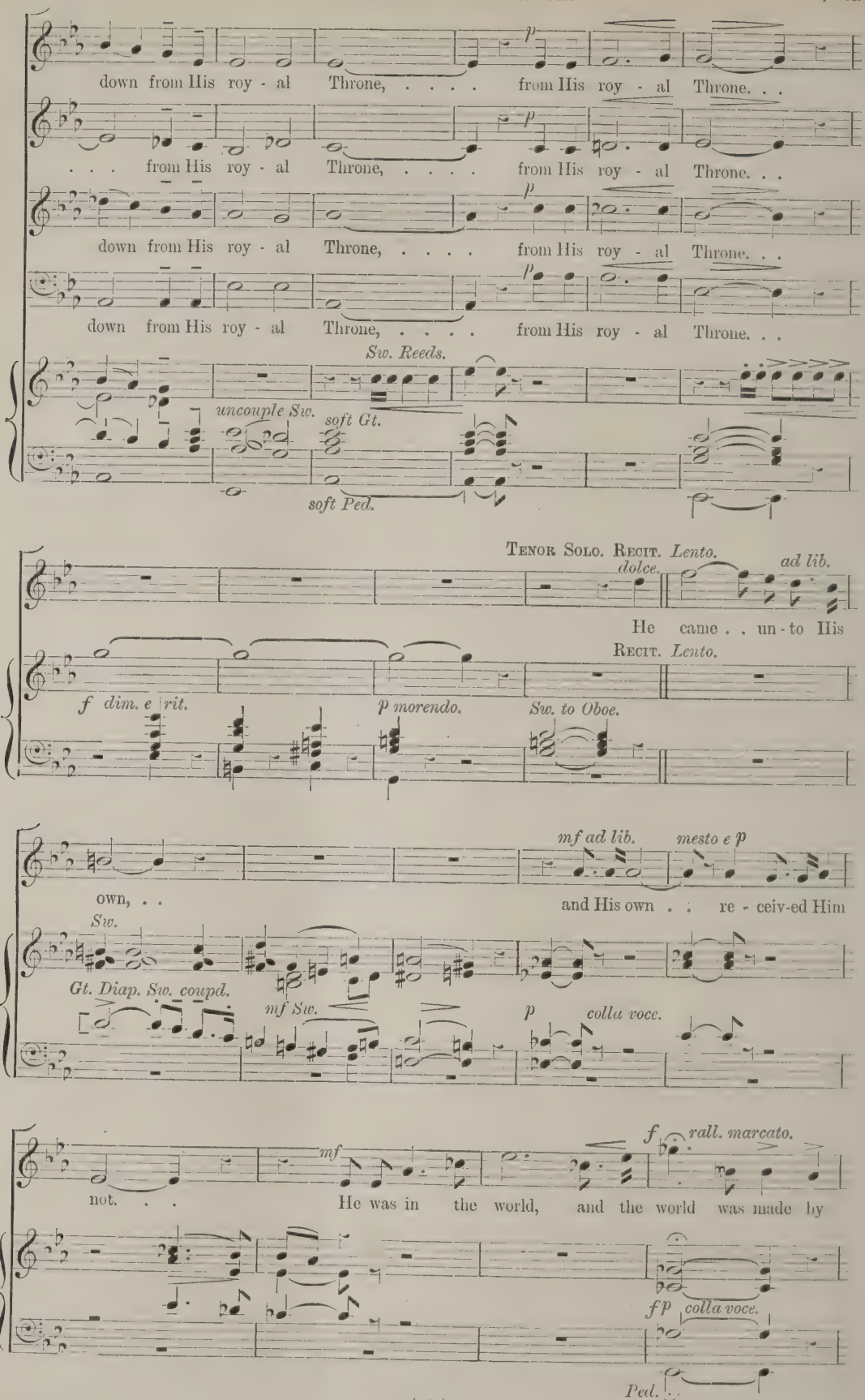
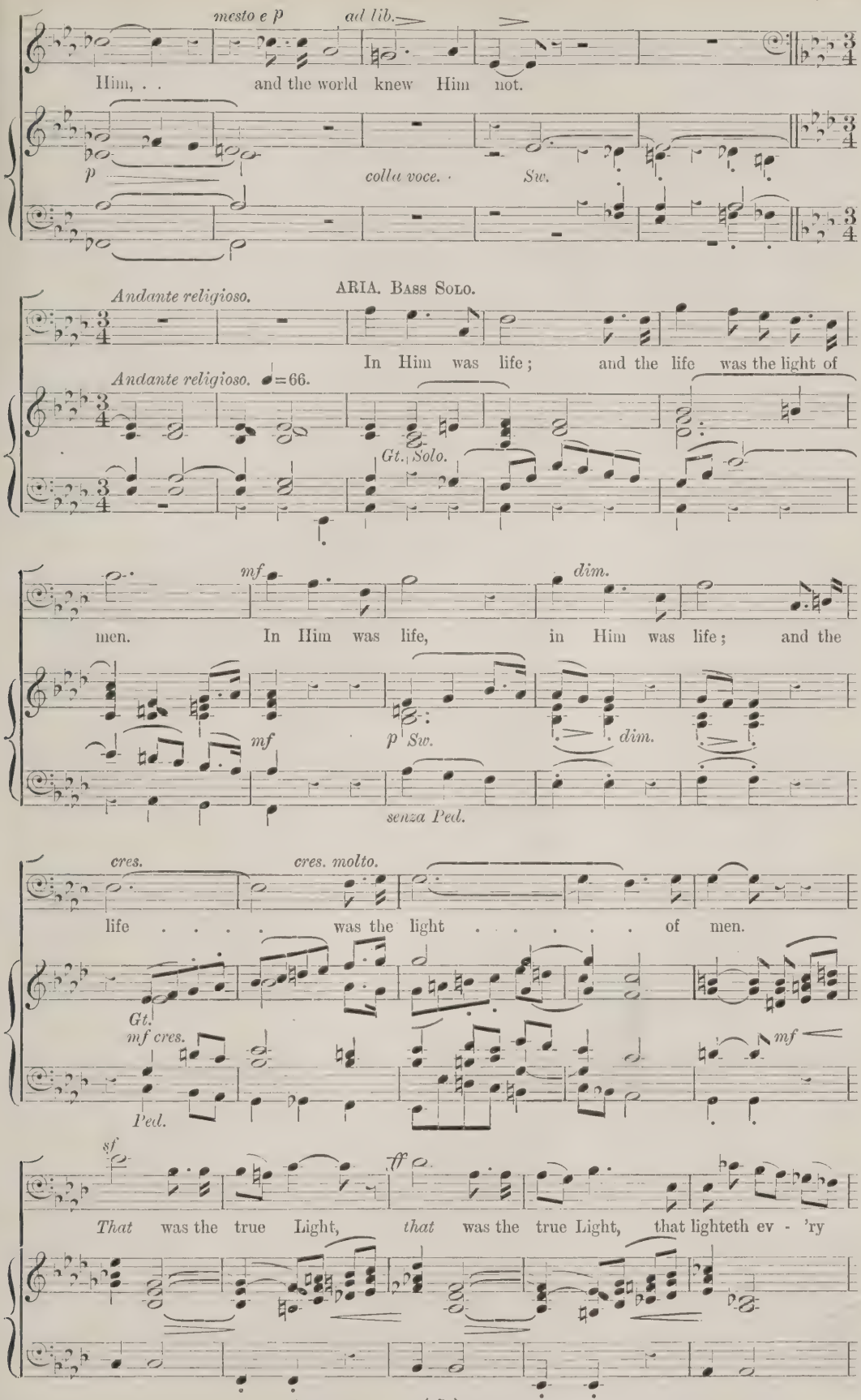
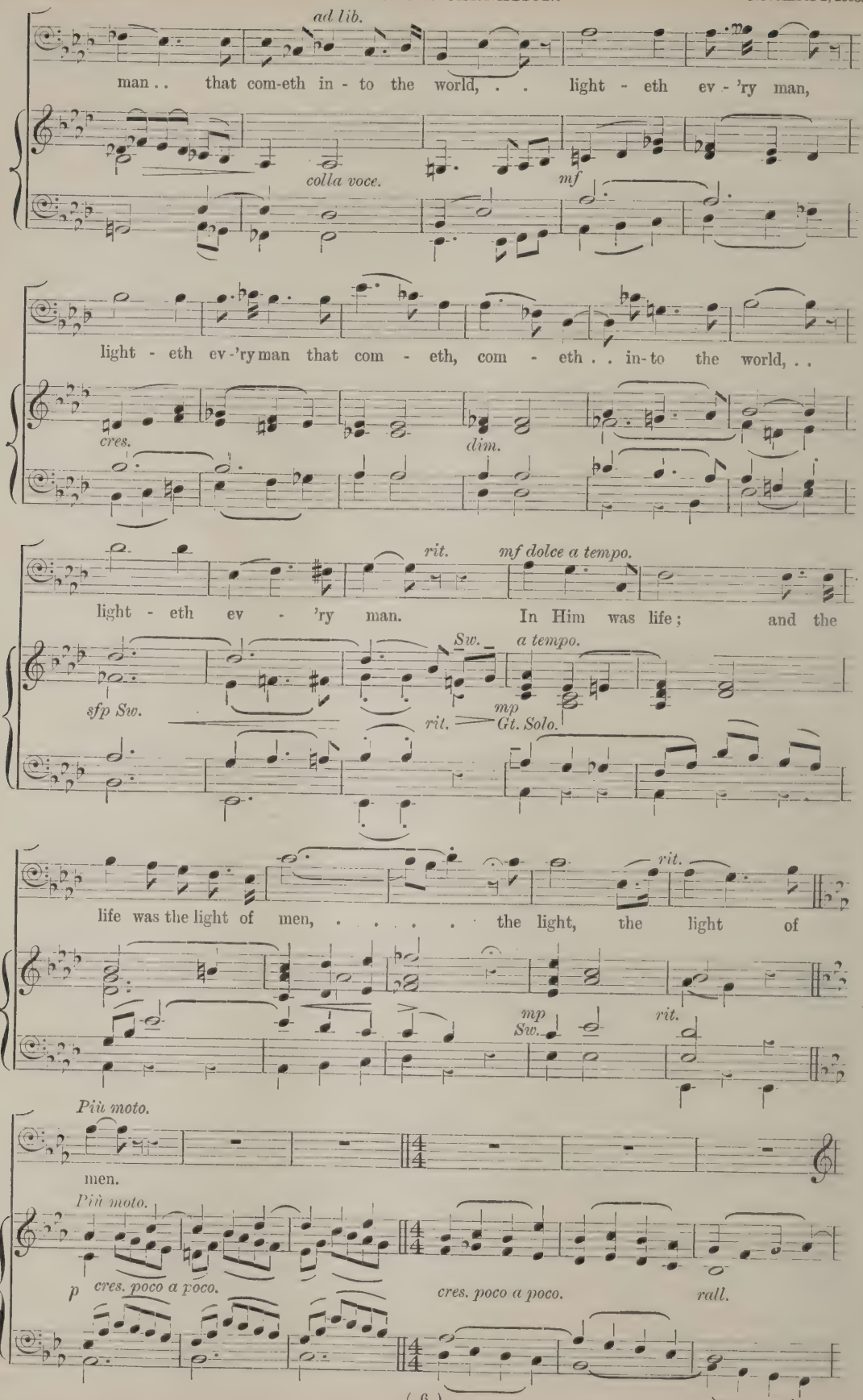
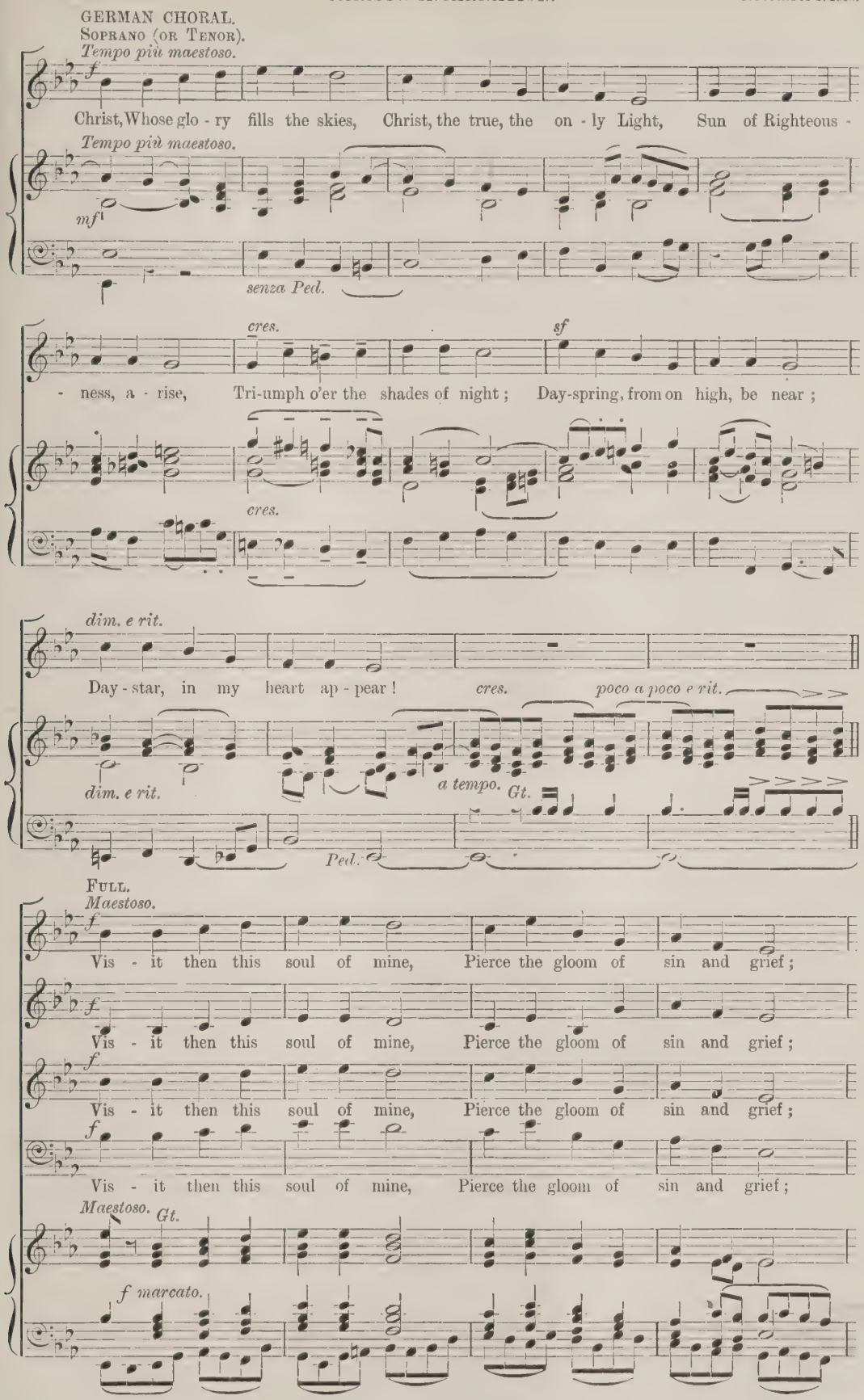
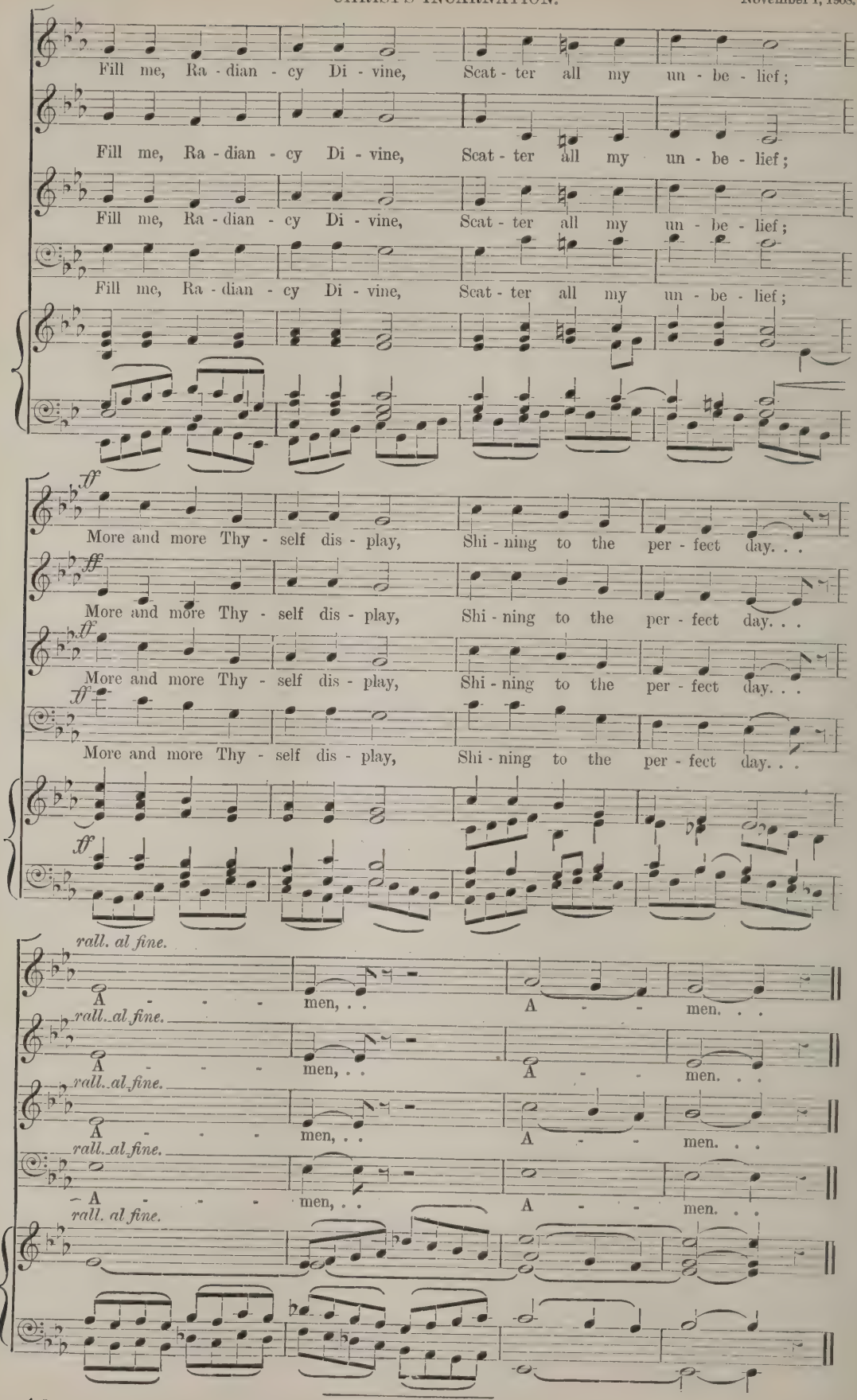

midst, . . the night was in the midst . . of her course ;
midst, . . the night was in the midst . . of her course ;
in themidst,the night was in the midst . . of her course ;
in themidst,the night was in the midst . . of her course ;
Gt. Trumpet.
mf
soft 16 ft. Ped.
Full Sw. closed.
the Al-mighty Word of the Lord, . .
the Al-mighty Word of the Lord, . .
the Al-mighty Word of the Lord, . .
the Al-mighty Word of the Lord, . . .
f
rit.
Sw. closed.
rit. e dim. poco a poco.
the Al-mighty Word of the Lord came down, came down, came
rit. e dim. poco a poco.
the Al-mighty Word of the Lord came down, came down . . .
rit. e dim. poco a poco.
the Al-mighty Word of the Lord came down, ... came
rit. e dim. poco a poco.
the Al-mighty Word of the Lord . . came down, came down, came
Trumpet off.
Sw. to Gt.
ten.
rit. e dim. poco a poco.


down from His roy - al Throne, ... from His roy - al Throne. . .
. . . from His roy - al Throne, ... from His roy - al Throne. . .
down from His roy - al Throne, ... from His roy - al Throne. . .
down from His roy - al Throne, ... from His roy - al Throne. . .
p
Sw. Reeds.
uncouple Sw.
soft Gt.
soft Ped.
Tenor Solo. Recit. Lento.
dolce.
ad lib.
He came . . un - to His
Recit. Lento.
f dim. e rit.
p morendo.
Sw. to Oboe.
mf ad lib.
mesto e p
own, . .
and His own . . re - ceiv-ed Him
Sw.
Gt. Diap. Sw. coupd.
mf Sw.
p
colla voce.
f
rall. marcato.
mf
not. . .
He was in the world, and the world was made by
fp
colla voce.
Ped.

mesto e p
ad lib.
Him, . . and the world knew Him not.
p
colla voce.
Sw.
ARIA. Bass Solo.
Andante religioso.
In Him was life; and the life was the light of
Andante religioso. ♩=66.
Gt. Solo.
mf
dim.
men. In Him was life, in Him was life; and the
mf
p Sw.
dim.
senza Ped.
cres.
cres. molto.
life . . . . was the light . . . . . of men.
Gt.
mf cres.
mf
Ped.
sf
ff
That was the true Light, that was the true Light, that lighteth ev - 'ry


ad lib.
man . . that com-eth in - to the world, . . light - eth ev - 'ry man,
colla voce.
mf
light - eth ev - 'ry man that com - eth, com - eth . . in-to the world, . .
cres.
dim.
rit.
mf dolce a tempo.
light - eth ev - 'ry man. In Him was life; and the
Sw.
a tempo.
sfp Sw.
rit.
mp
Gt. Solo.
life was the light of men, ... the light, the light of
rit.
mp
Sw.
rit.
Più moto.
men.
Più moto.
p
cres. poco a poco.
cres. poco a poco.
rall.


GERMAN CHORAL.
Soprano (or Tenor).
Tempo più maestoso.
Christ, Whose glo - ry fills the skies, Christ, the true, the on - ly Light, Sun of Righteous -
Tempo più maestoso.
mf
senza Ped.
cres.
sf
- ness, a - rise, Tri-umph o'er the shades of night; Day-spring, from on high, be near;
cres.
dim. e rit.
Day - star, in my heart ap - pear!
cres.
poco a poco e rit.
dim. e rit.
a tempo.
Gt.
Ped.
Full.
Maestoso.
Vis - it then this soul of mine, Pierce the gloom of sin and grief;
Vis - it then this soul of mine, Pierce the gloom of sin and grief;
Vis - it then this soul of mine, Pierce the gloom of sin and grief;
Vis - it then this soul of mine, Pierce the gloom of sin and grief;
Maestoso.
Gt.
f marcato.


Fill me, Ra - dian - cy Di - vine, Scat - ter all my un - be - lief;
Fill me, Ra - dian - cy Di - vine, Scat - ter all my un - be - lief;
Fill me, Ra - dian - cy Di - vine, Scat - ter all my un - be - lief;
Fill me, Ra - dian - cy Di - vine, Scat - ter all my un - be - lief;
ff
More and more Thy - self dis - play, Shi - ning to the per - fect day. . .
ff
More and more Thy - self dis - play, Shi - ning to the per - fect day. . .
ff
More and more Thy - self dis - play, Shi - ning to the per - fect day. . .
ff
More and more Thy - self dis - play, Shi - ning to the per - fect day. . .
rall. al fine.
A - - - men, . . A - - men. . .
rall. al fine.
A - - - men, . . A - - men. . .
rall. al fine.
A - - - men, . . A - - men. . .
rall. al fine.
A - - - men, . . A - - men. . .
rall. al fine.

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BRISTOL MUSICAL FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

All the musical festivals held in the West of England are conducted by local musicians: at Bristol and Gloucester by natives of those cities. I draw no conclusions from these interesting conditions, but merely state the fact. Certain it is that the twelfth Bristol Musical Festival—Colston Hall, October 14-17—proved that there was no need to go beyond the city to secure a thoroughly efficient conductor. This was Mr. Riseley's fourth festival, and the fact that he is his own chorus-master has not a little to do with the success which again attended his efforts and added to his reputation as a festival conductor. To Mr. W. J. Kidner, the indefatigable secretary and business manager, I shall subsequently refer.

No fewer than twenty-three principal vocalists were engaged; and as the festival orchestra, ably led by Messrs. A. W. Payne and T. H. Morrison, consisted of ninety performers, mostly members of the London Symphony Orchestra, there was no lack of efficiency in that important department. Mr. G. Herbert Riseley is to be commended for his artistic and effective use of the organ, which was never allowed to assert itself.

The choir consisted of 400 voices, distributed thus:

Soprano - - - - -	110
Alto - - - - -	115
Tenor - - - - -	80
Bass - - - - -	95
Total	400

In judging this choral force it is unfair to make a tonal comparison with Yorkshire singers. If Bristolians are not by nature endowed with sonorous and penetrating voices, they have refinement of tone, a qualification which, combined with warmth of expression, clear enunciation, and delicate phrasing, results in an artistic whole fully meriting commendation. The only defect, and it is certainly worth mentioning, was the apparent strain of the sopranos in getting their high notes, due no doubt to the high pitch to which the organ in Colston Hall is unfortunately tuned.

The performances began on Wednesday morning, October 14, with the National Anthem, followed by Mendelssohn's 'Elijah,' which, with one exception, has found a place at every previous festival. There is no need to give details of a rendering in which every one concerned took infinite pains. As at Worcester, there was a tendency to rush some of the choruses, whereby something was lost of their impressiveness, otherwise nothing but praise is justly due. The principal soloists were Miss Agnes Nicholls, Madame Clara Butt, Mr. Ben Davies and Mr. Dalton Baker; Mesdames Eveline Gerrish and Clara Aldersley, Messrs. Wensley and W. Thomas co-operating in the concerted numbers, while the part of the Youth was well sung by Master Sidney Moore, a chorister of Temple Church, Bristol, and trained by Mr. Fothergill, the organist.

The first novelty of the festival opened the evening concert, the work being a setting by Sir Charles Stanford of Tennyson's 'Ode on the death of the Duke of Wellington,' in the form of a cantata for soprano and baritone soli, chorus and orchestra. Whatever may be the literary merits of the Wellington Ode, it is hardly one that would be calculated to inspire a composer to the extent that 'The Revenge' so eminently succeeded in doing, especially as the interest of its subject-matter has to a certain degree evaporated. But Sir Charles Stanford has certainly made the most of the opportunities afforded by the words, in clothing them with music that strikingly reflects the character of the poem. Two quotations are most happily introduced, one from the 'Dead March in Saul,' the other from the anthem 'If we believe that Jesus died,' composed by Goss for the funeral of the Iron Duke. The solos were well sung by Miss Agnes Nicholls and Mr. Plunket Greene, and the composer, who conducted, was heartily applauded at the close of an excellent performance of his work.

The remainder of the programme, being of a miscellaneous character and consisting of familiar things, may speak for itself:

Aria ..	.. Dalla sua pace (*Don Giovanni*) .. Mr. JOHN MCCORMACK.	.. *Mozart.*
Concerto in D (Op. 77) for violin and orchestra .. Herr FRITZ KREISLER.		*Brahms.*
Aria ..	.. Martern aller Arten (*Il Seraglio*) .. Miss AGNES NICHOLLS.	.. *Mozart.*
Solo violin—Mr. A. Payne. Solo violoncello—Mr. E. P. Parker. Solo flute—Mr. D. S. Wood. Solo oboe—Mr. W. M. Malsch.		
Introduction and Rondo Capriccioso for violin and orchestra (Op. 28) Herr FRITZ KREISLER.		*Saint-Saëns.*
Song	Flower Song (*Carmen*) .. Mr. JOHN MCCORMACK.	.. .. *Bizet.*
Songs of the Sea (for baritone and male chorus) .. Conducted by the Composer. Mr. PLUNKET GREENE.		*Stanford.*

Thursday morning's performance opened with Max Bruch's 'The Lay of the Bell.' First performed in England at the Birmingham Festival of 1879, the work has not become very popular in this country. It occupies an hour and three-quarters in performance, and is apt to become wearisome by the nature of its Teutonic length. The cantata contains some pleasant music, but it lacks sustained interest. 'Kapellmeister music' is a term which, with all respect, may be assigned to it, and the remark of a distinguished critic that he 'preferred Romberg to Max Bruch, if only for length,' was more or less justified. The choir sang well, as did the soloists, Mesdames Emily Squire and Kirkby Lunn, Messrs. Lloyd Chandos and Dalton Baker.

After the interval came one of the pleasantest moments of the festival in the rendering of the beautiful G minor Symphony of Basil Sergeivitch Kalinnikoff, a composer who died in 1901 at the early age of thirty-five, after a life of struggle and misery. In listening to this charming symphony, one could hardly realize that its neglected creator lived in so distressful a country as Russia. Its ear-enchanting melodies seemed as though they had been inspired by the fields and flowers, the hedgerows and the song of birds in a county like Hertfordshire, for instance, so happy, so refreshing were its grateful strains. That the work will speedily find its way into many an orchestral répertoire is a matter of certainty. Would that some of our young English composers could write music as coherent, as melodious, and as concise as Kalinnikoff's Symphony in G minor.

As one who was fortunate in being present at the Bach concert given by the students of the Royal College of Music in July last year, when the church cantata, 'Watch ye, pray ye,' received an excellent rendering, I was very glad to renew acquaintance with this fine work at Bristol, when it concluded the Thursday morning's performance. The impressions which I recorded in THE MUSICAL TIMES of August, 1907 (p. 541) of this remarkable creation of the great Cantor were fully confirmed and deepened by the rendering under Mr. Riseley's baton, though there were one or two moments when the music did not appeal to me with quite so much power as it did at Kensington. One would like to have an opportunity of hearing the work in a church, for which it was written and for which it is eminently suitable, especially at the season of Advent. At the Bristol performance the soloists were Mesdames Emily Squire and Kirkby Lunn, Mr. Lloyd Chandos and Mr. Dalton Baker, and Sir Charles Stanford perfectly supplied, at the pianoforte, the *continuo* part which forms so important a feature in Bach's church cantatas.

'Local influence'! How much a festival may be marred by that insidious element. Not so at Bristol, however, in the new cantata composed by a native of the city, Mr. Cyril Bradley Rootham, a son of Mr. D. Wilberforce Rootham, one of the most respected musicians of Bristol. This cantata, produced on Thursday evening (October 15), is a setting of Charles Kingsley's poem 'Andromeda.' As an outline of the work was given in THE MUSICAL TIMES of September last, there is no need to tread the same ground again. The impression which the music produced has only to be recorded. In so doing, I must first congratulate Mr. Rootham upon having composed a work which gave great pleasure, by its conception, its melodiousness, its workmanship, and its conciseness. Not that he has reached the Parnassus heights of perfection—he would be the first to deny that he had attained thereunto—but he has brought forth a work that, to say the least of it, does him

great credit, one that should encourage him to further efforts in the same sane direction. For vocal part-writing, restraint in handling the orchestra, and a poetic conception of Kingsley's lines, the work distinctly merits high praise, and this is unreservedly accorded him. That 'Andromeda' pleased the large audience was evident by the heartiness with which they cheered the young composer at the close of the performance. The choir evidently took the greatest pains in singing the portion assigned to them in their fellow-citizen's cantata, and the work had the advantage of the co-operation of Mrs. Henry J. Wood, Madame Clara Butt, and Mr. Kennerley Rumford in the solo parts, with Mr. Riseley as conductor.

The remainder of the programme consisted of Elgar's popular cantata 'King Olaf,' with Mrs. Henry J. Wood, Mr. Walter Hyde and Mr. Charles Knowles as principals. The dramatic nature of the work forcibly appealed to the choir, who sang their part with enthusiasm.

Expectation ran high on Friday morning by the report that the 'Passion' Music of Felix Woyrsch was 'one of the greatest works of the century'! Whoever may hold that opinion, it is quite certain that, after hearing Herr Woyrsch's setting of one of the momentous events in the history of the world, there is no fear of Bach's being dethroned from his pinnacle of fame. Bach is unapproached and unapproachable in his treatment of this solemn subject. At the same time credit must be given to Herr Woyrsch—born in 1860 and now an organist and choral conductor at Altona—for his sincerity of purpose and technical skill in producing 'a work so thoroughly and essentially German (*pace* the programme-book); but something greater than this is needed in order to reach those sublime heights which the sacred subject demands. It would be unfair to dismiss the work without acknowledging the indebtedness of musicians to Mr. Riseley, for giving the first performance of the oratorio in England. Mention must be made of the beautiful setting, for voices alone, of the Lord's Prayer, a fine example of pure vocal writing which greeted the ear with welcome freshness amid many strains that were wearisome. The soloists were Miss Perceval Allen, Madame Kirkby Lunn, and Messrs. Ben Davies, Robert Radford, J. Barker, Marcus Thomson, Charles Knowles, G. Noble and William Thomas.

The ever-welcome Choral Symphony—soloists Miss Perceval Allen, Madame Kirkby Lunn, Mr. Ben Davies and Mr. Charles Knowles—concluded a very long concert, the 'Passion Music' lasting just over two hours without a break.

The evening performance on Friday took the form of a miscellaneous concert, which attracted an immense audience. Here is the programme in extenso:

Overture .. .. Carneval (Op. 45) .. .. *Glazounoff.*
Motet for double choir In exitu Israel .. *Samuel Wesley.*
THE BRISTOL FESTIVAL CHOIR.
Concerto for pianoforte and orchestra in A minor (Op. 16) *Grieg.*
Miss MILDRED PRITCHARD.
Aria .. .. O Don Fatale (*Don Carlos*) .. *Verdi.*
Madame CLARA BUTT.
Scena .. .. Che gelida manina (*La Bohème*) .. *Puccini.*
Mr. JOHN MCCORMACK.
Symphonic poem Aus Böhmens Hain und Flur .. *Smetana.*
Four serious songs .. .. *Brahms.*
Mr. KENNERLEY RUMFORD.
Songs .. .. .. {(*a*) In the doorway, (*b*) Among the rocks} *Arthur Somervell.*
From the cycle 'James Lee's Wife.'
Madame CLARA BUTT.
Two movements from the dramatic Choral Symphony, 'Homage to E. A. Poe' (Op. 48) .. .. *Joseph Holbrooke.*
(*a*) Hymn (male voices and orchestra)
(*b*) The Haunted Palace (chorus and orchestra)
(First performance.)
Aria .. .. Vesti la giubba (*Pagliacci*) .. *Leoncavallo.*
Mr. JOHN MCCORMACK.
Duet .. .. .. Night hymn at sea .. *Goring Thomas.*
Madame CLARA BUTT and Mr. KENNERLEY RUMFORD.

Detailed comment upon this interesting and varied programme is unnecessary, even did space permit. Mention must, however, be made of the excellent singing of the choir in Samuel Wesley's fine motet, 'In exitu Israel,' which, according to the programme-book, 'starts with a bold subject'! (it is really a Gregorian intonation); but nothing was said about Wesley's having been born at Bristol, or that he was one of the earliest and certainly the most enthusiastic propagandist of Bach's music in this country. Miss Mildred Pritchard, a local artist, gave a neat rendering of Grieg's Pianoforte concerto. As Mr. Joseph Holbrooke's Dramatic Choral Symphony is shortly to be produced in its entirety by the Leeds Choral Union, by which it was commissioned, notice of the work may be deferred until that event takes place.

The festival was brought to an interesting conclusion on Saturday morning by an excellent concert performance—the first in that form—of Wagner's 'Die Walküre.' It may suffice merely to record the event, adding that this presentation of the music shorn of its stage accessories had its advantages and disadvantages.

In conclusion, Mr. George Riseley conducted throughout with boundless energy and relentless alertness. Nothing escaped his notice, and the result was a series of successful interpretations of works representing various schools and periods, from Bach to Holbrooke. It is now thirty-five years since Mr. Walter J. Kidner became associated with the Bristol festival in a business capacity—that was at the first meeting in 1873. Appointed secretary in 1878, he has rendered splendid service in that capacity, combined with that of business manager. His many friends were glad to find that his health had so much improved as to enable him to be at his post and discharge his exacting and important duties with his accustomed unfailing courtesy.

THE SHEFFIELD MUSICAL FESTIVAL,

October 5, 6, 7, 8, 9.

(BY OUR SPECIAL CORRESPONDENT.)

The Sheffield musical festival was a memorable event in the annals of these gatherings. It brought forward nothing new, but it afforded its patrons an extensive outlook on cosmopolitan art both old and modern. The notable feature was the punctilious care with which a programme presenting considerable executive difficulties was performed. The resources available were of the very best, and assiduous rehearsals had welded them into a splendid unity. That the English school of composers was almost entirely ignored is a matter for regret. Some solace may be derived from the fact that Dr. H. Walford Davies's 'Everyman' was included in the scheme, presumably because of its inherent merit and not because of its nationality. Mr. Henry J. Wood was the conductor, and he brought with him the Queen's Hall band. It will be remembered that Mr. Wood also conducted the 1902 festival, and that Herr Weingartner conducted in 1905.

The reputation of the Sheffield festival was originally made by the exceptionally fine performances of the chorus trained by Dr. Coward, whose genius in this department is now familiar to the world. At the present festival the choir on the whole again displayed those qualities that have made it famous. Here and there it was possible to detect flaws, that arose not from any lack of ability or resource but apparently from lack of sincere enthusiasm for the music. The balance of the choir was as follows: sopranos, 94; contraltos, 79; tenors, 83; basses, 80; total, 336. For two works a choir of 50 boys' voices was added. The band consisted apparently (no list was issued) of between 70 and 80 performers. An old question is raised by this relation of choral to instrumental forces. At Sheffield as often elsewhere the balance of the two forces was fortuitous. The orchestral platform holds this or that number of performers, and all join in every work. The arrangement is not as a rule unsatisfactory in heavy oratorios, but a much finer adjustment of tone-colour is demanded by many other modern works. Although Berlioz was too precise in his directions as to the performance of his choral works, it must be confessed that he was very early on the right track. Sheffield folk are enterprising and ambitious; they may gain fresh laurels by devoting attention to this matter.

At the first concert of the series 'Elijah' was performed. It was a thrilling interpretation, and probably one of the

finest ever given of Mendelssohn's masterpiece. The chorus, familiar with every note, was able to devote itself wholeheartedly to the realization of mood, and the principals were also impressive. They were Madame Agnes Nicholls, Miss Eva Rich, Miss Jenny Taggart, Miss Edna Thornton, Mr. Webster Millar and Mr. Dalton Baker.

On the second day the first work performed was 'The Beatitudes,' by César Franck. It did not greatly interest the audience. There are many fine moments in the oratorio, but much of it is uninspired: sometimes it is melodramatic, and it is often spun out to accommodate the tedious and weak libretto. The sixth Beatitude contains some really beautiful music. The oratorio was followed by a performance of Tchaikovsky's B flat Pianoforte concerto by Madame Teresa Carreño, who played superbly, and excited the audience to intense enthusiasm. Berlioz's 'Te Deum' for three choirs, organ and orchestra was the last work performed on this day. With such a splendidly-equipped chorus it need scarcely be said that this striking work made a great effect, and with the opportunities it affords for choral display, particularly for massive sonority, it might have been specially composed for the Sheffield Choir. The 'third' choir is for children's voices. Berlioz asked for 600 children to sing with 200 adults, and an orchestra of 134 players. At Sheffield 50 children sang, and the only defect in a glorious performance was that the children's choir was not sufficiently heard, although they showed good training.

On the third day 'Everyman' was performed with great success. I have heard many other performances of this remarkable work, but I can recall none at which the expressive beauties of the music were brought out as they were at Sheffield. The principals were Madame de Vere Sapio, Miss Gwladys Roberts, Mr. Lloyd Chandos and Mr. Frederic Austin. At this concert fine performances of Bach's Violin concerto in G major, No. 2, and the same composer's Chaconne were given by Mr. Fritz Kreisler, and an extraordinarily clean and finished performance of Strauss's 'Till Eulenspiegel's merry pranks' was given by the orchestra. 'Sea drift,' for baritone solo, chorus and orchestra, by Frederic Delius, was given for the first time in England. Many of the audience shook their heads at this work, and failed to catch its note, perhaps because it was performed somewhat perfunctorily. The idiom of the work is strange and subtle. Many of the designed effects did not come off, mainly because the instrumental and choral tone demanded a far finer adjustment than was attempted. The story related in Walt Whitman's strangely beautiful poem is mournful. A bird has lost his mate and calls piningly for her return. A boy interprets into words the anguish of the call:

> O past! O happy life! O songs of joy!
> In the air, in the woods, over fields
> Loved! loved! loved! loved! loved!
> But my mate no more, no more with me—
> We two together no more.

Mr. Delius's music may be difficult to follow, if only because of its comparative formlessness. As I have said above, many felt untouched, but others discerned a consistency of treatment in the music and an atmosphere born of the poem. It may be hoped that the work may soon be heard again under ideal conditions of choral and orchestral balance. Mr. Frederic Austin sang the bass solo with great conviction.

On the fourth day the programme included:

Cantata (for solo voices) 'L'Enfant Prodigue' .. *Claude Debussy.*
Symphony in D, No. 15 ('Haffner') .. .. .. *Mozart.*
Manzoni Requiem .. .. *Verdi.*
Suite from the opera 'The eve of Christmas,' for soli, chorus and orchestra .. .. *Rimsky-Korsakoff.*
Selection from 'Die Meistersinger,' Act III. .. .. *Wagner.*

Debussy's work is an early one. It obtained a prize so long ago as 1884, and thus it represents the composer's early style. The libretto relates very touchingly the old story of the prodigal son. The music makes no strain upon the attention. It is simple, and often beautiful, but it displays no genius. Sometimes the bud of the composer's mature style can be discerned, but how far the re-scoring of the work for the festival may be responsible for this I am unable to say. The cantata was admirably sung in French by Madame Nicholls, Mr. Felix Senius and Mr. Frederic Austin.

The Manzoni Requiem received full justice from such adequate resources. Its theatrical and daring realism, vivid contrasts, and melodic attractiveness impelled attention even though one felt its lack of real and deep insight. The Rimsky-Korsakoff selection did not show the composer at his best. The music was often thin and sometimes distinctly commonplace. Snatches of melody and lively rhythm did not fully atone for this. It was a bold venture to give the 'Meistersinger' selection on the concert platform. The justification of the experiment was its approach to success, and, it may be hoped, its suggestion to non-opera goers that they should hear the masterpiece complete on the stage. The performance was a fine one. There were fourteen soloists, all well-known singers, and the chorus was excellent.

The last day was devoted to Bach's 'St. Matthew' Passion, Beethoven's Choral Symphony, and a miscellaneous selection. The supremacy of Bach was never more convincingly exhibited than on this occasion. The performance was regarded by all as the culminating feature of the festival. Immense pains had been taken to rehearse the work. Mr. Wood wrote an organ part, and the orchestra was specially constituted to give effect to the composer's colouring and methods. There were eight flutes, eight oboes, eight bassoons (for which Bach did not write), two oboi d'amore, two oboi da caccia, and a solo viola da gamba. The chief vocal soloists were Mr. Dalton Baker, Mr. Webster Millar, Mrs. Henry J. Wood, Miss Jessie Goldsack, Mr. H. Witherspoon, Mr. Robert Charlesworth, and Mr. Joseph Lycett. Although all were competent, a special word of praise is due to Mr. Millar for the able way in which he sang the arduous part of the Evangelist. The tone-colour secured in the accompaniments was peculiarly beautiful and haunting. The chorus-singing was sublime—there is no other word to describe it. One might feel that with all its tremendous, thrilling force the famous chorus 'Have lightnings and thunders' was too staccato, and that the lovely last chorus was somewhat too daintily treated, but the overwhelming grandeur and expression of the interpretation generally will live long in the memory when all else has been forgotten. The performance was a triumph for Mr. Wood and Dr. Coward, and a noble tribute to the genius of Bach.

At the evening concert, which concluded the festival, the choir sang the following works under the direction of Dr. Coward:

Lamentation (for male voices) (unaccompanied) .. *Palestrina.*
'Laudi alla Vergine Maria' ('Paradiso') (unaccompanied) .. .. *Verdi.*
Alla Cappella chorus for female voices.
'O Death, thou art the tranquil night' (unaccompanied) .. .. *Peter Cornelius.*
Full Chorus.
'Love' (Chorus for male voices) .. .. *Richard Strauss.*
Four Songs (for female voices, with accompaniment of horns and harp) .. .. *Brahms.*
Motet No. 6, 'Praise ye the Lord' .. .. .. *J. S. Bach.*
Full Chorus and organ.

The Palestrina piece was finely sung and the other unaccompanied pieces were effective, if not specially so. The Cornelius piece called for more mood. The trios would have been better as music with half the number of voices, but all the same the tone was beautiful. The motet went splendidly. It was evident that the Sheffield choralists have taken to Bach.

Beethoven's Choral Symphony was the last work performed. The instrumental movements displayed the orchestra at its best, and the choir unexhausted by its previous great efforts again blazed forth triumphantly. The soloists were: Miss Jenny Taggart, Miss Edna Thornton, Mr. Lloyd Chandos and Mr. Frederic Austin.

The attendance was good, but the seats were rarely all filled. About five-sevenths of the audience at any time consisted of ladies, a fact that may not imply lack of interest on the part of the men, but simply that they could not spare the time to attend. The services of Mr. J. W. Phillips at the organ throughout the festival deserve special mention. It remains only to add that Mr. J. A. Rodgers contributed many able and interesting analytical notes to the programmes, and that the officials, from the secretaries, Mr. E. Willoughby Firth and Mr. Noel W. Burbidge, downwards, were particularly courteous and attentive.

'ELIJAH' AT THE ALEXANDRA PALACE.

Dr. Hans Richter once remarked, after conducting the G minor Symphony, that 'Mozart has a future before him.' The same may be said of Mendelssohn, judging from the manner in which his *magnum opus* was rendered by the Alexandra Palace Choral and Orchestral Society on Saturday evening, October 10, and the huge audience it attracted to the northern height on that occasion. Chorally triumphant, the performance reached a very high level of excellence. Mr. Allen Gill is not only a born conductor and a musician fully qualified technically for the work whereunto he has set his hand, but he is a poetically-minded artist who has a much deeper insight into music than its mere crotchets and quavers afford. Moreover, he has the precious gift of being able to inoculate, as it were, his singers with his own enthusiasm, technical skill, and, above all, poetic feeling. What is the result? Those North London choralists sing with heart, and soul, and voice, not as four-in-a-bar chorus hacks, but as musically intelligent people, whether crying unto Baal or pouring forth their pæan of gratitude in 'Thanks be to God.' This is high praise, but it is fully deserved. May it encourage Mr. Gill and his colleagues to further effort in uplifting the cause of choral music in England.

The soloists were Miss Emily Breare, Miss Alice Lakin, Mr. Harold Wilde and Sir Charles Santley, and Mr. George Wilby led the band. Mr. G. D. Cunningham, who presided at the organ, played before the commencement of the oratorio two pieces by Mendelssohn—the Prelude and Fugue in C minor (one of the three dedicated to Thomas Attwood 'with reverence and gratitude'), and the last movement of the first Sonata.

BRASS BAND FESTIVAL.

The fact that nearly 60,000 people visited the Crystal Palace on September 26, attracted thereto by the annual National Brass Band Festival, is a sufficient proof of the popularity of that music-making. No fewer than 165 bands competed, of which Yorkshire and Lancashire furnished much the greater proportion. The great event of the day was the keen struggle for the 1,000 guineas championship trophy, which carries with it a cash prize of £40 and a bronze medal for each bandsman. For this, seventeen bands competed, and as four of them had previously won the coveted prize, interest in the competition was heightened to the point of enthusiasm. The test-piece was a selection of airs from Wagner's 'Rienzi,' excellently arranged by Mr. S. Cope, and the judges were Lieutenant Charles Godfrey, Mr. J. Ord Hume, and Mr. Walter Reynolds. Irwell Springs Band proved to be the victors, thus repeating their success of the year 1905. Mr. W. Rimmer, the proud and skilful conductor of this organization, also conducted the Wingates Temperance, Shaw, and Black Dike Mills bands. The second prize—a challenge cup, value fifty guineas, presented by the proprietors of *The Daily Telegraph*—was won by the Perfection Soap Works Band—a name suggestive of clean renderings—ably conducted by Mr. W. Halliwell. Among the other events of the day was a Concertina Band Contest. In this and in all the other competitions the standard of interpretation was very high.

PROMENADE CONCERTS.

Although no novelty of great importance has been produced at the Queen's Hall Promenade Concerts during the latter part of the season that concluded on October 24, several works merit comment. On October 1 was performed for the first time the Concert Overture in G minor by Mr. York Bowen. Written some five years ago, the work shows a certain immaturity in several passages, but it is an exceedingly bright and vigorous composition that appeals by reason of its exuberance and straightforward expression, qualities which evoked hearty applause from an appreciative audience. The necessity of Mr. Henry J. Wood attending at the rehearsals and festival at Sheffield, obliged him to engage a deputy for Queen's Hall, the choice falling upon Mr. Edouard Colonne, who conducted the New Symphony Orchestra during the absence of the Queen's Hall Orchestra at Sheffield. The general excellence of the performances was maintained, and a more than usual number of works by French composers introduced in the programmes, Mr. Colonne's reading of these adding to the interest of the evenings.

The Queen's Hall Orchestra returned on October 10, and Mr. Wood resumed the direction on October 12. The following night the first performance was given of a prelude to the 'Agamemnon' of Æschylus, by Mr. W. H. Bell. This opens with an introduction, *Adagio*, of mournful character, which would seem to express the prophecies of misfortune uttered by Cassandra. The great Greek king appears to enter with the *Allegro molto* portion, which begins with a vigorous subject and is worked up to an energetic climax. The misfortunes of the hero, and finally his murder, seem to have inspired the latter part of the overture, which concludes in a manner suggestive of a funeral procession. Two orchestral pieces of lighter, and, be it added, of more pleasing character, were produced on October 15. These were severally entitled 'Age' and 'Youth,' by Dr. A. Herbert Brewer, organist of Gloucester Cathedral. The composer has been content to represent the former title by a graceful piece in the form of a minuet, and to suggest youth by a Gigue, a *Vivace* in 6-8 measure. Both works were accorded a favourable reception, and merit the attention of amateur orchestral societies.

It is worthy of remark that the largest audiences have assembled when works of the most important and serious design have been included in the programmes, and that the soloists have justified their engagements.

QUEEN'S HALL ORCHESTRA.

The Saturday afternoon Symphony Concerts at Queen's Hall were resumed on October 17, when the first performance was given in London of Sir Edward Elgar's second 'Wand of Youth' suite, conducted by the composer. The highly favourable impression which this group of dainty pieces made at their production at the recent Worcester festival, was fully confirmed on the occasion of their initial hearing in the metropolis. Of the six numbers forming the suite, those most favourably received at Queen's Hall were the opening March, the *Scherzino* and the *Finale*, the vigour of the last-named proving very acceptable after the sustained delicacy of the preceding three numbers. Another feature of the concert was the re-appearance of Mr. Eugène Ysaye, who revived Corelli's Concerto Grosso No. 8, for two solo violins, string orchestra, and organ. In this extremely interesting example of 17th century music the Belgian violinist was most ably assisted by Mr. Maurice Sons, who played the second violin solo part, and by Mr. Frederick B. Kiddle at the organ. Mr. Ysaye was also heard at his very best in Beethoven's concerto, which elicited such enthusiastic applause that he was recalled to the platform no fewer than six times. The programme included the overture to Mozart's 'Magic flute,' conducted by Mr. Wood, and Sir Edward Elgar's overture 'In the South,' given under the composer's direction.

THE REVIVAL OF 'IOLANTHE.'

It is a long-admitted fact that fairies never grow old, and this in part may account for the freshness that clings as a charmed mantle round Gilbert and Sullivan's 'Iolanthe,' originally produced at the Savoy Theatre in 1882, and revived there with emphatic success on October 19. Perhaps the most significant sign of the hold Sullivan's music has acquired on the people was that the famous madrigal was sung impromptu, in parts, by the gallery folk before the curtain was raised! After this, it is scarcely necessary to say that the witty and fantastic opera had a most appreciative audience. The characters of the Lord Chancellor, Mountararat, and Strephon were embodied in the true Savoy spirit by Messrs. Workman, Rutland Barrington and Henry Lytton, and the parts of Iolanthe, Phyllis and the Queen were pleasingly impersonated by Mesdames Jessie Ross, Clara Dow and Louie Bond. Mr. Leo Sheffield made the old effects with the sentry's song, and Mr. Henry Herbert appeared as Tolloller. The choruses were brightly rendered, and Mr. F. Cellier, as 'many a time and oft,' secured an excellent ensemble.

RECITALS.

St. James's Hall was re-opened, under new management, on October 3 by a violin recital given by Miss Marie Hall, who was heard to the greatest advantage in Goldmark's concerto in A minor (Op. 28). The young artist was supported by Miss Lonie Basche at the pianoforte, and by Miss Helen Hulme, who contributed some songs.

Mr. Frederick Moore gave a Chopin recital at St. James's Hall on October 17 before a crowded and highly-appreciative audience. His admirably chosen programme contained some of the best known examples of the Polish master, in addition to several less frequently heard pieces. Among his best achievements were the Ballade in F and the Scherzo in C sharp minor, both of which were excellently played. Among the Studies that were performed, that in A flat (Op. 10, No. 10) deserves special notice for the brilliancy of technique displayed by the pianist.

BECHSTEIN HALL.

Mr. Harold Bauer gave pianoforte recitals on September 26 and October 1, on both occasions interpreting masterpieces for his instrument with fine appreciation of the composers' intentions.

Madame Carreño's two pianoforte recitals, respectively on October 3 and 17, attracted large audiences, and as heretofore her playing aroused the enthusiasm of her listeners.

The clever young violinist, Mr. Rowsby Woof, joined Mr. York Bowen in a violin and pianoforte recital on October 10, when they afforded manifest pleasure to an attentive audience.

On October 13 and 20, Mr. Albert Spalding, assisted by Mr. Alfredo Oswald at the pianoforte, gave violin recitals, which testified to his making satisfactory progress in his art.

Record may be made of the first appearance in London, on October 20, of Miss Marthe Marcelli, a girl violinist of thirteen years, who has talent and has been well taught, but should not be heard again in public for some time to come.

The most memorable recital at Æolian Hall took place on October 10, when Miss Ellen Beck, Court singer to the King of Denmark, sang with great charm and finish in five languages.

BACH'S B MINOR MASS AT READING.

The Oxford Bach Choir and Oxford Choral and Philharmonic Society gave a performance of this work at University College, Reading, on October 21, conducted by Dr. H. P. Allen. The choir did not display much sonority, but their attack was sure, and their acquaintance with the music enabled them to give an adequate interpretation. Dignity and solemnity were aimed at rather than dramatic force. The solo portions were sung by Miss Ruth Freeman, Miss Edith Clegg, Mr. Gervase Elwes and Mr. J. Campbell McInnes. The orchestral accompaniments to the solo parts were unusually thin, and unfortunately there was no organ to support the chorus. The concert attracted a good and interested audience.

The following awards have been made at the Royal Academy of Music: Ada Lewis Scholarship, Arthur Brian Nash (Darjeeling, India), pianoforte; Ethel Huskisson Martin (London), violoncello; John Spink (Brentford), violin. The Orchestral Instruments Scholarship to Edward James Augarde (London), clarinet. The Baume (Manx) Scholarship, for any branch of music, to Mary Purcell (Ramsay, Isle of Man), vocalist. The Henry Smart Scholarship (organ), to Cuthbert Lionel Heel (Folkestone). The Maud Mary Gooch Scholarship, (organ), to Alec Rowley (London). The Stainer Exhibition (organ), to Patrick Kevin Buckley (Beccles). The John Thomas (Welsh) Scholarship (instrumentalists), to Edgar Jones (Landore). The following scholarships will shortly be competed for: Macfarren (musical composition); Sainton (violin-playing); George Mence Smith (vocal 'in conjunction with musical aptitude'). The first two scholarships are open to male and female candidates, the last named to male candidates only. Full particulars can be obtained from the Secretary, Royal Academy of Music, Tenterden Street, Hanover Square, W.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

Vienna, October 15, 1908.

At the Court Opera several familiar works have been revived, newly studied and effectively mounted. Direktor Felix Weingartner devoted himself with loving care to Wagner's 'Siegfried' and Johann Strauss's ballet 'Aschenbrödel' (Cinderella), and created fresh and powerful impressions. A revival of Bizet's 'Djamileh,' on the other hand, was received with anything but unanimous favour. The new opera at the Raimund Theatre achieved a great success, and made many new friends with last night's performance of Mozart's 'Zauberflöte.' Direktor Simons, of the Volksoper, recently gave an altogether excellent performance of 'The Flying Dutchman,' though on the small stage the two ships came badly into collision, and the consequent difficulties suddenly thrown in the stage manager's way proved no easy problem to solve.

The concert season is slowly awakening from its long summer sleep. As its first interesting event, the appearance of the very youthful violin virtuoso Sascha Colbertson may be mentioned; he has announced three concerts with orchestra, and gave the first one on October 12. There can be no doubt that in his case we have to recognise a superior talent which has also progressed far in its development and especially surmounts all the greatest difficulties of technique with victorious ease. At the same time, the performances of the wonder-boy have amply demonstrated that his appearance was premature; at least he is as yet unable to sound the emotional depths of Beethoven's concerto. Colbertson, who is fourteen years old, was born in Roumania and trained by Prof. Sevčík at Prague.

Richard von Perger.

MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

The season of the Philharmonic Society opened with a miscellaneous concert on October 9, at which the principal attractions were Madame de Vere Sapio, Miss Norah Drewett (pianoforte), with Mr. John McCormack and Mr. Alexander Tucker. There was much interest in the first appearance in Belfast of Mr. John McCormack, who has so rapidly taken a leading position as a tenor vocalist, and was given a particularly warm reception, his lovely voice and refined singing amply justifying the great expectations of the audience. The Society's part in the concert consisted of Thos. Weelkes's (1660) madrigal 'Mars in a fury,' 'Into the silent land' (Arthur Foote) for ladies' voices, Mendelssohn's '43rd Psalm' (Judge me, O God), and a very interesting new composition by a young member of the Society's orchestra, Mr. Norman Hay. This work, a six-part madrigal, was the prize composition at the Dublin 'Feis Ceoil,' 1908, and considering the youth of the composer is really a work of remarkable promise.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

The Birmingham Choral and Orchestral Association gave a popular performance of Dvorák's dramatic cantata 'The Spectre's Bride' at the Town Hall on October 3, which, considering the difficulties of the work, proved a crucial test. Much credit is due to chorus and orchestra, who gave a commendable rendering, characterized by technical efficiency and due regard to accent, phrasing and dramatic expression. The principals were Miss Alice Hare, Mr. Henry Turnpenney and Mr. Dan Price, who sang with intelligence, but occasionally they were overweighted by the heavily scored orchestral accompaniments. Mr. Joseph H. Adams conducted with tact and judgment.

On October 5, Messrs. Harrison held their first concert of the current series in the Town Hall, the great attraction being the first appearance in the Midlands of Madame Tetrazzini, who completely conquered her audience by the charm of her wonderful voice. With her were associated

Miss Phyllis Archibald (contralto), Mr. James Davis (tenor) and Mr. Robin Overleigh (baritone), all newcomers, the instrumental portion of the programme being restricted to some violin and pianoforte solos, given by Miss Margel Gluck and Miss Adelaide Dodgson. Mr. Hamilton Harty accompanied.

In celebration of their hundredth concert, the Midland Musical Society gave a performance of Sullivan's 'Golden Legend' in the Town Hall on October 10, one that was by far the most impressive and finished rendering yet secured by this Society. The chorus was well balanced, tone and intonation were excellent, and most artistic results were attained. The orchestra, comprising both professional and amateur players, discharged their duties in a gratifying manner, and solos were efficiently sung by Miss Betty Booker, Miss May Seiber, Mr. Henry Turnpenney and Mr. George Uttley. Mr. A. J. Cotton, the conductor, had evidently spared no pains in the preparation of the cantata.

Miss Fanny Davies and Mr. Gervase Elwes gave a pianoforte and vocal recital in the New Temperance Hall on October 16. The programme was of an exceptionally attractive character, comprising as it did a number of pianoforte pieces by William Byrde, Orlando Gibbons, Purcell and Dr. Arne, the Romantic school being represented by Schumann's 'Kinderscenen and the Études Symphoniques.' Mr. Gervase Elwes's contribution to the programme included six songs by Brahms, and eight songs by other composers, two of which were two charming 18th century Bergerettes, the others being culled from the compositions of Debussy, Anthony Young, G. J. Wilkinson, Joseph Holbrooke and Roger Quilter. Mr. Frank S. Davey, accompanied.

Additional interest was attached to the fine all-round performance of Mendelssohn's oratorio 'Elijah,' by the Birmingham Festival Choral Society under Dr. Sinclair's able conductorship, which took place in the Town Hall on October 22, inasmuch as the event was a fitting occasion to commemorate the approaching centenary of Mendelssohn's birth. The principals were Madame Mary Conly, Madame Kirkby Lunn, Mr. Webster Millar, and Mr. William Higley, Mr. C. W. Perkins officiating at the organ as usual. For the first time in the history of this Society, the committee issued an interesting booklet for the season, containing excellent portraits of the president, Mr. Richard Peyton, Dr. Sinclair, Mr. Allen K. Blackall and of all the principal artists appearing at these concerts during the season, in addition to a descriptive résumé of the principal works to be performed.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

The Shirehampton and Avonmouth Choral Society gave a concert on September 30 in the Parish Hall, Shirehampton, under the direction of Mr. P. Napier Miles. There was a careful rendering of Samuel Wesley's 'Sing aloud with gladness,' and of Dr. C. H. Lloyd's eight-part chorus 'To morning.' Instrumental compositions were performed by the Royal College of Music Quintet (Messrs. T. F. Morris, Herbert H. Kinze, F. Bridge, W. Wiltshire and Ivor James). Mozart's Quintet in C and Beethoven's Quintet in C (Op. 29) were artistically rendered, and Messrs. Morris, Kinze, Bridge and James effectively played the Cavatina from Beethoven's Quartet in B flat (Op. 130).

On October 8 the Dolphin Male-Voice Choir—formed about eight months ago—inaugurated its season's work with a musical conversazione, held at Stuckey's Restaurant, when the members—nearly sixty in number—sang some pieces under the direction of Mr. F. H. Simpson.

The Bristol Musical Festival is noticed on p. 725.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

What may be termed the opening of the musical season was the first of the Harrison concerts, given on October 10, at which Madame Tetrazzini made her first appearance in Edinburgh and was accorded an enthusiastic reception.

Messrs. Paterson & Sons announce their twenty-second season's orchestral concerts, but the exclusion of choral works from the present scheme will cause great disappointment to many music-lovers here in Edinburgh. The Scottish Orchestra has again been engaged, with Messrs. Georg Henschel, Emil Mlynarski, Peter Raabe, Fritz Steinbach and Henri Verbrugghen—the leader of the orchestra—as conductors on the occasions of Dr. Cowen's absence.

At the Classical Concerts given by Messrs. Methven & Simpson, the St. Petersburg Quartet, the Parisian Quartet and a special octet party, led by Mr. Maurice Sons, will make their first appearances in Edinburgh.

The Choral Union is rehearsing Sullivan's 'Golden Legend,' and in conjunction with the Amateur Orchestral Society will give a performance of Mackenzie's 'The Cotter's Saturday night.' Handel's 'Israel in Egypt' has been chosen by Mr. Kirkhope for practice by his choir this season, and the works to be studied by Mr. Moonie's choir are 'Bon-Bon' suite (Coleridge-Taylor), 'Ode to the north-east wind' (Cliffe), and scenes from 'The Desert,' for male voices (Felicien David).

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

To the forecast of the coming season given last month the following arrangements must be added: Vale of Leven Choral Society, Elgar's 'The Banner of St. George' and Handel's 'Acis and Galatea'; Clydebank Choral Union, 'Messiah,' Haydn's 'Spring,' and Parry's 'The Pied Piper of Hamelin'; Coatbridge Choral Union, 'Messiah,' Haydn's 'Spring,' and Mendelssohn's 'Hymn of Praise,' all three societies being under the direction of Mr. W. J. Clapperton; Kilmarnock Choral Union, 'The Creation'; Saltcoats Choral Union, Schubert's 'Song of Miriam'; Barrhead Choral Union, Mendelssohn's 'St. Paul.'

The feature of this month's music has been the unusually large number of concerts, both vocal and instrumental, given by local musicians, doubtless with a view to securing greater public support before the regular concert season begins. Under the auspices of the Bach Choir a most interesting chamber concert took place on October 2. The programme included some of Bach's songs artistically sung by Mrs. Mather; a delightful rendering of the 'Coffee' cantata, soloists Miss Gertrude Simpson and Messrs. G. H. Martin and H. Macneilly; the choral Fugue and Gloria from the 'Magnificat,' sung by the Bach Choir under Mr. J. M. Diack; a Sonata in D for pianoforte and violoncello, played by Messrs. W. Senior and J. Linden; and the Concerto in D minor for three pianofortes, effectively rendered by Misses Macconnochie, Nairn, and Walker. Another event which calls for notice was the appearance of our gifted young townsman, Mr. James Friskin, in two pianoforte recitals on October 1 and 8. In programmes selected with excellent judgment, Mr. Friskin proved himself to be a pianist of outstanding ability, his technical powers being of the highest order and his readings, especially of Beethoven, giving evidence of ripe musicianship.

Under the direction of Mr. A. M. Henderson, a local pianist of distinction, two very enjoyable chamber concerts were given on October 20 and 27. The programmes included trios for pianoforte, violin and violoncello by Mozart and Arensky, in which the concert-giver was associated with Miss Bessie Spence (violin) and Mr. John Linden (violoncello), and quartets by Rheinberger and Dvorák, played by Miss Bessie Spence (violin), Mr. John Daly (viola), Mr. George Bruce (violoncello) and Mr. A. M. Henderson (pianoforte). Some solo pieces were also contributed by the various performers. Among other music-makings have been chamber concerts by a new combination, 'The Glasgow Trio'—Miss Maggie Horne (violin), Mr. John Linden (violoncello), and Mr. Wilfrid Senior (pianoforte); and by Messrs. Philip Halstead and Henri Verbrugghen. Also a pianoforte recital by Madame Carreño; a violin recital by Mr. Holroyd Paull; and a week's performances of opera by the Moody-Manners Company.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

The opening concert of the seventieth season of the Philharmonic Society took place on October 13, when a fine performance was given of Beethoven's fourth Symphony. Madame Carreño played in a brilliant and virile interpretation of Grieg's Pianoforte concerto, and Signor Sammarco made a great impression by his powerful singing of the 'Prologue' to 'Pagliacci.' An interesting departure from the usual conservative custom with regard to new works by native composers was the playing of Mr. Hamilton Harty's clever Comedy Overture. At the general rehearsal previous to the first concert the members of the Philharmonic Society's chorus presented their conductor, Dr. F. H. Cowen, with a handsome silver rose-bowl as an expression of their regard and to mark the occasion of his recent marriage.

The Rawdon Briggs String Quartet gave a delightful concert in the Yamen Rooms on October 8, when this new combination—which includes Mr. Rawdon Briggs (leader), Mr. J. S. Bridge (second violin), Mrs. Rawdon Briggs (viola) and Mr. W. Hatton (violoncello)—gave artistic performances of Mozart's Quartet No. 23 in F major and Brahms's Pianoforte quintet in F minor (Op. 34), Mr. Isidor Cohn ably playing the pianoforte part in the last-named work. The vocalist, Mr. Horatio Connell, sang with fine expression and dramatic power in songs by Hugo Wolf, Brahms and Max Mayer.

Lectures on musical subjects again find a place in the syllabus of the Corporation free lectures, which are given in the Central Picton Hall and in eighteen suburban districts of this great city. Among the subjects announced are 'The evolution of the string quartet,' by Mr. H. McCullagh; 'Mendelssohn: a centenary celebration,' and 'Beethoven and his music,' Rev. H. H. McCullagh; 'Irish fairy songs and tales,' Miss Madelaine O'Connor; 'Welsh music,' Miss Edith Roberts; 'The science of song,' Mr. F. H. Seddon; 'Music: ancient, mediæval and modern,' Mr. A. E. Workman; 'Music: good and bad,' Mr. Woods; and 'English music during the past seventy years,' Mr. Fortay. To assist those who desire to pursue further the subjects dealt with, the syllabus contains a list of books suitable for study which are to be found in the Central reference library.

Excellent operatic performances have been given by the Moody-Manners company during their recent visit to this city. Large audiences were the rule, and a performance worthy of being placed on record was that of Puccini's 'Madama Butterfly,' in which Madame Fanny Moody, sang and acted very finely.

At her concert—Philharmonic Hall, October 16—Miss Myrta Stubbs, a young artist of this city, gave further proof of her qualifications as a pianist. Her solos—which included the D major Organ prelude and fugue (Bach-D'Albert), Liszt's 'Il Sospiro' and 'Isolden's Liebestod'—showed her as possessing many of the qualities which prove the musician as well as the executant.

Mr. Coleridge-Taylor conducted the Symphony Orchestra in performances of his music in the Sun Hall on October 19, including the overture to 'Hiawatha,' the Ballade in A minor, (Op. 33), and the incidental music to 'Nero.'

The Committee of the Philharmonic Society have lost a zealous official by the death of Mr. George Broadbent, who for many years had occupied the post of Secretary to this important organization.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

A great and enthusiastic audience welcomed Dr. Hans Richter on October 15 to conduct the first of the twenty weekly concerts of the Hallé Society. The programme included the 'Meistersinger' overture, Strauss's 'Tod und Verklärung,' and Beethoven's C minor Symphony. Madame Carreño played Grieg's Pianoforte concerto, Liszt's sixth Rhapsody, and, as an encore, the late Edward MacDowell's dainty little piece, 'Hexentanz.' At the second concert Dr. Brodsky played the Violin concerto in D of his fellow countryman and friend, Tchaikovsky. The orchestral selections included Beethoven's 'Egmont' overture; Debussy's Prelude, 'Après-midi d'un Faune'; and Brahms's Symphony No. 3, in F. Mr. Plunket Greene sang the 'Wahn Wahn' song from the 'Meistersinger,' and two songs from Somervell's song-cycle, 'Maud.'

The first of the increasingly popular Promenade Concerts was given on October 17, Mr. Speelman again conducting the band of fifty performers drawn from the Hallé Orchestra. Designedly an evening of French music, the band played the 'Carnaval Romain,' and favourite selections from the 'Faust' music (Berlioz), a Sérénade in E flat and the 'Danse Macabre' (Saint-Saëns), the 'Mignon' overture (Ambroise Thomas), the 'L'Arlésienne' Suite No. 2—why not the composer's own No. 1? (Bizet), and two little favourite pieces by Gillet. The flautist, Mr. Edward De Jong, played Godard's Suite, Paggi's 'Remembrenza Neapolitane,' and a set of variations on the 'Carnaval de Venise' air, the last-named with exceptional brilliance. Miss Lucy Nuttall sang 'O love, from thy power,' from 'Samson et Dalila' (Saint-Saëns), and Sappho's air, 'O ma lyre immortelle,' from Gounod's opera.

At the first of the Gentlemen's Concerts—in the conductorship of which Mr. Franz Beidler succeeds Dr. Richter—there were interesting performances of the 'Figaro,' 'Water Carrier,' and 'Jessonda' overtures; of Goldmark's 'Rustic Wedding' symphony; and of Grieg's 'Peer Gynt' suite No. 1. Mr. John McCormack was the solo vocalist. The Brodsky Quartet concerts were resumed for the season on October 21, the performers, as from the commencement, being Dr. Brodsky, Mr. Rawdon Briggs, Mr. Simon Speelman, and Mr. Carl Fuchs. Haydn's Quartet in C (Op. 76, No. 3); Schubert's first pianoforte Trio in B flat; and Beethoven's Quartet in A minor (Op. 132) were in the programme. In the trio Mr. Max Mayer was at the pianoforte, greatly helping Dr. Brodsky and Mr. Carl Fuchs to secure for the work an inspiring interpretation.

Our famous Orpheus Glee Society, conducted by Mr. Walter S. Nesbitt, gave an extremely successful concert on October 21. In addition to rich gleanings from the Society's repertory, the programme contained Brahms's Alto rhapsody (Op. 53), with Madame Kirkby Lunn as the soloist. Mr. Arthur Catterall (violin) and Mr. Hamilton Harris (baritone) are claimed by Manchester, as is Madame Kirkby Lunn, therefore local enthusiasm very properly manifested itself at all the solo performances.

The first Subscription Concert of the Manchester Vocal Society's forty-second season was given on October 14, under Dr. Henry Watson's able direction. The programme included Mendelssohn's 2nd Psalm, and Carissimi's oratorio, 'Jonah.'

The Gentlemen's Glee Club, with a crowded membership, commenced its seventy-fifth season on October 6, Dr. Watson conducting. At his annual violoncello recital on October 12, Mr. James Richardson introduced Max Reger's Sonata in F minor for pianoforte and violoncello, Miss Edith Webster being at the former instrument. The violoncellist played an unpublished set of Variations in B minor by S. Coleridge-Taylor. Two songs of Mr. Richardson's, well sung by Madame Alice Lamb, also created a favourable impression. In a vocal and violin recital, given on October 13 by Miss Norah Meredith and Mr. Rudolf Bauerkeller, the former introduced two promising little lyrics by Miss Mabel Moss, and Mr. Bauerkeller a Toccata by the Swedish violinist and composer, Tor Aulin.

At a performance in English at the Gaiety Theatre of the 'Hippolytus' of Euripides, incidental music was performed specially written by Mr. Granville Bantock for the Greek chorus, with an appropriate regard to ancient scales and concords.

MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The concert season opened with a stirring pianoforte recital on October 7 by Madame Carreño, the first of the Chamber Music Society's concerts. On two successive Friday evenings, October 9 and 16, we have had visits from two operatic queens, Madame Melba (who was accompanied by Wilhelm Backhaus and Szigeti the violinist) and Madame Tetrazzini, who captivated the audience of the first Harrison concert by her beautiful voice and beautiful vocalization.

On October 19 the choir of Elswick Road Wesleyan Church gave an excellent performance of Brahms's German Requiem. This is no small feat for a church choir, and every credit is due to the conductor, Mr. George Dodds, for the results obtained. The instrumental portions were interpreted on the organ by the conductor's brother, Mr. H. Yeaman Dodds.

The South Shields Orchestral Society is rehearsing three symphonies: Beethoven's 'Pastoral,' Schubert's 'Tragic,' and Gade's A minor; and the Orchestral Society at Hexham is busy with Beethoven's fourth Symphony. The Darlington Orchestral and Choral Society, under the baton of Mr. Thomas Henderson, promises Berlioz's 'Faust' at its first concert, and at its second—in recognition of the double centenary of next year—Haydn's 'Pauken' Symphony and Mendelssohn's 'Hebrides' Overture. Other items will be Wagner's 'Siegfried Idyll,' and Rutland Boughton's 'Folk-song Variations.'

The Durham Musical Society is rehearsing Somervell's 'Forsaken Merman' and Stanford's 'The Revenge.' Out of twenty of the meetings of the Tyneside Sunday Lecture Society four are devoted to musical subjects. Two of the lecturers are Mr. W. H. Hadow and Mr. Cecil J. Sharp, who will also lecture on Monday evenings in January to the Literary and Philosophical Society.

Miss Evelyn Assmann, a juvenile violinist, gave on October 19 a recital at which she brilliantly played Bach's Chaconne, De Beriot's second Concerto, and other pieces. Mr. Francis Harford contributed some songs with his usual artistic success.

Last season the Newcastle and Gateshead Choral Union performed Bach's Mass in B minor. They commenced this season with material of a lighter calibre, when, on October 22, they performed Handel's 'Acis and Galatea,' Cliffe's 'Ode to the North-east wind,' and Rutland Boughton's 'Folk-song variations,' all with much gusto, and revelling in many little touches of choral virtuosity. The accompaniments were played by the Leeds Symphony Orchestra, their first appearance in Newcastle. Dr. Coward conducted, and the soloists were Miss Esta d'Argo and Messrs. Maurice Pearce, Alfred Heather and Watkin Mills.

MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Concert-lectures given at the University College opened the season on October 8, when Mr. Allen Gill was the lecturer. Vocal and instrumental examples were given by the Chaplin Trio, assisted by Miss Florence Mann (soprano), Miss Nellie Chaplin (harpsichord), and Miss Maud Evans (viola). Compositions by Byrde, Bull, Gibbons, Dowland, Purcell ('Golden sonata'), D. Scarlatti and Daquin were included in the programme.

A visit from Richter and the Hallé Orchestra on October 14 was the first attraction at the Nottingham Subscription Concerts, when two or three novelties to this city were produced. Saint-Saëns's Violin concerto in B minor is seldom heard here, but Antonietti, who played the solo part, took the audience by storm. Tchaikovsky's 'Francesca da Rimini' overture also was accorded a very hearty reception. Various familiar items were well received, and the concert was a great success.

Mr. Archie Rosenthal, who is closely connected with Nottingham, gave his annual concert on October 12, when he was very ably assisted by Mr. Achille Rivarde, the violinist. Mr. Rosenthal played an admirable selection from the works of Chopin, Carreño, MacDowell, Moritz Rosenthal and Stanford; and, in conjunction with the violinist, performed the familiar 'Kreutzer' sonata, and a sonata by Cæsar Franck.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Triennial Festival, which is fully dealt with on p. 726, has to some extent delayed the opening of our musical season. It is worthy of note, however, that increased choral activity always follows upon this music-making, a fact which may be placed to the credit of the supreme local musical effort, and quoted in answer to some who aver that festivals unduly absorb the energies of a musical centre and result in a pernicious reaction.

Dr. Coward's party of 200 singers, who sailed for Canada on October 23, gave a public rehearsal in the New Wesleyan Victoria Hall on October 18. The choir consists of a section of Dr. Coward's own choral society, the Musical Union, supplemented by contingents from Southport, Newcastle, Huddersfield, Hull, York and other northern towns. Thirty members of this year's Sheffield Festival Chorus are also included in the choir. The programme comprises selections from 'The Dream of Gerontius' and 'The Messiah,' and a large répertoire of glees and part-songs will be drawn upon. The rehearsal was enjoyed by a crowded audience.

At the newly-opened Victoria Hall a number of interesting popular concerts have been given. Mr. H. Chisholm Jackson, the musical director, is busy organizing a choir and orchestra for the purpose of oratorio performances during the winter.

Musical services have been held at Upper Chapel, Norfolk Street, in connection with the opening of a new organ, built by Mr. A. Keates, of Sheffield. Mr. C. W. Perkins, of Birmingham, gave the first public recital on the new instrument.

Foreign Notes.

AMSTERDAM.

The Royal Oratorio Society's programme for the coming season includes Handel's 'Joshua,' Beethoven's Choral Symphony, Vincent d'Indy's 'Lay of the bell,' an 'Ode to friendship,' by J. Wagenaar, and 'The Resurrection of Christ,' by Brucken Fock.

ANTWERP.

Herr Heinrich Zöllner's music-drama 'Faust' was performed for the first time in Dutch at the local Flemish opera, the composer conducting.

BASLE.

The novelties to be performed by the Allgemeine Musikgesellschaft during the winter season of ten Symphony concerts, include Mr. Frederick Delius's 'Appalachia.'

BAYREUTH.

If the recent Wagnerian performances were not financially successful, owing to the great cost of the representations, they fully maintained their high standard of interpretation from the ensemble point of view. The superb stage-management and the perfection of the chorus-singing calls for the highest praise. In this respect 'Lohengrin' was a revelation, the choral ensemble being so splendid as to revivify this early work of the Master's, whereby it became almost a new work. Wagner's ideal of 'the complete art-work' was all but realized in these magnificent representations of his wonderful creations.

BERLIN.

The first genuine sensation of the new musical season came from an unexpected quarter, viz., the first concert of the Royal Orchestra, given in the Royal Opera House on October 2. The programme contained nothing more 'sensational' than three old symphonies—a little-known work in E flat by Haydn, an equally unhackneyed masterpiece in A by Mozart, (B. & H. No. 29), and Beethoven's 'Eroica.' But on the conductor's rostrum stood Germany's foremost living musician, Dr. Richard Strauss, to make his début as conductor of the Royal Orchestra, the successor of Felix Weingartner in the coveted office, and he gave performances of these classical pieces so unconventional in every way and yet so masterful and overpowering in their convincing spontaneity—the fusion of the conductor's master spirit with that of the dead composers—that the audience was completely enthralled, and, after the 'Eroica,' gave Dr. Strauss enthusiastic ovations. Quite contrary to expectation, the future programmes contain a greater proportion of classical

masterpieces than usual. The new conductor is evidently fired with an ambition to show Berliners how these 'old' works can be revivified by one of the most modern of master minds.——Among the symphonic works to be performed this season at the ten Philharmonic Concerts under Prof. Arthur Nikisch are a new Symphony by Akos von Buttykay, and Heinrich G. Noren's variations 'Kaleidoscope.' The last-named work has lately been much discussed in the German Press because, in one of the Variations, dedicated 'to a great contemporary,' fragments of two themes from Strauss's 'Heldenleben' were quoted, a proceeding which caused Dr. Strauss's publisher to involve Herr Noren in a protracted law case, though without success. The Supreme Court decided that Strauss's themes were *not* '*melodies*'!——At the Symphony Concerts conducted by Prof. Karl Panzner, in the Mozartsaal, the novelties will include Felix Woyrsch's C minor and Hans Huber's 'Heroic' Symphonies; the symphonic poems 'The Nun,' by Leo Blech, and 'Hero and Leander,' by Paul Ertel; an 'Overture to a Shakespearean Comedy,' by Paul Scheinpflug, and the Prelude ('Harvest Festival') to Act III. of Max Schillings's 'Moloch.'——Yet another symphony orchestra has been formed. Under the direction of Herr Oskar Fried the members thereof, on October 11, gave their first very successful concert at the Blüthner-Saal, after which the institution is called 'Blüthner-Orchestra.'——In the Beethoven-Saal, Herr Fritz Kreisler gave a concert on October 10, at which he produced a work of his own composition, viz., an 'Introduction (*in modo di Recitativo*) and Scherzo Burlesque' for violin alone.

BREMEN.

Among the novelties to be produced at the Philharmonic concerts, under Prof. K. Panzner, are Felix Woyrsch's Symphony in C minor; Hans Huber's 'Heroic' Symphony; Hugo Kaun's 'Three simple pieces for small orchestra'; Max Schillings's introduction to Act II. of his opera 'Moloch'; and Elgar's 'Enigma' Variations.

BRUSSELS.

A new humorous ballet entitled 'Quand les chats sont partis' (When the cats are away) was produced on October 16 at the Théâtre Royal de la Monnaie. The young composer, M. G. Lauweryns, was warmly congratulated on his bright and piquant score.——At the Conservatoire a new Mass for three equal voices, composed by M. Gevaert, was produced on October 14. The event created considerable interest, because since the esteemed and patriarchal director of the Conservatoire has devoted himself so assiduously to historical and didactic works, very few new compositions have come from his pen. This is his third Mass, his second one having been written at the age of fifteen, no less than sixty-five years ago!

BUENOS-AYRES.

At the local Colon-Théâtre, a new opera 'Aurora,' by Signor Panizza, an Argentine composer educated in Italy, was produced with great success.

CHRISTIANIA.

Edvard Grieg's posthumous compositions—consisting of songs, romances, pianoforte pieces and an unfinished String quartet—were recently produced here at a concert specially arranged for this purpose. The works, which date from 1865-1905, will shortly be published by Messrs. Peters, and are sure to be welcomed by the late master's many admirers.——Dr. Ludwig Wüllner, Germany's foremost interpreter of the classic and modern Lied, was so enthusiastically received at his first appearance in Norway that he had to give four 'song and recitation evenings' here, as well as at Bergen, instead of the single one originally announced for each town.

COLOGNE.

A gratifying success attended the performance, at the municipal opera house, of Donizetti's 'L'elisire d'amore' in Felix Mottl's 'new version,' which does away with spoken dialogue. The merry little work was performed in excellent style.——Shortly afterwards another almost forgotten work, the buffa-opera 'Le maître de Chapelle,' by Ferdinando Paër, was revived in a 'new version' by W. Kleefeld. This work, conducted by Fritz Steinbach, also met with much success.

FRANFURT-ON-MAIN.

The oldest and most distinguished local concert society, the Frankfurter Museumsgesellschaft, celebrated on October 2 the hundredth anniversary of its foundation by giving a festival concert, with Eugen d'Albert as soloist in Beethoven's 'Emperor' concerto.

HANOVER.

During the autumn holidays (October 3-17) the local branch of the Society of German lady music-teachers gave, in German, a course of lessons in the English Tonic Sol-fa system, called 'Tonika-Do-Methode.' This system has already been tried with success at a number of high schools for girls in Hanover, and it seems likely that it may meet with general acceptance in the Fatherland before many years have passed.

KARLSRUHE.

'Durch's Fenster' (Through the window), a new one-act opera by Herr Iwan Knorr, was produced here at the Court Theatre with considerable success. On the same evening Eugen d'Albert's charming opera 'Flauto solo' was performed for the first time in Karlsruhe.

KÖNIGSBERG.

A monument to Alfred Reisenauer, the pianist, erected by friends and admirers over his grave in the local cemetery, has just been unveiled.

LEIPZIG.

Prof. Max Reger's new and first Violin concerto in A (Op. 101) was produced here on October 15, for the first time, by Prof. Henri Marteau, to whom the work is dedicated. The Gewandhaus was the scene of an event to which violinists have looked forward with more than ordinary interest. The same young composer's new Pianoforte quintet will be brought to a first hearing by the Bohemian Quartet when they visit this town. Besides these works, Prof. Reger has just finished his *Opus* 108, a 'Symphonic prologue to a Tragedy,' which has already been accepted for performance at Cologne, Vienna, Hamburg, Prague and Leipzig.

LUCCA.

Signor Luporini is the composer of a new three-act opera entitled 'Nora,' recently produced here with considerable success.

LYONS.

'Salome,' an opera composed by Monsieur Mariotte, will be produced at the local Grand-Théâtre during the present season. Herr Wilhelm Kienzl's 'Evangeliman' will also be introduced to the Lyonese under the title of 'Le Pêcheur de Saint-Othmar.'

MANNHEIM.

The Municipality has made arrangements for a series of free 'organ recitals for the people' which have immediately met with great success.

MEININGEN.

A monument to the famous clarinettist and friend of Brahms, Prof. Richard Mühlfeld, is to be erected over his grave in the local cemetery.

OSNABRÜCK.

A musical festival was held here on October 22 and 23. The programme included several works of Dr. Richard Strauss, conducted by the composer.

PARIS.

Dr. Hans Richter has signed a contract with the directors of the Grand Opéra, according to which he will conduct eight performances during June next year. 'Die Walküre,' 'Götterdämmerung' and 'Tristan' are the works selected.——According to the *Gaulois* a number of interesting old manuscripts have been found in the possession of a granddaughter of Paganini. Amongst them are said to be some valuable and hitherto unpublished pieces by Mozart, Rossini and Farinelli.

PRAGUE.

Herr Gustav Mahler's new Symphony No. 7, in E minor, produced on September 19, met with great success, the distinguished composer receiving an ovation after the fourth movement as well as at the end. The work is in five

movements, the second and fourth of which are both entitled 'Nachtmusik' (Night music.) Like the majority of Mahler's Symphonies, his No. 7 is of mammoth proportions, the performance, including short intervals, lasting no less than eighty-five minutes.——Debussy's 'Pelléas et Mélisande' was performed here for the first time at the Deutsches Landestheater on September 28. The audience, cold at first, grew more appreciative as the work progressed.

ST. PETERSBURG.

M. Alexander Siloti's season of symphony concerts commenced on October 11 with a programme dedicated to the memory of the late Nicholas Rimsky-Korsakoff, and wholly devoted to works by the deceased master. Amongst the novelties to be performed during the season will be Edward Elgar's new Symphony in A flat, which M. Siloti is very anxious to be the first to perform on the Continent.

STOCKHOLM.

The local Concert Society has arranged for a series of orchestral concerts to be given in Germany, at which Swedish works are to be performed and Swedish soloists employed exclusively. The concerts are under the patronage of Queen Victoria of Sweden, and Mr. Tor Aulin is the conductor. The tour will commence in November at Karlsruhe.

VIBORG.

What is stated to be the first Finnish opera ever written was recently produced here at an open air theatre, before an enthusiastic audience of no fewer than 10,000 spectators gathered together from all parts of Finland. The work is called 'Pohjan neito.' Mr. Rytkonen is the author of the libretto, and Mr. Oscar Merikanto the composer of the music.

WIESBADEN.

A Richard Strauss festival was held here on October 4, 6, 7 and 10. The programmes comprised the majority of the master's Symphonic poems, a number of chamber works, as well as the 'Bardengesang' for men's voices and orchestra and the ballade 'Taillefer' for mixed chorus and orchestra.

ZÜRICH.

To celebrate the centenary of Mendelssohn's birth a three days' festival, devoted to the master's works, will be held here. Prof. Philipp Wolfrum, of Heidelberg, will deliver the oration in honour of the occasion.

The members of the Music Teachers' Association, of which Sir Alexander Mackenzie is the president, held their first meeting at the Broadwood Rooms on October 20, when the chairman, Mr. Stewart Macpherson, gave the inaugural address, taking as his subject, 'Concerning a better training of the young in the appreciation of music.' In the course of his interesting remarks, Mr. Macpherson advocated the importance of systematic training of the ear from early childhood, and warmly commended class-singing, in which sight-singing should have primary claims. The meeting was addressed by Miss L. H. M. Soulsby, who impressed upon teachers the desirability of giving pupils a lecture on the music to be performed at any concert they were about to attend. Two distinguished educational experts, Dr. W. H. Cummings and Dr. W. G. McNaught, took part in the discussion following upon the reading of the chairman's lecture.

The excellence of the system of musical rhythmic gymnastics invented by Monsieur Jaques-Dalcroze, for the purpose of imparting a sense of musical rhythm to the young by means of healthy physical exercise, was fully demonstrated by his clever pupil, Miss Kathleen O'Dowd, and a class of young ladies, at the rooms of Messrs. Breitkopf and Haertel, 54, Great Marlborough Street, on October 17. A number of graceful and interesting exercises, in various and also in combined rhythms, were gone through with much intelligence and precision, and it was evident that they were enjoyed as greatly by the performers as by the audience. Miss O'Dowd is making arrangements for giving a series of classes on the subject.

To the lists already given under the heading 'The coming season' in our last issue must be added the following :

London Symphony Orchestra.—The fifth series of twelve concerts (October to May) will be successively conducted by Dr. Hans Richter, M. Emil Mlynarski, M. Wassili Safonoff and Herr Arthur Nikisch. On December 7, Sir Edward Elgar's new Symphony will be performed for the first time in London. The first performance of a new choral work, 'The Annunciation,' by Mr. Alick Maclean, will be given on February 15; and on March 1, Mr. W. H. Bell's new scena for baritone (soloist, Mr. Charles W. Clark), 'The ballad of the bird-bride' (Eskimo), will be produced, all under the direction of Dr. Richter. The twelve programmes are full of interest, and the interpretations are sure to be worthy of the works that have been chosen for performance.

The Classical Concert Society (*formerly the Joachim Concerts Committee*) will give eight concerts, seven consisting of chamber music, at Bechstein Hall, and one of orchestral and choral music, at Queen's Hall (December 9). String quartets by Haydn, Beethoven, Schumann and Brahms are announced for performance, also Beethoven's String trio in G major, Mozart's Trio for pianoforte, clarinet and viola, Dvorák's Pianoforte trio in F minor, Mozart's Quintet for pianoforte and wind instruments, Brahms's Pianoforte quintet, and other works. Schubert's 'Grand Duo' (Op. 140), for pianoforte duet, arranged for full orchestra by Joachim, will be played at the Queen's Hall Concert (it has not been heard in this country since 1876, when it was performed under Mr. Manns at the Crystal Palace), and with the assistance of the Bach Choir, Brahms's 'Song of Destiny' (Schicksalslied), two choruses from 'Belshazzar' (Handel), and the double Concerto for violin and violoncello, by Brahms, will be performed. At the Bechstein Hall Concerts, the Klingler Quartet, led by Joachim's pupil, Karl Klingler, from Berlin, are to make their first appearance.

Stock Exchange Orchestral and Choral Society.—Three concerts are announced—December 4, February 10 (Mendelssohn Centenary concert) and March 31. At the second of these, Max Laistner's choral poem for baritone solo, male chorus and orchestra, will be produced, and Mendelssohn's 'To the Sons of Art' is to be sung. Mr. Allen Gill has been appointed conductor of the orchestra in succession to Mr. Arthur W. Payne, who has efficiently discharged the duties for eleven years. Mr. Munro Davison retains his post as conductor of the Choir.

Broadwood Concerts.—The seventh series (twelve concerts) of these artistic music-makings at Æolian Hall, will include quartet performances by the following Quartet parties : the Walenn, the Brussels, the St. Petersburg, and the Rosé. A concert of choral chamber works, conducted by Dr. Walford Davies, is sure to be interesting.

Brinsmead Popular Concerts.—A series of five popular afternoon concerts, which will 'embody both vocal and instrumental features of the most artistic type,' will be given during the season at St. James's Hall, under the direction of Mr. T. Westlake Morgan.

The Orpheus Choral Society, now in its ninth season, announces three concerts, two of them to be given at the Hampstead Conservatoire. The programmes include compositions by Bach, Handel, Peter Cornelius, Walford Davies, F. H. Cowen, Coleridge-Taylor and some of the older madrigal writers. The conductor is Mr. Claud Powell.

The Invercargill Musical Union (N.Z.) gave its second concert of the season in Victoria Hall on August 31, under the conductorship of Mr. Gray. The chief features of the programme were Cowen's 'Rose Maiden' and Gade's 'Spring's message,' which received a highly creditable rendering by the choir and orchestra. The solo vocalists were Miss Richards, Miss McIntosh, Mr. A. S. Cookson and Mr. T. Brown.

The Cardiff Harmonic Society gave an admirable rendering of 'St. Paul' on October 21, at the Park Hall. Several of the choral numbers, notably 'Rise up, arise,' 'O great is the depth' and 'The nations are now the Lord's,' were excellently sung. The solo vocalists were Miss Jennie Ellis, Miss Winifred Lewis, Mr. David Ellis and Mr. David Hughes, and Mr. Roderick Williams was an able conductor.

The Southport and Birkdale Philharmonic Society gave its first subscription concert of the twenty-third season on October 21, when the programme included Parry's 'Pied Piper,' Boughton's choral variations on two folk-songs for chorus, and orchestral works by Berlioz, Elgar, and Moszkowski. Under the able conductorship of Mr. A. W. Speed the choir has developed conspicuous ability, and in the unaccompanied works especially excelled themselves.

Mr. Dan Godfrey has issued an interesting prospectus for the fourteenth season of symphony and classical concerts to be given by the municipal orchestra of Bournemouth during the present season. As heretofore, he makes a strong point of including works by British composers in his well-arranged scheme.

A concert of 'Oratorio gems' was given at the Great Assembly Hall, Mile-End Road, on September 28, under the conductorship of Mr. G. Day-Winter. The programme included selections from Mendelssohn's 'Hymn of praise' and 'Elijah,' 'Hear my prayer,' the 'Creation,' Stainer's 'Daughter of Jairus' and Sullivan's 'Festival Te Deum.' The solo vocalists were Miss Winifred Marwood and Mr. Samuel Masters.

A concert was given at Waldstein Hall, Forest Gate, on October 19, by the Waldstein Choral and Orchestral Societies, conducted by Mr. F. W. Waggett. The chief feature of the programme was Elgar's 'Banner of St. George,' the solo part being sung by Miss F. Douglas. Mr. Waggett was presented by the members of the Society with an oak cabinet in token of their appreciation of his efforts.

Mr. Edward Mason's Choir—a Society organised successfully last season with the object of producing principally new works by the younger composers—will perform 'The Blessed Damozel,' by Edgar L. Bainton, the 'Skeleton in Armour,' by Rutland Boughton, and Cowen's 'John Gilpin,' during the coming season.

Errata.—The Stroud Green Choral Association will perform (among other works during the season) Dr. Walford Davies's 'Hervé Riel,' not 'Everyman,' as stated in our last issue (p. 659); and, on p. 645, Sibelius's 'Finlandia' should be deleted from the list of music performed at the Worcester Festival opening service.

Answers to Correspondents.

While we are most anxious to answer questions to the best of our ability, we cannot undertake to send replies by post, nor can we give the names of teachers or concert-agents.

J. R.—For your Mendelssohn lecture you could not do better than consult Sir George Grove's biography in 'Grove's Dictionary of Music and Musicians,' *New Edition*, making good use of the bibliography at the end. As to the musical illustrations, you must depend upon your resources, but you will probably include some of the 'Songs without words' (Nos. 30 and 43 were composed in England), part-songs, and songs. With regard to the last-named, 'The Garland' was written in London, and Queen Victoria sang 'The Pilgrim's Song' to Mendelssohn's own accompaniment when the composer visited Her Majesty at Buckingham Palace, in 1842 (see THE MUSICAL TIMES of June, 1897, p. 370, for Mendelssohn's letter to his mother, giving a graphic and amusing account of his visit). As 'Elijah' was produced at Birmingham, an excerpt from that oratorio would not be inappropriate. If there is any particular point upon which you need assistance, please let us know.

ENQUIRER.—The information contained in the cutting you send is practically correct. Bach's church cantata 'Wachet, betet' (Watch ye, pray ye) was performed by the Bach Choir at Queen's Hall, April 8, 1897. The Society claimed that this was its first performance in London, but we are unable to say if the work was first heard in England on that occasion.

J. T.—The following are suggested rates of speed: Haydn's Pianoforte sonata in E flat—first movement, crotchet=80; second movement, quaver=80; last movement, minim=84. Beethoven's Pianoforte sonata in D (Op. 28)—*Allegro*, dotted minim = 69; *Andante*, quaver = 84; *Scherzo*, dotted minim = 96 (*Trio* 88); *Rondo*, dotted crotchet = 84.

DURHAM.—You will find the shakes written out in full in the Cotta edition of Beethoven's Rondo in G (Op. 51) for pianoforte. The *Andante* section may be played at quaver=96, and the *Allegretto* at dotted crotchet=94. The speed of Chopin's Mazurka in A flat (Op. 59, No. 2) should be about crotchet = 138.

D.—The death dates you require are as follows: Rev. Thomas Helmore, July 6, 1890; W. S. Rockstro, July 2, 1895; and Hervé (whose real name was Florimond Ronger), November 3, or 4, 1892. The date of the death of Eleazar Genet is not known.

T. P. (Wellington, N.Z.).—In its earliest form Sullivan's tune to 'Onward, Christian soldiers' did not contain the extra notes (common chord of F) in the tenor part of the refrain at the word 'war,' but they were shortly afterwards added by the composer.

M. C.—Without expressing an opinion upon the merits or demerits of the instrument you mention, we think that 'full benefit from practice' can only be derived by the use of a pianoforte that brings forth sweet sounds when touched by a magic hand.

MECCA.—We think that an orchestra of six players, in addition to the pianoforte, would be rather too small for accompanying a choir of about forty voices in a performance of Coleridge-Taylor's 'Hiawatha's Wedding-feast.'

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C. J. MCC.—Professor Prout is the author of two treatises on Orchestration, one is in Novello's Primer series, and the other (in two volumes) is published by Messrs. Augener.

J. R. A.—Your London flute is about one hundred years old. We are enquiring about the Manchester instrument. Their intrinsic values are probably not very great.

W. C. W.—No article has appeared in these columns on the organ in the Royal Albert Hall, but we shall be glad to give the specification at some future time.

C. S.—Many thanks for your interesting suggestions in regard to illustrated articles and biographical sketches, which we will gladly bear in mind.

E. A.—As the bass note is an essential note of the harmony, the pedal should be held down throughout the arpeggio.

J. J.—The prices of miniature full scores of oratorios and symphonies vary. Your question is rather too comprehensive.

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A. T. N.—See the reply to W. C. W., substituting Leeds Town Hall for the Kensington building.

W. H.—See answer to C. S. The town you mention is on our list.

T. W. I.—We regret that we cannot trace the sacred song 'He sitteth o'er the water floods.'

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THE TIMES.

The chorus, "Then from her goldstrung loom," is one of the most distinctively beautiful numbers of the cantata. In it the composer uses the melodious theme of the first chorus in a number of imitative passages with rare musical feeling. It is one, perhaps the best, of many beautiful episodes. Scarcely second to it is the soft orchestral ending to the first part, which gives a poetic picture of Andromeda left alone chained to the rock. "The choir of the mystical sea-maids," too, is charming, none the less so for an obvious family likeness to the Rhine-maidens, and a stronger one to the sirens in Stanford's "Voyage of Maeldune."

DAILY TELEGRAPH.

Thanks to Mr. Cyril Rootham, who has intimate relations with Bristol, a work of light and leading was produced such as chased dulness and darkness from the festival premises, and restored a lost equanimity. . . . Mr. Rootham has given us a cantata well made, interesting, and pleasant to hear, and indicative of powers which may serve higher purposes in the future. What chiefly impressed me as I listened to the work was the thought that in "Andromeda" we have a happy compromise between the old and the new—between that which has been and that which is. . . . Mr. Rootham is clearly not one of the many composers who believe that music is formless sound varied by "colour," and governed by no laws in particular. He walks in a better and more assured path, neither losing himself nor leading those who trust themselves to his guidance into sloughs and bogs. His orchestration by no means lacks taste, which is perhaps shown by the restraint imposed upon it.

MORNING POST.

Mr. Cyril Rootham has taken Charles Kingsley's poem for his theme, and round the story of the sacrifice of Andromeda and her rescue by Perseus has contrived a musical decoration that constitutes no contemptible effort. . . . He is successful at many points in creating a real atmosphere—an exceptional capability at a period of musical development when indiscriminate use is made of device in order to secure that effect. Mr. Rootham's use of it, however, is particularly well directed, and shows no small power. In his orchestral writing Mr. Rootham shows as sure a hand as any of the young composers, and in this direction much may be expected of him. His choral work shows a good knowledge of effect, and the ability to produce it by legitimate means, employed with a care not often shown to-day. . . . There is great promise in this effort, and promise that is based on the excellent foundation of an ability to characterise. . . . The orchestral interludes always convey that which they are intended to express, and show excellent command of orchestral effect.

YORKSHIRE POST.

His melody is not only pleasing but appropriate, and though here, as elsewhere, I am unable as yet to discern a distinct personality in his music, I think no less of it at present for this. . . . Mr. Rootham's music is sympathetic and practicable, and accordingly it met with a really finished and sympathetic performance.

MANCHESTER GUARDIAN.

There is an attractive open-air quality in his music which is not wholly attributable to the example of his teacher, Sir Charles Stanford. He has a better command of choral effect than of orchestral devices, though there are some happy points in his score, and his writing for the solo voices is occasionally effective in the best sense. A very hopeful feature of the work is the fact that its second half is vastly stronger than the first.

BRISTOL TIMES AND MIRROR.

The short bit of introductory symphony fell gratefully on the ear. A good deal of vigour was forthcoming in the opening chorus, where at once the composer displays his skill in orchestration, as well as in dramatic writing, for a body of voices. . . . The chorus, "The heart of the mother," is a charming bit of writing, the voices being unaccompanied, and the lovely page and a-half of symphony with which the first division of the work ends is exceedingly captivating. A burst of applause at this juncture showed that the work had caught and held the attention of the assemblage, and so far gained their goodwill. . . . The laughing of the sea-maidens is the brightest and most melodious chorus in the work, and its beauty is enhanced by a very haunting figure in the orchestra. "Over the mountain," for choir, is intensely dramatic, illustrating, as the music is intended, the noises of the sea and the wind, and the gloom of the darkness. . . . Skilful as is the structure of the final chorus, "Blissful, they turned," the opening and closing sections are most charming, because of their melodiousness, the final sentence being musically the best in the whole work. Eleven bars of symphony conclude the work, which took a few minutes more than an hour to perform.

LONDON: NOVELLO AND COMPANY, LIMITED.

PRODUCED AT THE WORCESTER FESTIVAL, 1908, AND SUNG BY MR. H. PLUNKET GREENE.

Just Published.

ENGLAND, MY ENGLAND

SONG

THE WORDS BY W. E. HENLEY

THE MUSIC BY

A. HERBERT BREWER.

PRICE TWO SHILLINGS NET.

Full Score and Orchestral Parts, MS.

THE DAILY TELEGRAPH.

It is robust in character and strenuous in expression, replete with the spirit of the words. . . . The song, which, apart from its poetic connection, is of real musical merit, should have a fortunate career.

MORNING POST.

Dr. Brewer has written many vocal pieces for orchestra, and in his choice of the medium of displaying his powers shows wise restraint. The present work forms an interesting composition, in which voice and orchestra have an equal share. The music succeeds well in describing the poem, and shows a considerable knowledge of effect.

THE ATHENÆUM.

The other novelty was a song, "England, my England," by Dr. A. H. Brewer, who has set Henley's fine rhetoric to bold, straightforward strains; he provides, too, a stirring orchestral accompaniment.

THE SUNDAY TIMES AND SUNDAY SPECIAL.

Dr. A. H. Brewer is very happy in catching the full-blooded vigour of the words.

YORKSHIRE POST.

It has the true patriotic ring, but yet is without that touch of arrogancy which makes the cheap type of music-hall patriotism.

WESTERN DAILY PRESS.

It is a setting to the patriotic poem of W. E. Henley, and expresses the loyalty and devotion of England's sons to the motherland. The song, with its full orchestral accompaniment, expresses that sentiment in music of a broad, healthy, strenuous character. It has a strength and individuality that should make it distinctive and popular.

BIRMINGHAM GAZETTE.

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Baa, Baa, Black Sheep.
Dickory, Dickory, Dock.
Ding, Dong, Bell.
Pussy-Cat, where have you been?
Nineteen Birds.
The Child and the Star.
I had a little Doggy.
Little Bo-Peep.
Dolly and her Mamma.
Ride a Cock-Horse to Banbury Cross.
Little Maid, pretty Maid.
Whittington for ever!
Little Jack Horner.
Tom, the Piper's Son.
See-saw, Margery Daw.
A, B, C, tumble down D.
Goosey Goosey Gander.
Little Jumping Joan.
There was a Crooked Man.
Poor Dog Bright.
Humpty Dumpty.
Simple Simon.
Sing a Song of Sixpence.
The Nurse's Song.
Six little Snails.
The King of France.
My Lady Wind.
The Feast of Lanterns.
Is John Smith within?
When the Snow is on the Ground.
Three little Mice.
Little Tommy Tucker.
The North Wind doth blow.
The Man in the Moon.
Taffy was a Welshman.
Hey diddle diddle.
I love little Pussy.
The Old Man clothed in Leather.
Curly Locks.
The Lazy Cat.
Three Children sliding.
The Jolly Tester.
Georgie Porgie.
The Three Crows.
A little Cock Sparrow.
Maggie's Pet.
The Death and Burial of Cock Robin.
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PRODUCED AT THE PROMENADE CONCERTS, OCTOBER 15, 1908.

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THE TIMES.

A novelty in the shape of two short pieces by the orchestra, by Dr. Brewer, entitled "Age and Youth." . . . it is light in character, pleasantly written, and well-scored.

DAILY TELEGRAPH.

Capital pieces these, which, written for small orchestra, are likely to be heard in the concerts of amateur societies, for they are graceful, simple, and unpretentious—the one placid, the other cheery, and both neatly written.

STANDARD.

Dr. Brewer weaves his orchestral texture very gracefully. . . . The latter is the most striking of the two sketches, as the music has more grip and strength, while the contrapuntal treatment is clever and ingenious.

DAILY GRAPHIC.

A very agreeable little orchestral piece by Mr. Herbert Brewer, entitled "Age and Youth," a couple of dainty vignettes, sketched with a light and delicate touch, and contrasting favourably with many of the more ambitious productions of our young lions.

SUNDAY TIMES AND SUNDAY SPECIAL.

Graceful in expression and ingenious in orchestration, "Age" is treated in the form of a minuet. . . . The music has an old-world feeling, and is delicately scored for a small orchestra. "Youth" is in the form of a gigue. . . . It is scored more fully than "Age," and has more emotional strength.

YORKSHIRE DAILY POST.

"Age" is represented by a piece in minuet measure, but although the minuet is associated with a distant past, and perhaps with dancers of a mature period of life, there is nothing suggesting decrepitude in the music, which, on the contrary, is pleasingly gay and sedately graceful. "Youth" is illustrated by a jig, the principal subject of which is first announced fugally, commencing with the bass strings, the exposition of the theme rising up the scale of the strings until the wood-wind take up the subject and frolic with it in youthful fashion. . . . The bright pieces were much applauded, and may be recommended to the attention of amateur orchestral societies.

BIRMINGHAM DAILY POST.

Here all is lightness and easy grace. To Mr. Brewer there is nothing harsh or crabbed about age, and his vision of youth is unalloyed gaiety and high spirits. Age is represented by a graceful minuet, and youth by a rollicking jig. There is not a touch in Mr. Brewer of the ambition that o'erleaps itself and falls on the other side, but, within its limits, his music is a model of elegance and dexterity.

GLOUCESTERSHIRE CHRONICLE.

In the coming winter these dainty trifles, which so cleverly convey in music the vagaries of age and youth, will no doubt be heard many times in various parts of the country possessing an orchestral society.

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THE TIMES.

Like the prelude to "The Love that casteth out Fear," that of the new work is made up of two themes—one a restless theme of rugged outline and chromatic harmony associated with the weariness of life, the second a beautiful melody for the violoncello, which speaks of the peace beyond the voices of the world. . . . After it the chorus breaks in with the words, "What profit hath man of all his labour." Parry uses the chorus here as only he can use it, making each voice declaim the words with extraordinary fitness. . . . The central movement is perhaps the most original in the cantata. It is a chorus on the words, "To everything there is a season, a time for every purpose under Heaven, a time to be born, and a time to die," and the words are sung above a theme for the strings in C major of wonderfully comforting expression. The orchestral music reminds one of a Bach aria, so gracious is its flow and so beautifully is it knit together. It works to a wonderful climax at the words, "A time to love, a time to hate, a time for war," and is concluded softly by the chorus with the words "A time for peace."

DAILY TELEGRAPH.

In his music Sir Hubert make modest use of the representative theme, and aims mostly at melodic strains and orchestral effects of singular force. The word "force" is not here used as synonymous with noise in expressing the sentiment of the text.

MORNING POST.

Sir Hubert Parry's work shows all those good qualities of musician-like writing and skilled treatment which are always associated with his name, and his customary vigour was not wanting. . . . It is in the choral numbers that the real character is expressed. In his disposition of the parts in the chorus "To everything there is a season," Sir Hubert Parry shows his wonted skill and demonstrates once more that as a choral writer he stands pre-eminent as a worthy representative of a form of art in which this country has an excellent reputation, and one which works such as this help to maintain.

DAILY NEWS.

The principal feature of this work is its reflective nature. Once again Sir Hubert Parry has proved the value of this class of text for musical illustration. . . . The choral writing remains, as ever, strong and effective, with a great deal of fugal episode, done in his best manner.

DAILY CHRONICLE.

There are many of Sir Hubert Parry's admirers who will regard this as one of the most attractive of his shorter works. It certainly is an impressive composition, with fine choruses, effective solo passages, and brilliant orchestration, and it is a worthy addition to the library of the best class of British music. Moreover, it is easy to prophesy popularity for it among those many ambitious choral societies in London and the provinces that appreciate really fine motets.

PALL MALL GAZETTE.

Here, it will be seen, is a subject exactly suited to Sir Hubert Parry's gift for reflective musical utterance, and he has given us in this work yet another example of dignified and restrained writing. The choruses, largely built up on the imitational style of which the composer is a complete master, are of due variety and of certainty of effect.

YORKSHIRE POST.

The chorus-writing generally is as usual of the strong four-square type of which the composer is such a master. . . . The mere texture of the part-writing has interest, while its dramatic strength and appropriateness are undeniable. The impression one gains from a first hearing of "Beyond these voices there is Peace" is that the text is a noble one, and in its sense of contrast and dignity of expression well worthy of a musical setting.

GUARDIAN.

The choral writing has all the qualities of solidity, breadth, and dignity which mark the composer's style. . . . The section beginning "To everything there is a season," the chorus sing above a peculiarly suave and gracious melody given to the violins, and the whole effect is of the rarest beauty. Another fine passage is the chorus "Who hath measured the waters," which has a massive grandeur entirely appropriate to the text, and at the end of the work there is a broad and imposing climax on the words "They shall walk and not faint."

LONDON: NOVELLO AND COMPANY, LIMITED.

PRODUCED AT THE WORCESTER FESTIVAL, 1908, AND PERFORMED AT THE QUEEN'S HALL SYMPHONY CONCERT, OCTOBER 17, 1908.

JUST PUBLISHED.

THE WAND OF YOUTH

(MUSIC TO A CHILD'S PLAY)

SECOND SUITE. FOR ORCHESTRA

COMPOSED BY

EDWARD ELGAR.

Op. 1b.

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TIMES.

In form the suite is very simple. Each of the six little movements is made up of two contrasting musical ideas which alternate without any attempt at development. . . . In "The Little Bells" (scherzino) we of course expect and get plenty of glockenspiel and toy effects, but the chief theme has a merry ring which is not dependent only on such things. "Moths and Butterflies" and "Fountain Dance" illustrate pretty fancies daintily, and lastly we have "The Tame Bear" and "The Wild Bears." It is a whirling dance movement which, played with all the nervous energy with which the composer inspires the orchestra, completely carried the audience away. This popular ending alone would probably ensure its success.

DAILY TELEGRAPH.

Of the six trifles that go to make up the suite, the scherzino "Little Bells" and the particularly graceful "Fountain Dance" are worthy of the Bizet of "L'Arlésienne," than which no higher praise can be accorded.

MORNING POST.

A set of six numbers which gave unalloyed delight to the audience this evening. There is little doubt that the simplicity of design is immensely becoming. The resourceful and experienced treatment it receives is by no means wasted upon the material, but the fact serves to illustrate once again the advantage of an absence of complication in design. Such a plan leaves the invention of the composer a clearer field, and the result of such a combination of youth and middle age is to give a work that possesses more vitality than many a more complicated effort. There is much quaintness in all the numbers. The march has some wonderful modulations, the date of which it would be interesting to know.

STANDARD.

They show originality and fancy in both treatment and design. Their simplicity is their strength; it takes a genius to be truly simple. We would not destroy these musical "etchings"; they have their place in the portfolio along with the greater works.

DAILY NEWS.

The music is beautifully finished in every detail, and there is present all the grace attaching to the composer's style. The best movements are the second, entitled "The Little Bells," which is extremely pretty; the fourth, called "Fountain Dance," which certainly gives a picture of uprising water; and the impetuous finale, described as the "Wild Bears." This had to be repeated. Indeed, its vigorous flow had something irresistible about it.

DAILY GRAPHIC.

Sir Edward Elgar's new "Wand of Youth" suite is evidently going to be a great favourite with the London public. Queen's Hall was crowded last night on the occasion of its second performance, and the fanciful grace and dainty orchestration of the charming little series of musical vignettes roused quite as much enthusiasm as at the first performance on Saturday afternoon.

PALL MALL GAZETTE.

The suite as a whole is brilliantly effective and has in the case of the "Moths and Butterflies" and "The Fountain Dance" two movements of very genuine musical charm.

ATHENÆUM.

Speaking of the Suite generally, we think it is far more attractive than its predecessor. Composers do well at times to unbend, and to show themselves in a light mood, especially in the case of Sir Edward Elgar, who has devoted much to music of a serious order.

GUARDIAN.

They are almost perfect specimens of light music, most delicately fashioned, and replete with simple tunefulness and engaging touches of humour. . . . The "Fountain Dance" is exquisitely graceful, and the riotous fun of "The Wild Bears" makes an exhilarating finale to the suite, and would assuredly never fail to bring down the most apathetic house.

MANCHESTER COURIER.

It contains six short numbers, all of which are very dainty and fascinating, full of quaint and fertile imagination and orchestrated albeit lightly, still plainly in Sir Edward's mature style. . . . The performance was eminently successful.

YORKSHIRE POST.

The six short pieces of which the present Suite consists, are fresh, fanciful and full of brilliant and happy orchestral touches. The lightness of touch is delightful and the energetic and rhythmical music is rarely, if ever, oppressed by its new and gorgeous dress.

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Psalm ii. 7; cx. 3;
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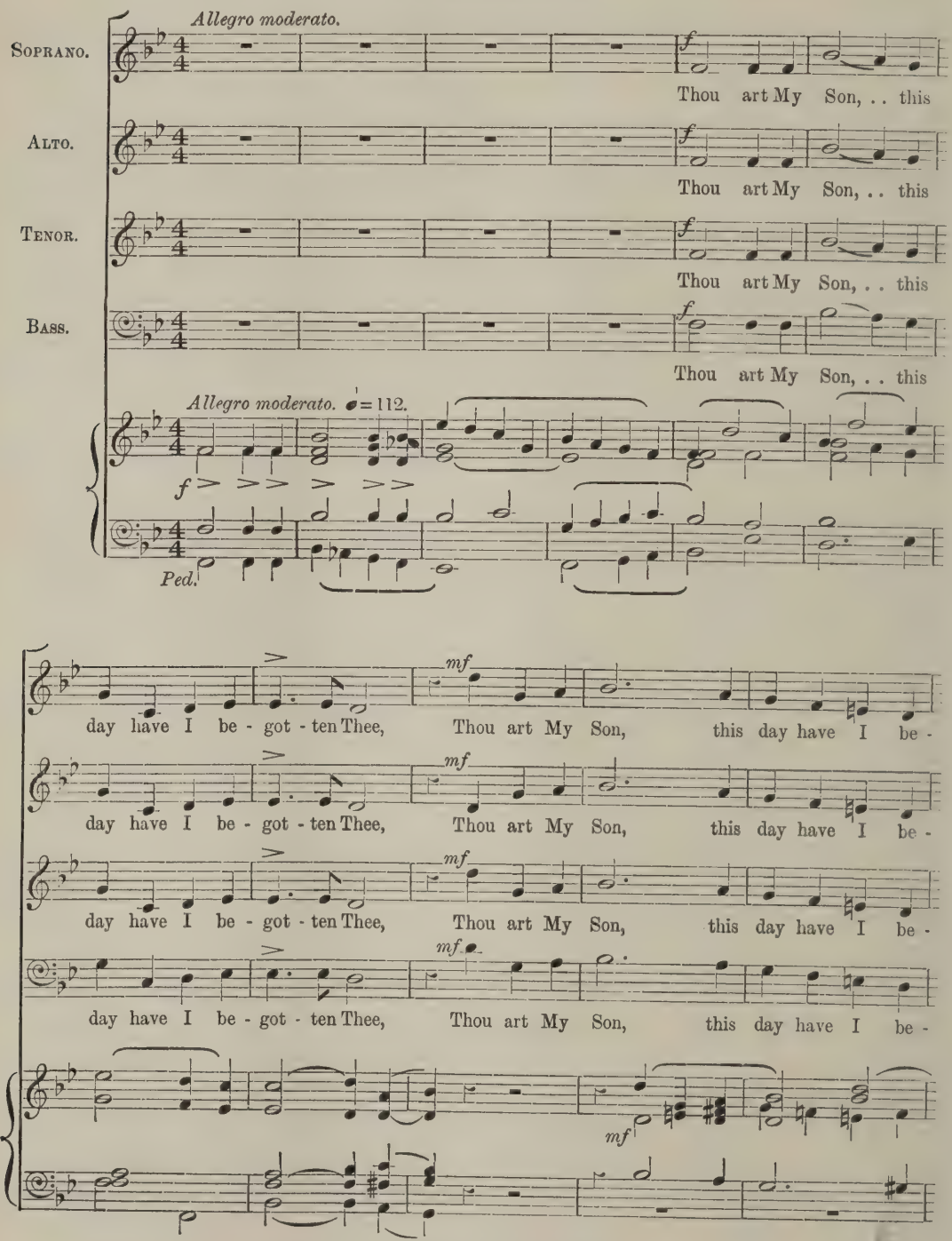
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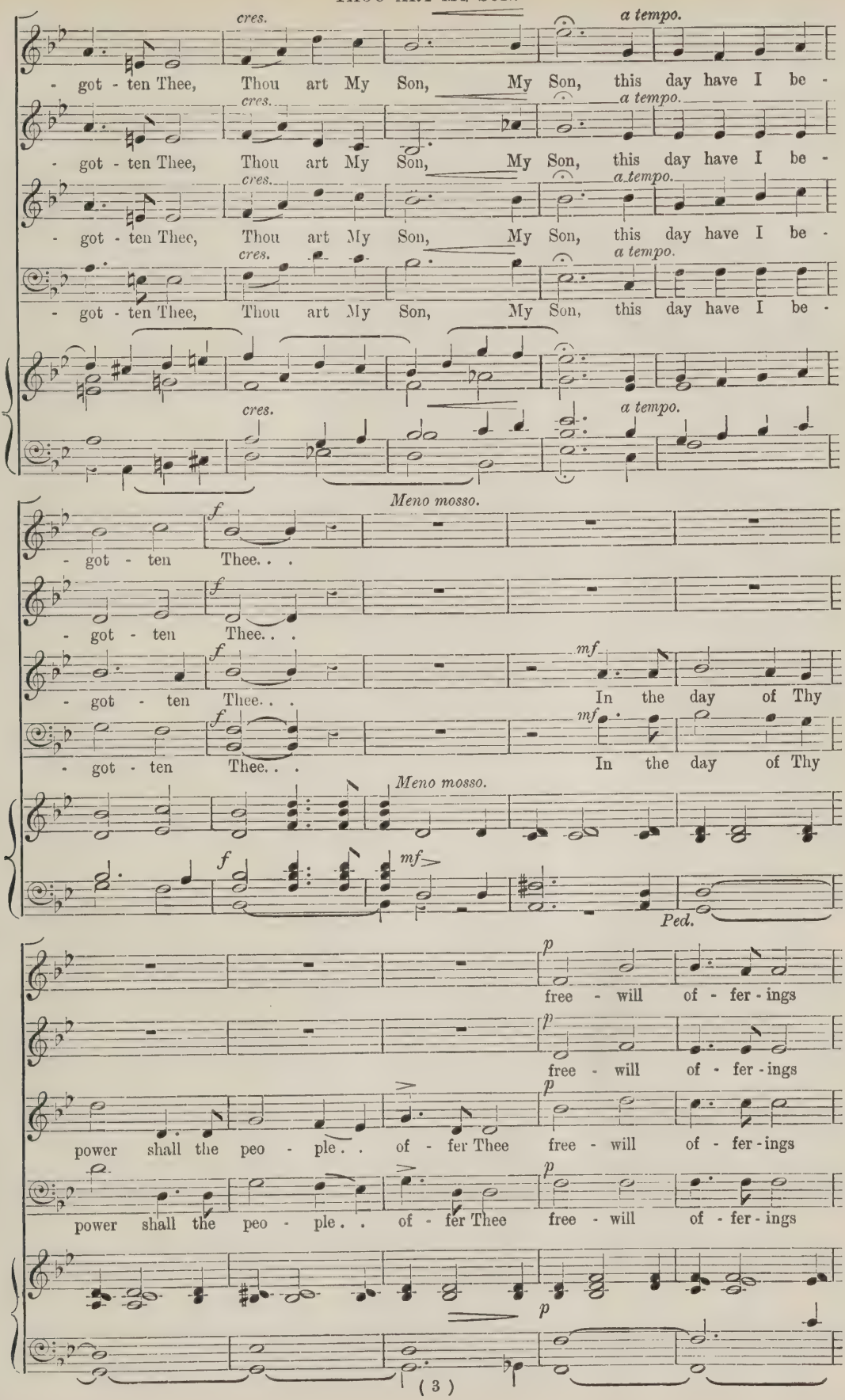
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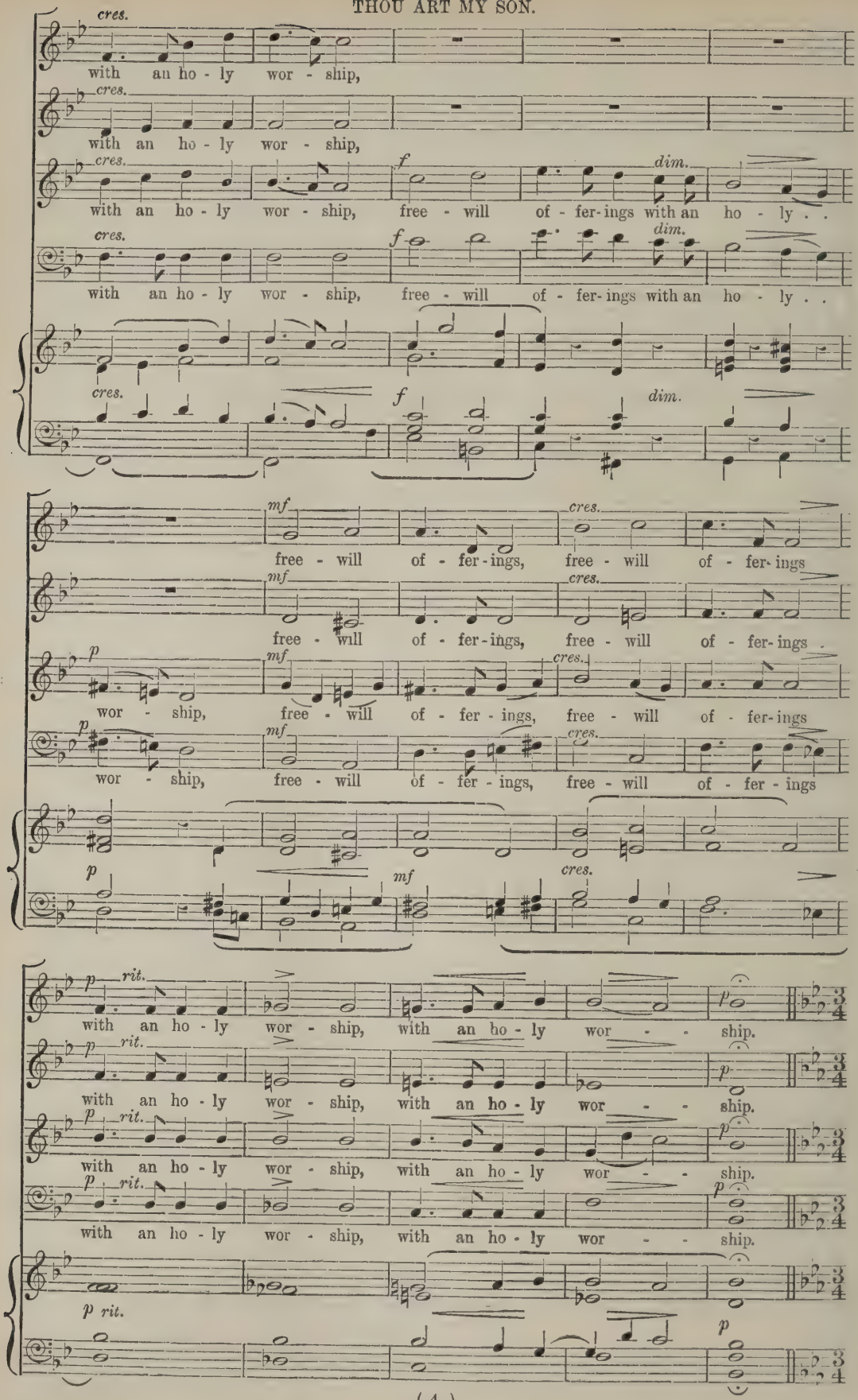
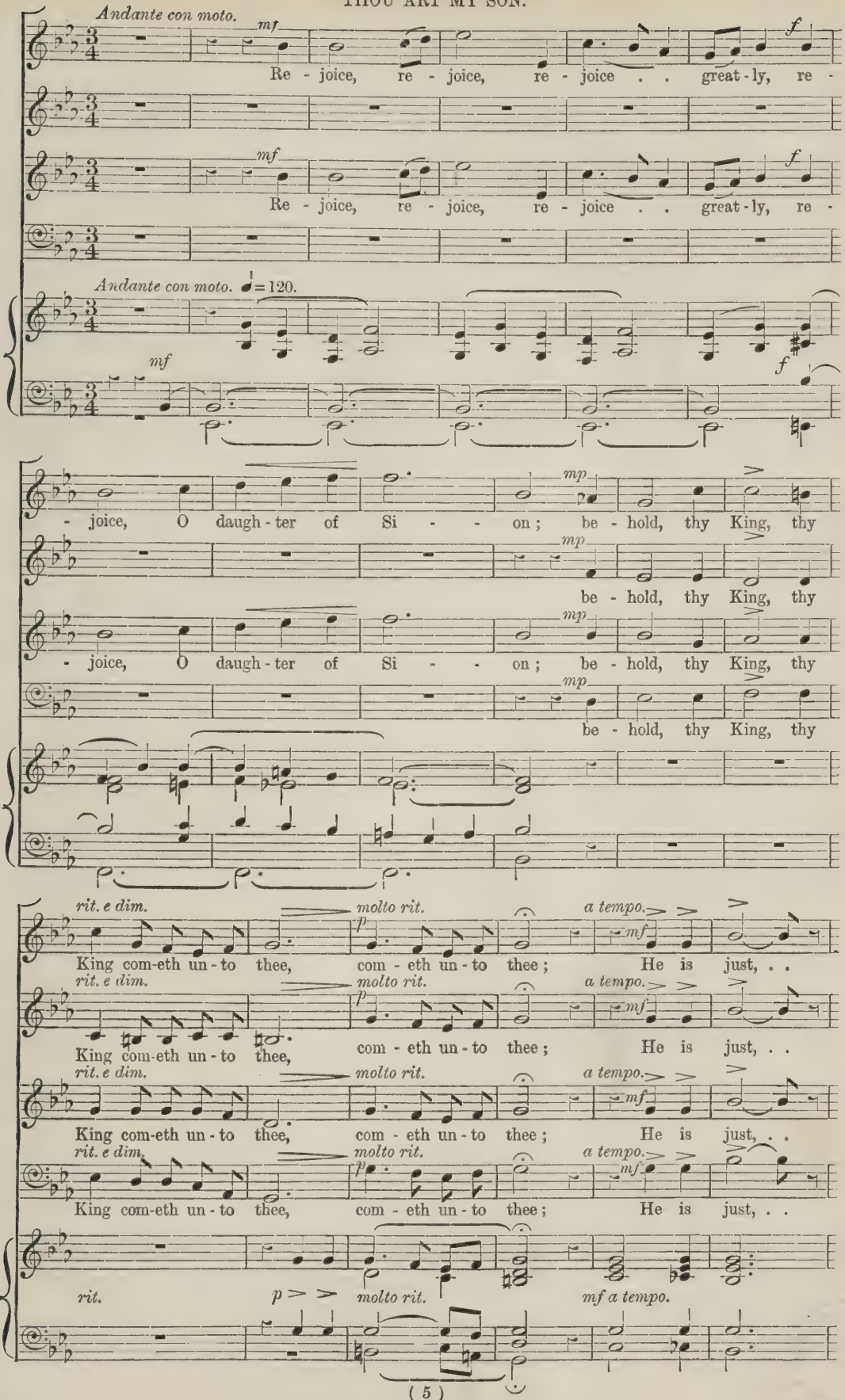
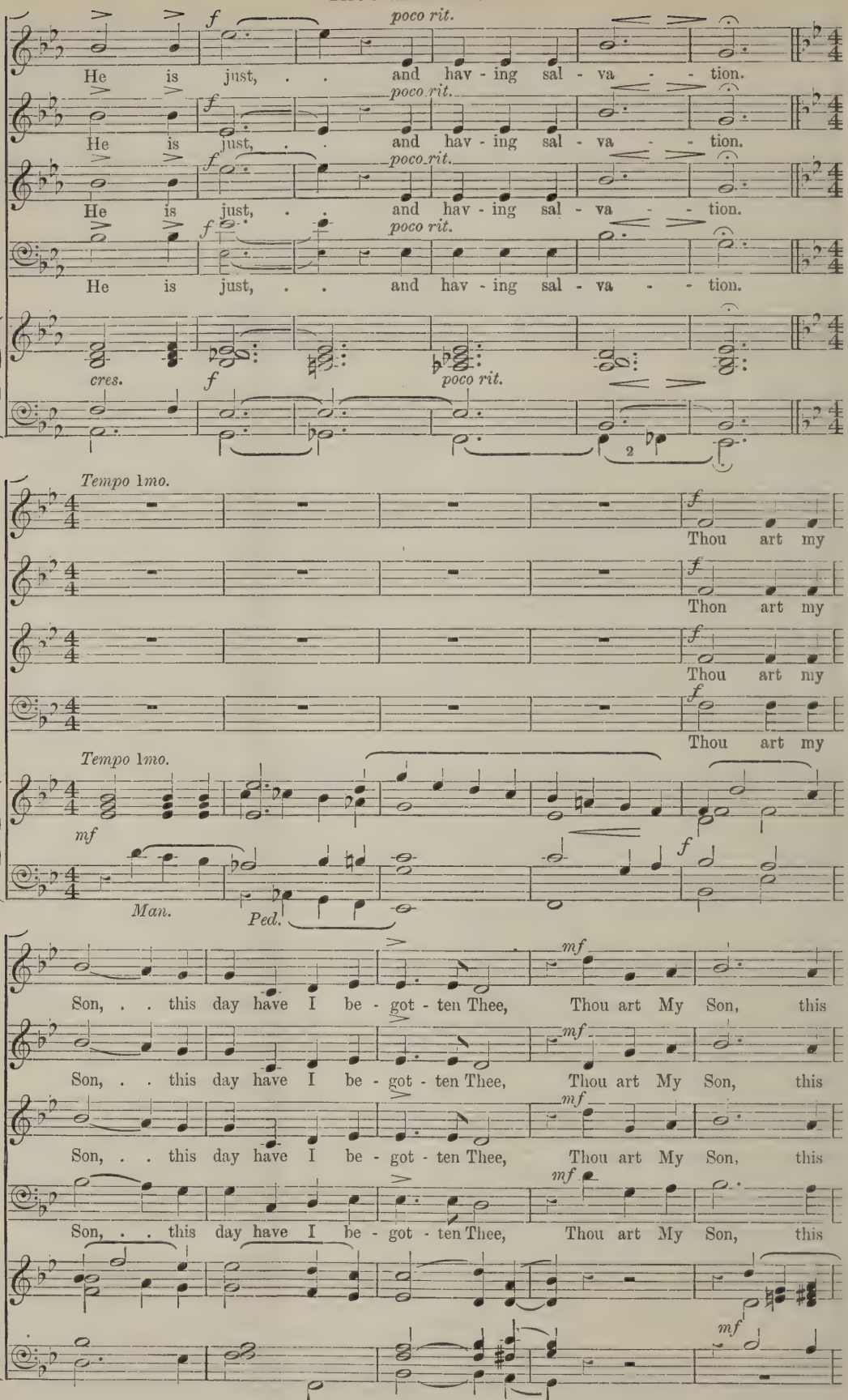
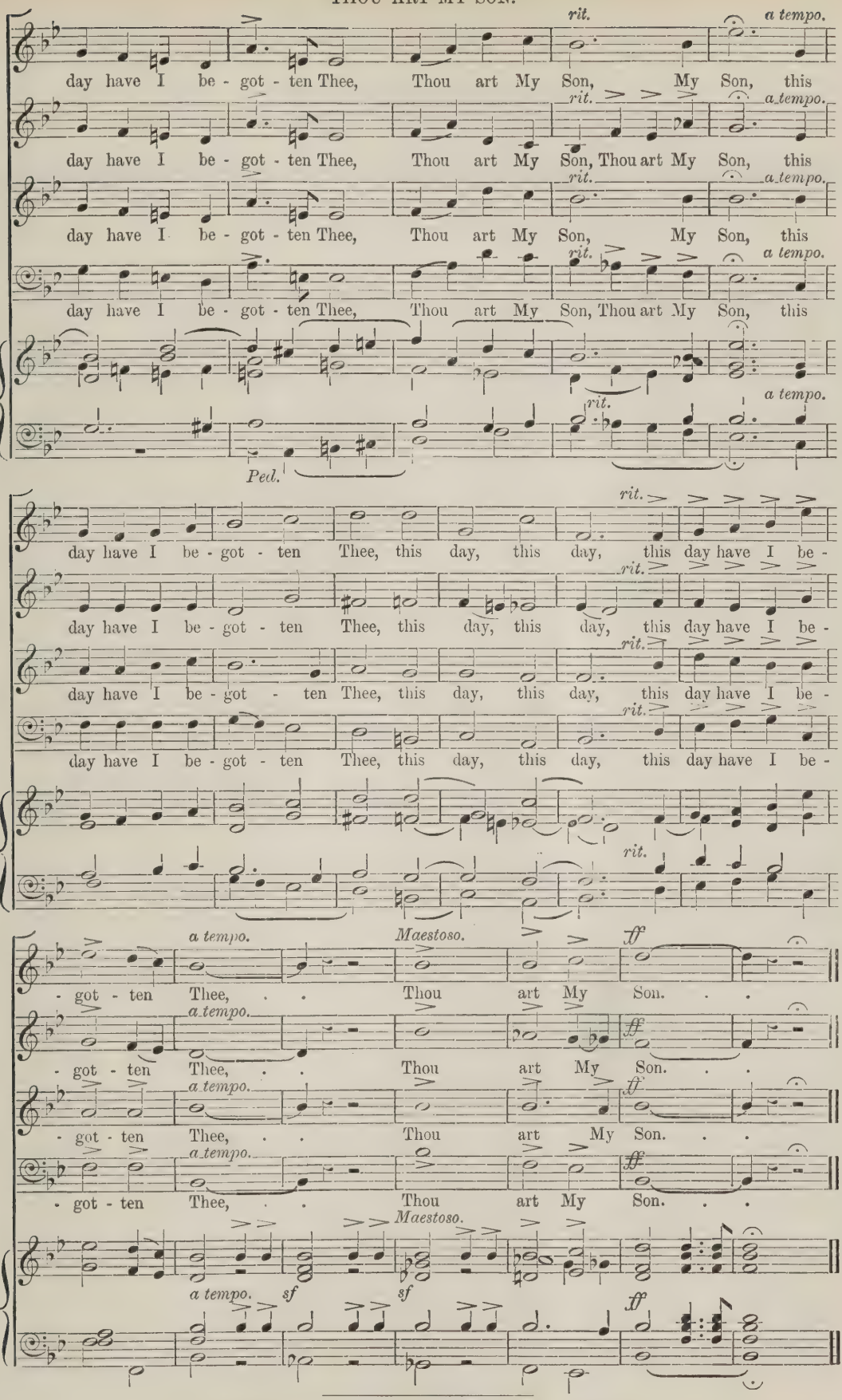
In the day of Thy
p
free - will of - fer - ings
power shall the peo - ple. . of - fer Thee
Ped.


cres.
with an ho - ly wor - ship,
cres.
with an ho - ly wor - ship,
cres.
f
dim.
with an ho - ly wor - ship, free - will of - fer - ings with an ho - ly . .
cres.
f
dim.
with an ho - ly wor - ship, free - will of - fer - ings with an ho - ly . .
cres.
f
dim.
mf
cres.
free - will of - fer - ings, free - will of - fer - ings
mf
cres.
free - will of - fer - ings, free - will of - fer - ings
p
mf
cres.
wor - ship, free - will of - fer - ings, free - will of - fer - ings
p
mf
cres.
wor - ship, free - will of - fer - ings, free - will of - fer - ings
p
mf
cres.
p rit.
with an ho - ly wor - ship, with an ho - ly wor - - ship.
p rit.
with an ho - ly wor - ship, with an ho - ly wor - - ship.
p rit.
with an ho - ly wor - ship, with an ho - ly wor - - ship.
p rit.
with an ho - ly wor - ship, with an ho - ly wor - - ship.
p rit.
p

Andante con moto.
mf
Re - joice, re - joice, re - joice . . great - ly, re -
f
Andante con moto. ♩=120.
- joice, O daugh - ter of Si - - - on; be - hold, thy King, thy
mp
be - hold, thy King, thy
rit. e dim.
molto rit.
a tempo.
King com-eth un - to thee, com - eth un - to thee; He is just, . .
rit.
p
mf a tempo.


poco rit.
He is just, . . and hav - ing sal - va - - tion.
cres.
Tempo 1mo.
Thou art my
Man.
Ped.
Son, . . this day have I be - got - ten Thee, Thou art My Son, this

day have I be - got - ten Thee, Thou art My Son, My Son, this
day have I be - got - ten Thee, Thou art My Son, Thou art My Son, this
rit.
a tempo.
Ped.
day have I be - got - ten Thee, this day, this day, this day have I be -
- got - ten Thee, . . Thou art My Son. . .
Maestoso.
a tempo.
sf
ff

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The Competition Festival Record

(COMMENCED AUGUST, 1908.)

LONDON FESTIVALS.

THE schedules for the five chief competition festivals to be held in London next Spring are now ready. In the aggregate they portend a remarkable amount of musical activity in which many thousands of competitors will be concerned. We give a brief review of three of the schedules:

STRATFORD AND EAST LONDON.

Various dates, from March 20 to April 3. This old-established festival announces a good programme, in the formation of which it is stated that "Much expert advice was sought, and many hours were spent in hearing and examining suggested pieces. Eclectic as to periods and schools of composition, they have yet kept before them a high standard, feeling their responsibility in endeavouring to raise the musical taste of the neighbourhood."

Fifteen classes for choirs, adult and junior, are scheduled, and besides there are sections for sight-singing, ear-testing, action-songs, and vocal quartets, trios and duets.

In all of the classes for choirs test-pieces are named, but in addition, each choir must sing an own-choice piece. However attractive this plan may be for audiences, it is not one that facilitates the difficult task of adjudicators. In the chief mixed-voice choral class the named piece is Mendelssohn's magnificent "Judge me, O God."

There are fifteen solo-singing classes. None of the tests named present difficulties, but this implies no fault in the selection; yet some critics would like to see the art-song more in evidence. The ballad of to-day we have always with us.

The pianoforte classes are the most striking feature of the syllabus. No fewer than twenty-two classes are scheduled. It is fortunate that in these classes there is "no own-choice piece." But why not, if it is desirable in choral classes? Organists, violinists, violoncellists and clarinettists are all catered for. There are classes for string orchestras, school bands (own-choice piece only this time), elocution and musical composition. Altogether the twenty-four pages of the syllabus are interesting reading and a valuable testimony to the educational character of a well-devised scheme.

There are money prizes—the highest is £3—in every class except the two chief choral classes, in which instead, respectively, a Challenge Shield and a Challenge Cup are offered. Entrance fees have to be paid in every class. Choirs pay seven shillings and sixpence and five shillings, and soloists, instrumental and vocal, five shillings. Eleven adjudicators are announced. The Secretary is Mr. John Graham, 110, Station Road, Chingford, E.

ALEXANDRA PALACE.

May, 6, 7, 8.

This is a wonderfully well-organized event, now in its third year. Miss Cecilia Hill is its creator and is still the indefatigable honorary secretary. In a paper she read at the July meeting of the Association of Musical Competition Festivals, Miss Hill calmly remarked on the ease with which a London festival could be started, and she went on to say that there was no credit in being jolly over starting a London festival. "There were numberless existing organizations that could be made use of—clubs, societies, commercial firms, all willing to include musical competitions in their work. There were hundreds of workers ready to hand, experienced in dealing with large numbers of people, trained in parish work, active and self-sacrificing. Then again it was much easier to raise money for subscriptions in London than in the country. It was comparatively easy to get an audience. It was easy to secure good adjudicators. There were good and convenient halls everywhere. One of the chief practical difficulties in the organization of a country festival was that of travelling, arrangements of special trains, &c. This trouble was non-existent in a London competition. All the competitors could walk to the hall. Then, one did not have to cater; competitors could either go home to tea, or secure tea and buns just round the corner."

This is all very well, but when we gaze at the front page of the schedule (17 in. by 9 in.), with its dazzling mass of names of patrons, headed by that of the gracious president (the Marchioness of Salisbury), adjudicators, members of executive committee, general committee, with its representatives in seventy-one named districts, we wonder what Miss Hill would consider to be a more difficult business to arrange. But Miss Hill, of course, has many loyal assistants who are as convinced as she is of the importance of the work being done.

The syllabus enumerates seventeen adult choir sections, six for schools, five for pianoforte solos, seven for vocal solos, and besides these are sections for mixed and male-voice quartets, female-voice trios, string orchestra, string quartet, pianoforte trio, organ solo, and for composition.

In most of the choral classes two pieces and sometimes three pieces are named. In the three chief classes Bach's motet for double chorus, "I wrestle and pray," is put as a third piece, the design being to combine the choirs at an evening concert, which this year is to be conducted by Mr. Allen Gill. There is an open choral class in which the tests, in addition to the motet, are: "Weary wind of the West" (Elgar), and "The surrender of the soul" (Cornelius).

In the chief "close" class the tests are: "The Lady Oriana" (Wilbye), "My love dwells in a northern land" (Elgar), and the Bach motet.

There are no own-choice pieces and no money prizes, except in the open choral class, in which £10 in addition to a silver challenge cup is offered.

KENSINGTON AND WEST LONDON.

March 2, 3, 4, 1909.

THIS festival has recently enlarged its borders. It now includes Chelsea, Fulham, Hammersmith, Kensington, Paddington, St. Marylebone, St. Pancras, Westminster, and the Brentford, Ealing and Uxbridge Divisions of the County of Middlesex. It may very well be that it will be found difficult to accommodate all the competitions in the Town Hall, Kensington. However, Olympia is not very far away.

The scheme includes choral and orchestral classes, string quartets, string orchestras, and solo singing (mezzo-sopranos and baritones only this year).

There are no money prizes. Bowls, cups, medals and framed certificates are offered. As the festival was first founded to cater only for female-voice choirs, this element is still a strong feature of the programme. The tests named are:—

The maybells and the flowers ..	Mendelssohn
God shall wipe away all tears	Field
Coronach	Schubert
Fly, singing bird	Elgar
A litany	Hurlstone

and all the "afternoon" choirs are asked to learn "The Lord is my Shepherd" (Schubert) for combined performance. The orchestras are to play Schubert's Minuet in D and Grieg's "Two Melodies" (Op. 53).

There are two mixed-voice choir classes, one for new competitors and those who have not before won a first-prize, and an "open" class. "Go, lovely rose" (Gounod) is the test for the former class, and Leslie's madrigal "Charm me asleep" is the test for the "open" class. In view of the importance of this class, it would have been well to ask for at least two tests.

An effort was made to organize a children's competition, but some of the teachers who were consulted were against it. Inasmuch as in every other district in London there are school choir and junior choir competitions, it is remarkable that they are not in favour in this quarter. In such a vast district there must be many schools, bands of hope, and other junior choirs perfectly willing to compete. But although there will be no children's competition, there will be instead a children's festival, which it is hoped may have a beneficial educational influence. This festival is restricted to schools in the Royal Borough of Kensington and the immediate neighbourhood. A book containing the following songs for the use of the combined choirs, has been specially prepared :—

Unison.—"Now is the month of Maying," "Jockey to the fair," "The Mermaid," "The ash grove," "The hundred pipers," "The meeting of the waters," "Early one morning."

Two-Part.—"O lovely peace" (Handel), "The coming of May" (E. Boyce), "Sabbath morn" (Mendelssohn), "Pluck ye roses" (Schumann).

There will also be three-part songs given by the St. Mary Abbott's Boys' School and the Addison Gardens' Mixed School, and solos. The unison songs will be accompanied by the Addison Gardens' School Orchestra, which will also contribute some orchestral pieces.

The People's Palace (London, E.), and the South London Festivals will be dealt with in our next issue.

NOTTINGHAM.

October 24.

This festival was held on Saturdays, October 17 and 24. The results of the first day were given in the November issue of The Record. On October 24 the competitions were open, and many excellent choirs were attracted. The festival was held in the commodious Mechanics' Hall, an arena specially good for music. It contains an organ, which was found to be of great assistance in the performance of the music by the combined choirs. The chief results were as follows :

Solo Classes.

Pianoforte (under 18) : test, "Spinnerlied" (Mendelssohn). Twelve entries ; 1st prize, C. F. Gibbs.

Soprano : test, "A summer night" (Goring Thomas). Fifteen entries ; 1st prize, Miss M. A. Ward, who sang with much beauty of voice and depth of expression. She had a great reception at the evening concert, at which the song was repeated.

Contralto : test, "Divinités du Styx" (Gluck). Six entries ; 1st prize, Miss C. Warner.

The Brass Quartet competition was won by Boots' Plaisaunce.

Church or Chapel Choirs (Six entries).

Tests : "Lord, for Thy tender mercies' sake" (Farrant) and "The rainy day" (Sullivan).

Barnsley Ebenezer.
3rd. South Street, Ilkeston.
Borrowash.
Albert Hall, Nottingham.
2nd. Matlock.
1st. East Kirkby Baptist.

Mixed-Voice Choirs (not exceeding thirty voices). Three entries.

Tests : Madrigal "Adieu ! sweet Amarillis" (Wilbye) and "Who is Sylvia" (German).

1st. Ranskill.
2nd. Sheffield Clarion.
3rd. Derby Co-operative.

Mixed-Voice Choirs (not exceeding fifty voices) Challenge Shield Class. (Six entries.)

Tests : (*a*) Madrigal, "Fire, fire my heart" (Morley) ; (*b*) "To Mary in Heaven" (Bennett) ; (*c*) "Liberty" (Eaton Faning).

Only (*a*) and (*b*) were chosen for competition ; (*c*) was reserved for combined performance.

Six choirs competed, in the following order :

4th. Matlock Vocal Society, 135 marks.
1st. Coventry Co-operative, 148 marks.
Nottingham Philharmonic.
2nd. The "William Woolley" Choral Society, 142 marks.
3rd. Kettering Fuller Excelsior, 139 marks.
Nottingham Part-Song Choir.

The singing in the Challenge Shield class had much distinction. It was evident that the art of choir-training had been well studied by all the conductors. The Coventry Choir sang with great technical perfection and with moving expression. They have a rich, resonant blend, and their enunciation is clear and not defaced by exaggerated consonants. Mr. Woolley's Choir also sang with much charm and finish. Their rhythmic accent was an attractive speciality. Some more subordination of parts seemed needful, and in "To Mary" the intonation was not perfectly true.

One of the most remarkable features of the festival was the truly magnificent performance of Eaton Faning's dramatic choral ballad "Liberty," by the combined choirs and organ. It says much for the ability of Mr. C. A. Riley, who conducted, that this performance was secured without a united rehearsal, and it is a tribute to the efficiency and conscientiousness of the several conductors and their choralists that they knew this rather difficult piece so thoroughly.

Mr. Frederick Wyatt was the official accompanist. Dr. McNaught adjudicated. The secretary is Mr. F. Purdy. All the arrangements worked smoothly under his direction.

KEIGHLEY.

October 24, 31.

The competitions held on the first day were to have included a class for male-voice choirs ; but only Nelson Arion Glee Union having entered, the competition was cancelled and the choir were engaged to sing at the evening concert. In the soprano solo class the tests were "I will extol Thee, O Lord" (Costa), and "Let the bright Seraphim" (Handel) ; 1st prize, Miss Ethel Mortimer. In the senior pianoforte class the tests were a movement from Grieg's Sonata in E minor and an Etude by Mendelssohn ; 1st prize, Archibald Mozley. Sight-reading competitions were won by Miss Eleanor Rawling (soprano), and Herbert H. Gott (pianoforte).

The Minster Glee Singers (Sheffield) won the male-voice quartet prize, for which the tests were "Go, rose" (Beale), and "Stars of the summer night" (Cruickshank).

On the second day interest centred in the mixed-voice choir competition, in which the test-pieces were "In Autumn" (Brahms) and "O, wild west wind" (Elgar). Six choirs entered, and four were selected to sing the Elgar piece. The results are noted below :

3rd. Bingley Co-operative (Mr. T. H. Salter), 126 marks.
Bradford (Mr. Hiram Ball).
4th. Skipton (Mr. N. Smith), 120 marks.
1st. Keighley (Mr. W. S. Wilkinson), 134 marks.
Nelson Independent Methodist (Mr. W. Hartley).
2nd. Crosland Moor Wesleyan (Mr. R. H. Dyson), 133 marks.

The choral sight-reading contest was won by the Bradford choir.

Crosland Moor party were successful in the mixed quartet section, in which the tests were "Come to me, gentle sleep" (Cowen) and "The sea hath its pearls" (Pinsuti). In the solo competitions the results were as as follows:

Boys' solo. Tests: "Say, ye who borrow" (Mozart), and "O for the wings of a dove" (Mendelssohn). 1st prize, T. Fletcher, Rochdale.

Junior Pianoforte. Tests: Two-part inventions, No. 6 (Bach), and "En Courant" (Godard). 1st prize, Marjorie Bates, Bradford.

Bass solo. Tests: "Song of Pan" (Bach), and "O God, have mercy" (Mendelssohn). 1st prize, Fred Sugden, Kildwick.

Prizes for sight-reading were gained by Sydney Sadler, Armley (boys' solo), and Mr. Walter Mason (bass).

The adjudicators were Mr. Granville Humphreys, Mr. Herbert Whittaker and Mr. Isidor Cohn.

The audiences were not so numerous as the festival deserved.

BARROW-IN-FURNESS.

November 5, 6, 7.

This was the tenth annual festival held in this ship-building Lancashire coast city. It is gratifying to report that, notwithstanding the trade depression, the festival was as successful as ever. Instrumental and vocal solos and local choral societies occupied the first day. The chief results were:

Violin solo (open).—Test: Barcarole, Op. 25, No. 1 (Spohr).—Mr. W. Freeman, 66 marks.

Pianoforte solo (open).—Test: Etude, No. 13 (Arensky).—H. Nancarrow, Barrow, 73 marks.

Tenor solo (open).—Test: "Murmuring breezes" (Adolf Jensen).—B. Yardley, Barrow, 71 marks.

Bass solo (open).—Test: "Vulcan's Song" (Gounod).—J. S. Metcalf, Kendal, 72 marks.

Soprano and Tenor Duet (open).—Test: "Love Divine," from "The Daughter of Jairus" (Stainer).—Miss J. F. Bleasdale and J. Rackstraw (Lancaster), 126 marks.

Local choir competition (not more than thirty-five voices): Millom Wesleyan Choir (Mr. B. W. Pill), 66 marks; 2, Dalton Wesleyan Choir (Mr. W.H. Pearall), 62 marks; 3, Walney Presbyterian Choir (Mr. William Currie), 59 marks.

Local choir competition (fifteen-mile radius): Millom Vocal Union (Mr. R. R. Johnston), 143 marks; 2, Hindpool Road Wesleyan (Mr. Lucas Hughes), 142 marks; 3, Abbey Road United Methodist (Mr. W. H. Smith), 140 marks.

The second day was for the juniors. There were 62 entries for pianoforte, 14 for violin, 11 for boys' solo, 18 for girls' solo, 8 for vocal trio (six children), and 11 for vocal duet. The chief results were:

Pianoforte solo (under 13): Margaret Evans, Barrow, 74 marks.

Sight-reading test (12 entries): Annie Geldart, 35 marks.

Pianoforte solo (13 and under 16): Andrew Downing, Barrow, 151 marks.

Violin solo (under 16 years): Joseph Milligan, Barrow, 68 marks.

Boys' solo: Thomas E. Pennington, Barrow, 70 marks.

Girls' solo. Gwennie Bell, Barrow, 70 marks.

Trio for six children. Test-piece: "The shepherd" (Walford Davies): 1, Wesleyan Sunday School, Millom, No. 1 Section, 66 marks; 2, No. 2 Section, 65 marks.

In the Children's Choir Section the test was any chorus from the cantata 'The waits of Bremen' (B. Luard-Selby). The following four choirs sang:

Burlington School, Kirkby (Mr. E. N. Lewis).

Haverigg St. Luke's Junior Sunday School (Mr. H. G. Cooke).

Dalton Church of England School (Mr. H. Layland).

Barrow St. James' Girls' Choir (Mrs. G. Ashburner).

Barrow came out first with 148 marks, Dalton second with 123, and Burlington third with 122.

At the evening concert, at which the prize-winners performed, the whole cantata was very successfully given by the united choirs, under the direction of Mr. Charles H. Fogg, who, with Mr. Dan Price, adjudicated throughout the competitions.

The third day was for open solo and choral sections. Miss Edith Butler gained the contralto prize. The test-piece was Gluck's "Che faro," and there were ten entries. In the soprano class, Miss Kate Gilfillan was the most successful. The test was Rubinstein's "The dew, it shines," and there were nine entries. The contralto and bass solo competitions took place on the first day, and are noticed above. A Morecambe mixed-voice quartet was successful in its class, and the Apollo Quartet (Lancaster), for male voices, was also first in its class. Three female-voice choirs sang Elgar's "Fly, singing bird," and St. James', under Mrs Bourne, won the prize. Six male-voice choirs (tenor lead) sang "Midsummer clouds" (MacDowell) and "Give a rouse" (Bantock), Barnoldswick, under Mr. Fred Lord, gaining the first place with 145 marks. Mrs. Bourne's Barrow men came next with 142 marks, and Mr. Grosse's Lancaster choir next with 136 marks. Madrigal singing attracted four choirs. The test was Pearsall's fine piece, "Take heed, ye shepherd swains." The result was as follows:

1st. Preston Vocal Union (Mr. H. Whittaker), 73 marks.
2nd. Keighley Vocal Union (Mr. W. S. Wilkinson), 72 marks.
3rd. (Equal) Haverigg Madrigal Society and Millom Vocal Union, 67 marks each.

The chief event was the competition for the 100-guinea "James Walch" silver challenge shield, recently presented by Mrs. Walch in memory of her husband's musical connection with Barrow. It was designed and executed by Messrs. Mosley, of Sheffield. Five choirs sang in the following order:

Millom Vocal Union (Mr. R. R. Johnston).
Barrow Madrigal Society (Mrs. Bourne).
Keighley Vocal Union (Mr. W. S. Wilkinson).
Haverigg Madrigal Society (Mr. H. G. Cooke).
Preston Vocal Union (Mr. H. Whittaker).

The test-pieces were:

"On Himalay" .. Granville Bantock.
"The Brownies" .. .. Moellendorff.
(Both unaccompanied.)

Barrow came first (155 marks), after beautiful performances of the two pieces, Keighley was second (151 marks), and the Preston Vocal Union third with 142 marks.

The prizes were distributed by Mrs. Walch, and Mr. F. J. Ramsden presided.

THE WILLESDEN DISTRICT CHOIR.

This choir under Mr. T. S. Waddell has achieved many successes in competitions. Its record should make the most pessimistic Londoner hopeful, and its motto might well be Floreat-Waddell-Willesden. The characteristic qualities of the performance of the choir are clean finish and studied expression. We are glad to hear that they intend to enter for the National Eisteddfod to be held in London next June. This occasion will try the mettle of the choir as probably it has never before been tried, if some of the best small northern choirs are to compete. We trust the best choralists of the district will rally to the support of the organization. The following is the first-prize record of the choir:

London Sunday School Choir, Crystal Palace. Founders' Shield 1904, 5, 6, 7, and 8.
The *Daily Telegraph* Shield, Stratford, 1908.
Herts and North Middlesex Musical Festival, Alexandra Palace, 1908. Silver Challenge Cup.
Horbury Eisteddfod, 1906, 7, 8. Chief Choral.
Shoreditch Town Hall Eisteddfod, 1907. Chief Choral.
Munster Park Eisteddfod, 1907. Ladies' Choral, and Chief Choral.
Queen's Hall Eisteddfod, 1908. Chief Choral.
Harlesden Eisteddfod, 1908. Chief Choral.
Munster Park Eisteddfod, 1908. Ladies', Male-Voice, and Chief Choral.

Mr. Joseph Bennett, the well-known critic of the *Daily Telegraph*, has in a recently-issued volume given the world some of his reminiscences. He has often adjudicated at Welsh Eisteddfodau, and in

this connection relates the following story of Sir George Macfarren's experience, as an adjudicator, at a Cardiff Eisteddfod in 1883, when, in the middle of a choral competition, according to immemorial custom a gentleman began to make a speech on some other topic just to vary the proceedings. Mr. Bennett says:

Macfarren and the other adjudicators, of whom I was one, were sitting in a group at the back of the platform. I was, of course, near enough to watch our chief's face. He was unaccustomed to Eisteddfodic vagaries, which are always plentiful and sometimes startling. At first his expression was one of blank surprise, but when he grasped the situation and saw that the competition was likely to be much delayed, indignation flushed his face, and he suddenly, in harsh tones, cried out: "Go on with the competition. This is most indecent. If you do not proceed with the competition, the adjudicators will retire in a body." Then again he exclaimed, now literally foaming at the mouth, "Go on with the competition!" Some of the huge audience, not having the fear of front-bench magnates before their eyes, began to applaud, and the orator, perhaps prompted by the chairman, sat down; the interruption ceased; the competition was resumed, and slowly the chief adjudicator's countenance put on its normal appearance. The Celtic audience probably found nothing surprising in Macfarren's outburst of Celtic passion.

DATES OF COMPETITIONS WITH NAMES OF SECRETARIES.

1909.

Millom (Cumberland). — Children's Competition. Twelve classes. January 2. Miss Evans, 76, Main Street, Haverigg, Millom.

Sheffield Sunday School Union.—February 1, 4, 6, 8, 11, 13. Mr. J. Eames, 256, Barnsley Road, Sheffield.

Warrington. — February 5, 6. Mr. R. W. Cook, 25, Froghall Lane.

Carlisle.—February 16, 17, 18. Mr. T. Walrond, 5, Hartington Place.

Londonderry. — February 16, 17, 18, 19. Mrs. Alexandrina Stewart, Crawford Square, Derry.

Preston.—February 18, 19, 20. Mr. D. Dawson and Mr. W. W. Miller, Festival Offices, 85, Fishergate.

Leicester.—February 26, 27. Mr. H. S. Smith, Y.M.C.A., Leicester.

London (Kensington).—March 2, 3, 4. Miss C. E. Denison, 58, St. Mark's Road, North Kensington, W.; and Miss Rawson and Miss I. Colville.

London (South London).—March 13 to 20. Mr. J. Lester Jones, 49, Terrace Road, Upton Manor, E.

Stratford (for Essex and London, E. & N.E.).—March 20, 22, 24, 25, 26, 27 and April 3. Mr. J. Graham, 110, Station Road, Chingford, E.

Eskdale (Whitby).—March 23, 24. The Misses Yeoman, Woodlands, Sleights, R.S.O.

Douglas (The Manx Festival).—March 23, 24, 25. Mrs. Laughton, Peel, Isle of Man.

Hexham (The Tynedale Musical Competition).—March 26, 27. Miss Allgood, Nunwich, Humshaugh-on-Tyne.

Coleraine (Ireland).—April 2. Mrs. Huston, Eliza Villa.

Morpeth (Wansbeck, Northumberland).—April 2, 3. Mrs. Orde, Nunnykirk.

Belfast.—April 3. Mr. F. J. Moffett, 37, Cromwell Road.

London Working Girls' Clubs.—April 3. The Hon. Maud Stanley, Smith Square, Westminster, S.W.

Mountain Ash (S. Wales).—Easter Monday, April 12. Mr. T. Hughes, Mountain Ash.

Stour Choral Union, Moreton-in-Marsh.—April 13, 14 (Children's Day in June). Miss Ruth Dickins, Cherington, Shipston-on-Stour.

Bourne (Lincolnshire). — April 20, 21. Miss Bell, Bourne.

York.—April 21, 28. The Yorkshire Competitions. Mr. E. C. Brooksbank, Healaugh Old Hall, Tadcaster.

Northampton.—April 22, 23. Hon. Norah Dawnay, Dingley, Market Harborough.

Liverpool (Children's Festival).—April 24. Mr. R. T. Edwards, 78, St. Domingo Vale, Liverpool.

Retford (North Notts).—April 27, 28, 29. Miss Elinor Denison, Eaton Hall, Retford.

Leith Hill (Dorking).—April 28. Miss M. Vaughan Williams, Leith Hill Place, Dorking.

Ashbourne (Derbyshire). — The Dove and Churnet Valley. April 29. Dr. Bull, Ashbourne.

Bury (Lancashire).—April 29, 30, and May 1. Mr. H. Townend, 3, Bradford Terrace, Buckley Wells.

Doncaster.—May 4, 5, 6. Mrs. Herbert Peake, Bawtry Hall, Bawtry, Yorks.

Mid-Somerset Competitions (Frome).—May 4, 5, 6. H. W. Latcham, 4, Market Place, Wincanton.

Weybridge (Surrey). — May 5, 6. Miss Christian Egerton, St. George's Hill, Weybridge.

Morecambe.—May 5, 6, 7, 8. Mr. H. Powell, Musical Festival Offices, Morecambe.

Alexandra Palace (Herts and North Middlesex).—May 6, 7, 8. Miss Cecilia Hill, Wentworth Hall, Mill Hill, N.W.

Bristol.—May 10, 11, 12, 13, 15. Mr. W. E. Fowler, Mascotte, Elmdale Road, Bristol.

People's Palace Musical Festival (Mile-End Road, E.).—May 10—15. Miss Edith Barran, 20, Queensberry Place, S.W.

Kidderminster (The Worcestershire Competition).—May 11, 12. Miss M. F. Bromley-Martin, Sarn Hill, Tewkesbury.

Pontefract.—May 11, 12, 13. Mr. Oswald Holmes, Market Place.

Berks, Bucks, and Oxon (Windsor).—May 12 to 15. Mrs. M. Commeline, The Rectory, Beaconsfield, Bucks.

London.—St. Cecilia (Working Girls' Clubs).—May 17, 18. Mrs. Lousada, 38, Westbourne Terrace, Hyde Park, W.

Kent (Dover).—May 19. Mr. Walter H. Day.

Farnham (Surrey).—May 19 and 24. Miss Fordati, Ridgway, Farnham.

Buxton (North Derbyshire).—May 20, 21, 22. Mr. F. Gummer, Ash Street, Buxton.

Northallerton (Swaledale). — May 26, 27. Miss Charlotte Yeoman, Prior House, Richmond, Yorks; and Mrs. Ringrose, Northallerton.

Southport.—May 27, 28, 29. Mr. F. W. Jackson, 43, St. John's Road, Birkdale, Southport.

Aberdeen.—June 4, 5. *Pro tem.*, Professor Sandford Terry, Cults, N.B.

Lytham.—June 9, 10, 11, 12. Mr. Allon Wilson, Musical Festival Offices.

London.—The National Eisteddfod, June 15, 16, 17, 18. General Secretaries, Mr. W. E. Davies and Mr. D. R. Hughes, 63, Chancery Lane, E.C.

(*There are many other festivals, the dates of which are not yet settled.*)

The Musical Times.

DECEMBER 1, 1908.

ETON COLLEGE.

Ye distant Spires, ye antique Towers,
That crown the wat'ry Glade,
Where grateful Science still adores
Her *Henry's* holy Shade ;
And ye that from the stately Brow
Of WINDSOR'S Heights th' Expanse below
Of Grove, of Lawn, of Mead survey,
Whose Turf, whose shade, whose Flowers among
Wanders the hoary *Thames* along
His Silver-winding Way.

Ode on a distant prospect of Eton College. 1747.

THOMAS GRAY (An Etonian).

King Henry the Sixth had not completed his nineteenth year when he founded 'The Kynge's College of our Ladye of Eton, beside Windsore.' Born at Windsor, the boy monarch naturally desired that his noble conception should be placed within the range of his vision, and under the shadow of the castle in which he drew his first breath. In founding Eton College and its complement, King's College, Cambridge, Henry followed the good example of William of Wykeham, who founded Winchester College and New College, Oxford, the one being a nursery, so to speak, of the other. Thus the gentle and saintly scholar-king did for Cambridge what the eminent ecclesiastic had done for Oxford. The original charter of Eton—dated October 11, 1440—decreed that the College was to consist of 'a Provost, ten Fellows, four Clerks, six Choristers, a Schoolmaster, twenty-five poor and indigent Scholars, and the same number of poor and infirm men.' To quote further from Sir Henry Maxwell Lyte's *History of Eton College* (1889): 'This scheme may be said to have united the characteristics of a college of secular priests, a school for boys, and an almshouse for poor men. The Almshouses were suppressed during the Founder's own lifetime; the College of priests, after more than four centuries of honourable existence, has lately been doomed to destruction; while the School has gradually risen to an unrivalled pitch of prosperity, and has practically monopolised the revenues and the very name of *Eton College*.'

To return to the original Statutes. The four Clerks were to be 'skilled in chant, of whom one only, the organist and instructor of the choristers, may be married.' All the Clerks were to receive 'commons and livery,' and the stipend of the organist was fixed at £6. The Scholars were to be 'poor and needy boys of good character, with a competent knowledge of reading, of the grammar of Donatus, and of plain song.' It is very interesting thus to find that *music* (plain song) was

ETON COLLEGE, *circa* 1690.
(*From Loggan's 'Cantabrigia Illustrata.'*)

LUPTON'S TOWER. THE FOUNDER'S STATUE. THE CHAPEL.

THE SCHOOL YARD.
(*Photograph by Messrs. Hills & Saunders, Eton.*)

one of the three essentials required for all boys who came to Eton. By inference, music undoubtedly formed part of the original curriculum, only to be ignored through a long period of years; now, however, it rightly assumes its place in the list of studies, and the warm encouragement the art receives from the present Head Master (the Hon. and Rev. E. Lyttelton) is nothing more or less than a return to the intentions of the Founder of this splendid College which has become one of the greatest educational institutions of the country.

As a matter of convenience this brief sketch may be divided thus (1), history of the School; (2), its buildings; (3), the College Library; (4), the Chapel Services, and (5), the musical curriculum.

The School was opened in the year 1442. Its first Head Master was William Waynflete, founder of Magdalen College, Oxford. He was a great favourite with Henry VI., who induced him to exchange the headmastership of Winchester College for that of Eton. Waynflete accordingly came to Eton, bringing with him five Fellows and thirty-five scholars from Winchester, who thus formed the nucleus of a school which has in course of time developed into its present state of prosperity and fame. The first Provost was Henry Sever, chaplain and almoner to Henry VI., and afterwards Warden of Merton College, Oxford. And here it should be stated that the important office of Provost (since 1884 successfully held by the Rev. Dr. Hornby, a former Head Master) carries with it the duties of chairman of the governing body, or to be more accurate, 'The Provost and Fellows,' for after a period of transition, the old title has now been resumed. In Chapel the Provost occupies the first stall on the south side, and the Vice-Provost the corresponding one on the north side.

The boys on the Foundation are called Collegers. Sir Henry Maxwell Lyte says that the earliest known instance of the use of the term Oppidans—boys who live in the houses of their tutors (assistant masters)—is in the Audit Book for 1557-58, which contains a charge 'for two newe chandlestycks for the opydans in the Churche, ij*s.* vj*d.*' Mr. Wasey Sterry states that 'their [*i.e.*, the Oppidans'] original style was "Commensales." These Commensales seem to have been of two orders, corresponding to commoners and gentlemen-commoners at Oxford; they were to be admitted to board and lodge in the College, paying therefor, but to be instructed in grammar gratis.'* William Paston (died 1466) was one of the earliest Oppidans (Commensales), as was probably also Sir Thomas Pope (1507?-1559), founder of Trinity College, Oxford.

At that time (the 16th century) the title *Custos* (or dunce) was applied to any boy who was detected talking in English during lesson time, missing three words in repeating a rule in grammar, or making three mistakes in spelling. As at Winchester, the Eton Scholars were awakened at five o'clock by one of the præpostors (monitors), who shouted '*Surgite.*' While dressing they chanted prayers, probably Latin psalms in alternate verses. Each boy had to make his own bed, and to sweep the dust from it into the middle of the Long Chamber, whence it was removed by

* 'Annals of the King's College of our Lady of Eton beside Windsor. By Wasey Sterry, M.A. London: Methuen & Co., 1898. P. 53.

four juniors selected for the purpose by the præpostors. When these chambermaid duties had been discharged, the scholars marched downstairs two and two to wash at the 'children's pump.' Their ablutions ended, they at once proceeded to their places in the school-room. The Usher entered at six (*a.m.*, it should be remembered) and, kneeling at the upper end of the room, said prayers. While he was engaged in teaching the lower forms, one of the præpostors made a list of those who were late for prayers, while the *Præpostor immundorum* had to examine the faces and hands of his schoolfellows, in order to report to the Master, at seven a.m., any who had appeared dirty. Work was then carried on until after nine, when the boys were doubtless quite ready for their breakfast, and at ten o'clock one of the præpostors shouted '*Ad preces consurgite*,' to recall the boys to school, where, standing in order on each side of the room they recited further prayers. Dinner was at eleven, school again from noon till three, playtime ended at four, and after another hour of lessons the boys left school, apparently for supper; more lessons between six and eight; at seven a slice of bread and a draught of beer, and at eight o'clock those weary children went to bed chanting prayers. On Friday, being a fast-day, all the offences committed during the week were enumerated and the culprits punished. No mention whatever is made of Sunday. On all holy-days, between October 13 (the Translation of King Edward the Confessor) and Easter, the boys had to rise at four o'clock in the morning in order to receive religious instruction before beginning the ordinary lessons of the day. After dinner on All Souls' day they repeated prayers for the dead, read aloud mournful passages selected by the master, and wrote verses about the glory of the resurrection, the blessedness of souls, and the hope of immortality! Such was the life of an Eton boy three-and-a-half centuries ago. How different from his school days in this year of grace 1908!*

To make mention of all the various changes—educational, administrative, and social—that have taken place at Eton College during its wonderful history, would be beyond the scope of this article. Reference will be made to some of these changes in due course. In the meantime it should be stated that the original statutes were repealed in 1872, and that since then the educational system has been much modernized, though classics still retain their pre-eminence.

Despite those inevitable numerical fluctuations which take place in schools, Eton has steadily increased in public favour, so much so that it occupies the premier position among the public schools of England. At the present time, including the seventy Collegers—those on the Foundation—its muster-roll numbers 1,036 boys. Among many

* This information concerning school life at Eton in the 16th century is taken from Sir Henry Maxwell Lyte's History of the College.

THE HALL.

(*Photograph by Messrs. Hills & Saunders, Eton.*)

distinguished *alumni* one easily recalls the names, in literature, for instance, of Fielding, Hallam, Kinglake, Arthur Christopher Benson, and the poets Gray and Shelley; in music, Thomas Augustine Arne—the school lists in which his name should appear are missing; Thomas Morell, Handel's librettist; Joah Bates, the conductor of the earliest Handel Festivals, held in Westminster Abbey, and, in our own day, Charles Hubert Hastings Parry; to these may be added, A. M. Goodhart, a composer of great refinement; E. J. Dent, the historian of Alessandro Scarlatti and a critical musician; and Roger Quilter, whose lyrical compositions are deservedly popular. 'In spite of many drawbacks and many deficiencies,' says Sir Henry Maxwell Lyte, 'our School can boast a glorious past. In the church and in the senate, at the bar and in the army, in the civil service, and in every branch of national life, her sons have held their own and left their mark. At Eton have been learned the early lessons of endurance, patience, self-control, and sturdy independence, which have braced the characters of many of England's greatest men.'

THE CHAPEL.

(*Photograph by Messrs. Hills & Saunders, Eton.*)

Whether viewed from the North Terrace of Windsor Castle or seen from a nearer point of vision, the buildings of Eton College are attractive in their picturesque variety. The stately Chapel is the outstanding, as well as the oldest part of the College. Its spacious interior (see the illustration below) at once attracts attention by reason of its noble proportions—150 feet long by 46 feet broad—in which strength is blended with beauty. And yet Henry VI. had a design for building a nave 168 feet long! This gave place to the ante-chapel which was probably finished in 1480, about twenty-two years after the choir had been completed. The ante-chapel contains many memorial brasses to distinguished Etonians and former officers of the College, including one to Sir Joseph Barnby. Lupton's Chapel, on the north side of the main building, was erected by Roger Lupton, Provost from 1504 to 1535, where may be noticed his rebus, the letters L U P on a *tun*. The thirty-five stalls on each side of the Chapel—or, to be more accurate, the Collegiate Church—unfortunately hide some highly-interesting Italian frescoes which date from between 1479 and 1488. In the turret at the south-western angle of the ante-chapel is the service bell on which is inscribed 'Prayes ye the Lord. 1637.'

The Cloister Court, beyond the quadrangle (see Loggan's view on p. 765) is as old as the Chapel (1443-1450). Here are the Hall, on the south side, the College Library adjoining it, the 'lodgings' of the Provost, Vice-Provost, Head Master and

Bursar. Lupton's tower, which contains the clock and gateway, are a little later, about 1517. Lower School — the original Eton schoolroom — the building on the left of the quadrangle (see p. 765), is just about 450 years old. The bronze statue of the Founder, holding a sceptre, in the centre of the yard, was erected in 1719 by Provost Godolphin, and a little-known tradition says that in passing it you should always keep the statue on your left. The quadrangle was not completed till the erection, on its west side, of Upper School, also shown in Loggan's view (p. 765), on the left of the Chapel. In the same direction, and passing through the gateway, is Savile House, its back to the road and the garden front looking upon the college buildings (see p. 771). Built in 1603—if not much earlier and perhaps the original almshouse — this charming old domicile is the residence of Dr. C. H. Lloyd, Precentor and Musical Instructor. Subsequent additions include the new buildings, in Weston's Yard and facing the garden front of Savile House (1844-46); the new schools (1861-63); the music-room (1869), of which more anon; and the Lower Chapel, dedicated in 1891 and built for the boys of the Lower School.* The latest addition to the architectural features of Eton College is the stately pile erected to commemorate Etonians who fell in the South African War: a view of these Memorial Buildings, together with an account of the opening by the King, on November 18, will be found on p. 780.

BOOKPLATE OF THE COLLEGE LIBRARY.

To any one interested in old books a visit to the College Library is made additionally enjoyable and instructive with the Vice-Provost and Librarian (Mr. F. Warre Cornish) as a cicerone. Among the printed books he will find three Caxtons—'Les fais et proesses du noble et vaillant chevalier Jason' (1474), 'Tully of Old Age,' &c. (1481), 'Thystorye of Reynard the Foxe' (1481); the four folios of Shakespeare (1623-85), and, amongst other quartos, some of the earliest, *e.g.*, 'Midsummer Night's Dream' (1600), 'Henry V.' (1608), 'King Lear' (1608),

* For further details and descriptions of the College buildings, see 'An illustrated Guide to the Buildings of Eton College,' by R. A. Austen Leigh, Eton: Spottiswoode & Co., Ltd. 1905. This admirably compiled little book contains a vast amount of information.

THE COLLEGE LIBRARY.

(*Photograph by Messrs. Hills & Saunders, Eton.*)

'Merchant of Venice' (1600), &c. The first editions include Homer's Iliad (Florence, 1488) and Milton's 'Paradise Lost' (1667). Here is the first book printed with movable metal types, the so-called Mazarine Bible, in Latin (2 vols. folio), printed by Gutenberg and Fust (or Fust and Schöffer) at Mainz, 1453-56, just about the same time that Henry's foundation at Eton was getting into working order. The binding of oak boards, with stamped leather, is of the same date and by Johannes Fogel, of Bamberg. The Audit Books of 1609 show that the sum of £10 3*s*. 11½*d*. was spent on the library, an amount which included payments to Joyce, the waterman, and sums for wharfage and custom, the books being conveyed from London by river.

The show-cases contain the Statutes of the College, signed by the Founder; the wages book

THE HEAD MASTER.
THE HON. AND REV. E. LYTTELTON.
(*Photograph by Messrs. Elliott & Fry.*)

of the clerk of the works for the Chapel; Charters, &c., with the Great Seals of William II., John, Henry III., Edward I., and others. There are some fine specimens of bindings, principally Italian and French, of the 16th and early 17th centuries, in addition to some Papal Bulls, and a very fine collection of mezzotint engravings from portraits by Sir Joshua Reynolds, though the margins of many are unfortunately cut.

The treasures include a Book of Hours, on vellum and illuminated (Paris, 1530), which belonged to Queen Mary Tudor, and afterwards to Mary of Modena, queen of James II. Of supreme interest to musicians, however, is the splendid Anthem Book (MS.) of Eton College. Written on vellum between the years 1500 and 1510, this precious tome, measuring 23¼ in. by 17-in., is in the original boards, covered with stamped leather with Tudor badges. The volume has been thoroughly examined by Mr. W. Barclay Squire, F.S.A., who communicated its contents to the Society of Antiquaries in a learned and exhaustive paper 'On an early sixteenth century MS. of English Music in the Library of Eton College,' which he read on February 17, 1898, and which is printed in *Archæologia*, vol. lvi., p. 89. Mr. Squire says what makes the volume so valuable is that the compositions contained therein are without exception by men of high reputation in their day. 'So rare have collections of this sort become,' he adds, 'that I believe I am right in saying that there are now in England only two other MSS. of the kind which, for size and importance of their contents, can at all compare with the Eton volume; these are respectively preserved in the libraries of Lambeth Palace, and of Caius College, Cambridge, both dating from a little later than the Eton book.'

The volume consists of a collection of motets and magnificats for several voices, the music of each part being so written upon opposite pages that, when the book is open, the different parts can be sung by all the singers at the same time, the earliest method of writing part-music. At the beginning of each composition is given, in red, its compass, from the lowest bass note to the highest in the treble, a detail which Mr. Squire has never seen in any other musical manuscript. A Salve Regina, in nine parts, by Robert Wilkinson, is curious as being written in white breves and semi-breves, all the rest of the book being in black or red notes of this value.

This Anthem Book originally contained ninety-seven compositions. The pieces that are missing unfortunately include a 'Gaude flore virginali' (à 5) composed by John Dunstable, and a large part of a setting of the Passion for Palm Sunday (à 4) by Richard Davy. The forty-three perfect compositions that remain can be placed to the credit of the following musicians:

Banester.	Hacumplaynt.	Lambe.
Browne.	Hampton.	Sturton.
Cornysch.	Horwud.	Sutton.
Davy.	Huchyn.	Turges.
Fawkyner.	Hygons.	Wylkynson.
Fayrfax.	Kellyk.	

Not the least interesting feature of the MS. is the series of heraldic shields scattered throughout its pages. As specimens thereof we are enabled, by the kind permission of the Vice-Provost, to reproduce in facsimile as one of the special supplements to the present issue two folios from the volume. One of these facsimiles (fol. 64*b*) shows three of the five shields of a five-part motet, 'O domine celi terreque creator,' by Richard Davy, organist of Magdalen College, Oxford, at the end of the 15th century. The arms are as follows: *Triplex*, England; *Tenor*, Edward I. Confessor; *Contra-tenor*, Bishop William of Waynflete, or Magdalen

College, Oxford. The last-named is one of the 'small points' which have led Mr. Squire 'to conjecture that the MS. was written by someone intimately connected with both Eton and Oxford.' The other facsimile shows the initial of the tenor of an 'O Mater venerabilis,' in five parts, composed by John Browne. It contains the following shield of arms: *Sable, a chevron argent between three lilies slipped proper; on a chief gules, three owls of the second.* So far this has remained unidentified.*

SAVILE HOUSE. THE RESIDENCE OF THE PRECENTOR AND MUSICAL INSTRUCTOR, DR. C. H. LLOYD.

(*Photograph by Messrs. Hills & Saunders, Eton.*)

Eton College Chapel and its music is a theme whereupon much might be written. That music formed an important feature of the services in olden times is proved by the MS. Anthem Book already described. In 1553-54, the re-introduction of the Sarum rites involved the purchase of various books—*Kyries*, *Alleluias*, and *Sequences*—as well as of chrismatories, bells, and chalices. At the present time (holidays excepted) there are two full choral services on Sundays, and on week-days there is 'Morning Chapel' for the boys at 9.15, or 9.25, according to the season of the year, and full choral evensong in the afternoon. To be present at a service attended by the Upper School, and to look down from the organ loft upon the 600 boys there met together, is a most impressive sight, and as that youthful congregation uplift their voices in some well-known hymn, one is thrilled by the mighty unison which rolls through the beautiful building.

Previous to the year 1868, the adult portion of the choir was served by the lay clerks of

* For further details of this important MS. see Mr. Barclay Squire's paper in *Archæologia*, above referred to; also 'A descriptive Catalogue of the Manuscripts in the Library of Eton College.' By Montague Rhodes James, Litt.D.: Cambridge University Press. 1895. P. 108.

St. George's Chapel, Windsor. Since then there has been a separate establishment, though the choristers have existed since the original foundation in 1440. The choir now consists of six lay-clerks and sixteen choristers. The latter are day-boys drawn from Eton, Windsor, Slough, and the neighbourhood. They receive a commercial education in an old College building formerly used as a brew-house.

The earliest mention of an organ is in connection with a visit of Queen Elizabeth to Eton in 1560 or 1561, when 'A *Te Deum* was sung in pricksong, all standing in their copes, and the organs playing.' This instrument—called 'organs' because of its double row of keys or pipes—probably stood on the rood-screen. It was doubtless demolished at the Commonwealth, and the Chapel must have been left without an organ until the year 1700 or 1701, when Father Smith supplied a specimen of his artistic handicraft, erected on 'a huge organ-loft,

THE PRECENTOR AND MUSICAL INSTRUCTOR.
DR. C. H. LLOYD.
(*Photograph by Messrs. Hills & Saunders, Eton.*)

about twenty-five feet in depth, approached by a flight of steps, placed across the Church within the choir.' This loft or screen, a very fine piece of work with fluted columns and elaborate carving by Grinling Gibbons—was disposed of at a small cost, another instance of the unfortunate 'getting rid' of organ cases and organ screens which prevailed in the early part of the last century, and even later. About the year 1830 John Gray is said to have erected a new organ. This was replaced by an instrument built by Messrs. Gray & Davison and placed half-way up the choir on the south side, standing on the floor of the Chapel. Although built as late as 1852, this was a G organ! In 1869 the instrument was removed from the south side of the Chapel and greatly enlarged. At the same time it was placed at the junction of the choir and ante-chapel, where it remained until 1881. In that year both the organ and the loft were taken down and the present stone screen, designed by Street, was erected and completed in 1882. To Messrs. W. Hill & Son were entrusted the reconstruction and enlargement of the organ, which was opened on June 4, 1885, by Mr. (afterwards Sir) Joseph Barnby, then Precentor and organist, when Handel's Chandos Te Deum was performed. The present organ—rebuilt by Messrs. Hill in 1902—consists of four manuals and fifty sounding stops: it is remarkable as being the only church instrument in the kingdom which exhibits front pipes of 32-feet scale.*

The close connection, from the ecclesiastical-musical point of view, between Eton and Windsor is shown by the roll of organists beginning with John Mundy (*c.* 1575) and ending with John Mitchell, a lay-clerk of Windsor, in 1867. One of the Eton organists, John Lamb (*c.* 1687), was also a verger of St. George's Chapel! The new regime began in 1868 with the appointment of the Rev. George Leighton Hayne, Mus. Doc., an Etonian, as organist. To him succeeded Dr. Charles Donald Maclean (1872-75), and for the next seventeen years the office was held with distinction by Sir Joseph Barnby. At his death, in 1892, a worthy successor was found in Dr. Charles Harford Lloyd.†

In considering the subject of music as part of the curriculum of the school life at Eton, it has to be stated that until forty years ago music had no existence there. In 1756 it was contrary to the rules for any boy on the Foundation to use any musical instruments. Joah Bates, then a Colleger, 'remained in this state of musical privation for some months, and had no other means of practising than by playing imaginary keys on the table, which for a considerable time was his custom every day.' Mr. George Graham—nicknamed 'Gronkey Graham'—one of the assistant-masters, possessed a harpsichord, probably a rare possession for an Eton tutor in those days. With great kindness Mr. Graham invited Joah to his rooms, 'and finding what an extraordinary performer he was, obtained permission for him to pursue his musical studies, accommodated him with the use of his instrument, and procured him liberty to play on the College organ at his leisure hours.' This incident, which throws an interesting light on the former neglect of music at Eton, serves to show how much may result from the sympathy and co-operation of an assistant-master in fostering a boy's musical talent. Sir Hubert Parry, during his pupilage at the great school, picked up his music as best he could, taking a few lessons from Elvey, at Windsor, in playtime.‡

* A view of the present organ will be found in THE MUSICAL TIMES of June, 1899, p. 371.

† A complete list, so far as it can be compiled, of the organists of Eton College is given in Mr. John E. West's 'Cathedral organists, past and present.' (1899.)

‡ See a biographical sketch of Sir Hubert Parry, THE MUSICAL TIMES, July, 1898.

The appointment of the Rev. Dr. Hayne as organist and instructor of music, in 1868, and the building of a music room in 1869, were the earliest recognition of music as a subject in the school curriculum. The door of one of the music-teaching rooms still bears upon it a plate inscribed 'Dr. Hayne.' Four years later (in 1872), Dr. Maclean succeeded to the dual post, which he held until 1875. Then, as already stated, Barnby entered upon his long and successful reign of seventeen years. The present holder of the office—his official title being 'Precentor and Musical Instructor'—is Dr. Charles Harford Lloyd, of whom a biographical sketch appeared in THE MUSICAL TIMES of June, 1899. Dr. Lloyd has an efficient staff of seven assistants :

Mr. Gustav Morsch, Cologne Conservatorium. Pianoforte and violin.
Mr. H. R. Couldrey, Organist of Holy Trinity Church, Windsor. Pianoforte, organ and singing.
Mr. Albert Mellor, Organist of Windsor Parish Church. Pianoforte and organ.
Mr. Mark Clapshaw. Pianoforte and singing.
Mr. Edward Mason (Royal College of Music), member of the Grimson Quartet, &c. Violin and violoncello.
Mr. Colin C. Taylor (Royal College of Music), Organist of Lower Chapel. Pianoforte and organ.
Mr. A. E. Baker, Mus.B. Oxon, Organist of Eton Parish Church. Pianoforte and organ.

Excluding the members of the Volunteer Band, nearly 150 boys now learn music, the majority studying instruments ; there is also a harmony class conducted by Mr. Baker. These boys receive two half-hour lessons a week. Every pupil enters the time he has practised in a 'Music practice register,' an idea which Dr. Lloyd borrowed from Clifton College. This printed form, covering an entire 'Half,' as the school term is designated at Eton, is thus arranged :

MUSIC PRACTICE REGISTER.
MICHAELMAS HALF, 1908.

Name _____ *House* _____

	TIME.
M., Sept. 21	
Tu., ,, 22	
W., ,, 23	

At present the teaching and practising rooms are in two places, but a new building is in course of erection, which will give eighteen more rooms adjoining some of those already in use, thus completing the scheme for converting two racquet courts into a Music School large enough to accommodate the whole musical staff and their pupils. The plans for this conversion were worked out by Mr. T. G. Jackson, R.A.

A school music-prize is given annually for the best pianoforte player, and Mr. W. H. Leslie has instituted a sight-singing competition prize to be competed for twice yearly. Mr. A. M. Goodhart, M.A., Mus. B.—an assistant-master who has the unique distinction among the long roll of Eton classical masters of holding a degree in music—gives a prize for pianoforte-duet playing to be competed for annually. House singing competitions for a challenge cup are held in the autumn, when quartets are sung by four boys from each house that enters. One of the concerted pieces is chosen by Dr. Lloyd, the other piece being left to the choice of the competing house. On the same occasion prizes are offered for the best tenor and bass solos. Next 'Half' the Associated Board is to hold a School Examination at Eton. Thus there is every evidence that the study of music is being earnestly pursued, and that it is surely making its way under the genial and tactful guidance of Dr. Lloyd. The present Head Master is entirely sympathetic towards music, so much so that boys are now allowed to take their lessons during school hours, a hitherto unknown concession which is highly appreciated by both masters and pupils.

R. G. ANDERSON.

PRESENT SECRETARY OF THE ETON COLLEGE MUSICAL SOCIETY.

(*Photograph by Mr. Alfred D. Kissack, Eton.*)

The Eton College Musical Society, as at present constituted, dates from the year 1875, and is in a flourishing condition. It consists of orchestra and choir, and is managed by a committee of masters and boys. Practices are held weekly, conducted by Dr. Lloyd, who is also president, in the large music-room, formerly a racquet court, in which there is a grand pianoforte and a two-manual organ by Walker. It was at the concerts of a similar Society that Hubert Parry, some forty years ago, appeared as a boy composer and performer.

In listening to a rehearsal of Sir Hubert Parry's new ode and Dr. Lloyd's stirring march, both composed for the opening of the new Memorial Buildings, one is struck by the keenness of the boys in endeavouring to carry out Dr. Lloyd's wishes. All, including the masters who belong to the Society, seem to enjoy this music-making, whether as vocalists or as instrumentalists, especially the youthful performer on the drums. At the present moment the boys belonging to the Society number 213, a record muster.

No more fitting conclusion to this brief sketch of Eton College—one that has music for its chief theme—could be found than that kindly and specially supplied by the Head Master, the Hon. and Rev. Edward Lyttelton, who writes as follows:

> 'It is difficult not to believe that Music has a great future in education in this country. Since the destruction of the Song Schools in the reign of Edward VI. it has been miserably neglected, but in spite of the neglect there is a vast amount of musical taste and capacity in the people, and wherever it is wisely trained surprisingly good results follow. In education it has at least three aspects, (1) it is a wholesome outlet for the emotions; (2) it is a constant and certain mode of training the brain; (3) all chorus and orchestral work is an admirable training in social co-operation. Further, it may be remarked that of all subjects now taught in schools, it is the one in which improvement can be most visibly manifested, and this is a feature sadly missed in some other subjects of teaching.'

Dotted Crotchet.

MILTON AND MUSIC:
A TERCENTENARY TRIBUTE.

JOHN MILTON: BORN, DECEMBER 9, 1608.

Music was the atmosphere which the infant John Milton breathed when he entered the world three hundred years ago. His father, John Milton the elder, was a skilled musician, one of those cultured amateurs through whose influence the divine art has contributed and still contributes to deepen the joys and soften the sorrows of home-life.

A scrivener by business or profession, music-loving John Milton, senr., like other city men of his day, lived over his 'shop' at the sign of the 'Spread Eagle,' Bread Street, Cheapside. In that quiet thoroughfare—for huge warehouses were then unknown—and under the shadow of the old Bow Church, his illustrious son was born, though the actual habitation in which he first saw the light was one of the 13,000 houses which fed the flames of the Great Fire of London. The musical interests, practical and creative, of Father Milton were recorded in the biographical sketch of him which appeared in the issue of this journal for July last (p. 437), therefore we may at once proceed to consider the subject of the relationship between his poet-son and the art which permeated the home of his childhood.

Professor Masson, in his monumental Life of the poet, says: 'The boy became a singer almost as soon as he could speak. We see him going to the organ for his own amusement, picking out little melodies by the ear, and stretching his tiny fingers in search of pleasing chords. Aubrey states definitely that Milton's father taught him music and made him an accomplished organist.' But performers, however gifted they may be, pass away and, like a dream, they are forgotten. Not so the written word. Stamped with genius, it remains, and the printing-press sets its seal upon 'immortal verse.'

In the youthful poetic flights of Milton—versifications of Psalms cxiv. and cxxxvi.—music does not find a place as it does in his later and maturer works. Attention may, however, be called to the latter of the above paraphrases, because it is sung in all the churches. Will not the first stanza readily recall that hymn of praise?

> Let us with a gladsome mind
> Praise the Lord for He is kind;
> For His mercies aye endure,
> Ever faithful, ever sure.

The entire hymn, which consists of twenty-four stanzas, is a fine piece of work for a boy aged fifteen. Here are a few stanzas that have not found their way into the church-song of the people:

> The ruddy waves He cleft in twain
> Of the Erythræan main,
> For His, &c.
>
> . . . . . .
>
> In bloody battle He brought down
> Kings of prowess and renown,
> For His, &c.
>
> He foiled both Seon and his host
> That ruled the Amorrean coast;
> For His, &c.
>
> And large-limbed Og he did subdue
> With all his over-hardy crew,
> For His, &c.

The hymn which forms part of 'On the morning of Christ's nativity'—written at the age of twenty-one, when Milton was an undergraduate at Christ's College, Cambridge—contains more than one reference to music, *e.g.* stanza ix.:

> When such music sweet
> Their hearts and ears did greet
> As never was by mortal finger strook,
> Divinely-warbled voice
> Answering the stringed noise,
> As all their souls in blissful rapture took:
>
> . . . . . .

And how fine is stanza xiii., especially the last three lines:

> Ring out, ye crystal spheres!
> Once bless our human ears,
> If ye have power to touch our senses so;
> And let your silver chime
> Move in melodious time;
> And let the bass of heaven's deep organ blow;
> And with your ninefold harmony
> Make up full consort to the angelic symphony.

A year later he wrote 'At a solemn music' (Blest pair of Sirens), reference to which may for the moment be deferred. One of Milton's intimate friends was Henry Lawes, thirteen years his senior and one of the great musicians of the day. It was Lawes who is supposed to have suggested to his poet-friend the writing of the Masque of 'Comus,' produced at Ludlow castle 'on Michaelmasse night,' 1634. Lawes not only composed music for the representation, but himself took the part of the Attendant Spirit on that occasion. In 'Comus' we have the line:

> And filled the air with barbarous dissonance

also

> I was all ear,
> And took in strains that might create a soul
> Under the ribs of Death.

The most interesting reference to music in this Masque does not, however, appear in the published versions. It occurred in the song 'Sweet Echo,' of which lines 13 and 14 originally read:

> So may'st thou be translated to the skies,
> And hold a counterpoint to all Heaven's harmonies.

The original autograph at Trinity College, Cambridge, shows that Milton wrote this couplet with his own hand: it was his own idea. But probably thinking the 'counterpoint' reference would be too technical, he changed the line to:

> And give resounding grace to all Heaven's harmonies.

That Milton held Henry Lawes in the highest regard is proved by the Sonnet he wrote for his friend; here it is, the lines being prompted by 'Choice Psalms put into Musick for Three Voices. . . . . Composed by Henry and William Lawes' (1648), and prefixed to that publication:

To Mr. H. Lawes on his Airs.

> Harry, whose tuneful and well-measur'd song
> First taught our English music how to span
> Words with just note and accent, not to scan
> With Midas' ears, committing short and long;
> Thy worth and skill exempts thee from the throng,
> With praise enough for Envy to look wan;
> To after age thou shalt be writ the man,
> That with smooth air could'st humour best our tongue.
> Thou honour'st Verse, and Verse must send her wing
> To honour thee, the priest of Phœbus' quire,
> That tun'st their happiest lines in hymn or story.
> Dante shall give Fame leave to set thee higher
> Than his Casella, whom he woo'd to sing,
> Met in the milder shades of Purgatory.

The twin-poems of Milton's early manhood, 'L'Allegro' and 'Il Penseroso,' furnish apt quotation, *e.g.*:

> Lap me in soft Lydian airs,

and

> In notes with many a winding bout
> Of linkèd sweetness long drawn out
> With wanton heed and giddy cunning,
> The melting voice through mazes running,
> Untwisting all the chains that tie
> The hidden soul of harmony.

Perhaps some apology might be needed for the next extract (from 'Il Penseroso'), because it is so often quoted, were it not that we may venture on the surmise that this splendid apostrophe of the organ and English church music was inspired by the services which Milton heard in old St. Paul's Cathedral or (say) King's College, Cambridge:

> There let the pealing organ blow,
> To the full-voiced quire below,
> In service high and anthems clear,
> As may with sweetness, through mine ear,
> Dissolve me into ecstasies,
> And bring all Heaven before mine eyes.

Rich indeed is the musical mine of the poet's wonderful epic 'Paradise Lost,' written in the full maturity of his great genius. A few samples from the twelve books will suffice to show to what extent Milton was indebted to music for his imagery, whether in the depths below or in the heavens above. In Book I. he says:

> Anon they move
> In perfect phalanx to the Dorian mood
> Of flutes and soft recorders.

Again, later on:

> As in an organ, from one blast of wind,
> To many a row of pipes the sound-board breathes.
> Anon out of the earth a fabric huge
> Rose like an exhalation, with the sound
> Of dulcet symphonies and voices sweet.

The scene changes (Book III.) when:

> The multitude of Angels, with a shout
> Loud as from numbers without number, sweet
> As from blest voices, uttering joy—Heaven rung
> With jubilee, and loud hosannas filled
> The eternal regions.
>
> . . . . . .
>
> their golden harps they took—
> Harps ever tuned, that glittering by their side
> Like quivers hung; and with preamble sweet
> Of charming symphony they introduce
> Their sacred song, and waken raptures high:
> No voice exempt, no voice but well could join
> Melodious part; such concord is in Heaven.

Equally thrilling in its splendid diction are these lines, forming part of the Creation episode (Book VII.):

> Up he rode,
> Followed with acclamation, and the sound
> Symphonious of ten thousand harps, that tuned
> Angelic harmonies.
>
> . . . . . .
>
> the solemn pipe
> And dulcimer, all organs of sweet stop,
> All sounds on fret by string or golden wire,
> Tempered soft tunings, intermixed with voice
> Choral or unison.
>
> . . . . . .
>
> So sung they, and the Empyrean rung
> With halleluiahs.

And then the description of a fugue in Book XI. :

> whence the sound
> Of instruments that made melodious chime
> Was heard, of harp and organ, and who moved
> Their stops and chords was seen : his volant touch
> Instinct through all proportions low and high
> Fled and pursued transverse the resonant fugue.

While no attempt has been made to exhaust the references to music in the poetic works, we may now turn to Milton's prose writings, wherein will be found some interesting evidences of the poet's indebtedness to the art so dearly loved by his father. Our first quotation is from 'Areopagitica : a speech for the liberty of unlicensed printing,' published in 1644. Milton says :

> If we think to regulate printing, thereby to rectify manners, we must regulate all recreations and pastimes, all that is delightful to man. No music must be heard, no song be set or sung, but what is grave and doric. There must be no licensing dancers, that no gesture, motion, or deportment be taught our youth, but what by their allowance shall be thought honest ; for such Plato was provided of. It will ask more than the work of twenty licensers to examine all the lutes, the violins, and the guitars in every house ; they must not be suffered to prattle as they do, but must be licensed what they may say. And who shall silence all the airs and madrigals that whisper softness in chambers? . . . The villages also must have their visitors to inquire what lectures the bagpipe and the rebec reads, even to the ballatry and the gamut of every municipal fiddler ; for these are the countryman's Arcadias, and his Monte Mayors.

The following extract from the famous letter 'On education,' written by Milton to his friend 'Master Samuel Hartlib,' needs no comment :

> The interim of . . . convenient rest before meat, may, both with profit and delight, be taken up in recreating and composing their travailed spirits with the solemn and divine harmonies of music, heard or learned ; either whilst the skilful organist plies his grave and fancied descant in lofty fugues, or the whole symphony with artful and unimaginable touches adorn and grace the well-studied chords of some choice composer ; sometimes the lute or soft organ-stop waiting on elegant voices, either to religious, martial, or civil ditties ; which, if wise men and prophets be not extremely out, have a great power over dispositions and manners, to smooth and make them gentle from rustic harshness and distempered passions. The like also would not be inexpedient after meat, to assist and cherish nature in her first concoction, and send their minds back to study in good tune and satisfaction.

As showing that Milton took more than a poetic interest in music, it should be recalled that during his visit to Italy, in 1638 (*ætat* twenty-nine), he collected the compositions of Antonio Cifra, of which he was very fond, and sent home 'a chest or two of choice music books' (Phillip's 'Memoir'). What has become of them? Before we leave this part of our 'tribute,' mention is due of the fact that the poet formed the subject of an opera (entitled 'Milton') composed by Spontini, the libretto by Etienne Jouy, and successfully produced at the Opéra Comique, Paris, on November 27, 1804. It may not be without interest to give the *dramatis personæ* of Spontini's opera, a full-score of which is contained in the library of the British Museum :

PERSONAGES.

MILTON, viellard, poëte, aveugle.
EMMA, sa fille.
Lord ARTHUR DAVERONT, sous le nom d'ARTHUR.
GODWIN, quaker, juge-de-prix.
Miss CHARLOTTE, sa niéce, fille surannée, *demi-caricature*.
Un jockey du Lord.
Un domestique de la maison.
Gens á livrée du Roi.
La scène se passe en Angleterre, au village d'Hoston (*sic*) comté de Buckingham.

Secondly : the poems that have been set to music. To composers of various nationalities 'Paradise Lost' has offered great attractions. As far back as the year 1728 the Hymn of Adam and Eve (Book V.) was composed by John Ernest Galliard, to which Dr. Benjamin Cooke added an 'overture, accompaniments, and choruses.' (The MSS. of the latter are in the Library of the Royal College of Music.) It is interesting to find in the list of subscribers to Galliard's publication 'Mr. Handel,' and, moreover, that he generously subscribed for 'Four books'! A year later (1729) Philip Hart set the same words, and J. F. Reichardt in 1835, his best work, in a translation by Herder entitled 'Milton's Morgengesang.' Although Handel never courted Milton's great epic for the exercise of his muse, his secretary and amanuensis, John Christopher Smith there found material for an oratorio entitled 'Paradise Lost,' produced during the lifetime of his master, Handel. Pio Cianchettini composed a cantata, 'Paradise Lost,' and in 1817 M. P. King wrote one entitled 'The Intercession,' in which occurred the song "Eve's lamentation,' which had a remarkable run of popularity. In a cantata entitled 'The seventh day,' Sir Henry Bishop (in 1834), Dr. Henry Wylde (1853), and John Lodge Ellerton (1857), all drew their inspiration from 'Paradise Lost.' The foreign composers of recent times who have been attracted by the same poem are Rubinstein (performed at the Philharmonic Concert of June 9, 1882), Théodore Dubois ('Le Paradis perdu,' Paris, 1878), and Enrico Bossi ('Il Paradiso perduto), produced at Augsburg, December 6, 1903.

'Comus' had the advantage of its songs being beautifully set by Henry Lawes and sung at the first performance in 1634. Dr. Arne and Charles Edward Horsley respectively composed music to the Masque. That 'L'Allegro' and 'Il Penseroso' inspired Handel with some of his most stirring strains is too well-known to need further comment. The same twin-poem attracted the muse of Sir Hubert Parry in the cantata he composed for the Norwich Musical Festival of 1890, and it forms the basis of Sir Charles Stanford's fifth Symphony (in D, Op. 56), dedicated to the Philharmonic Society and produced at their concert of March 20, 1895. 'Samson Agonistes' is associated with the oratorio 'Samson,' and, as Professor Masson says, 'Handel married his great music to Milton's as great words.'

Lastly; we come to one of Milton's finest achievements, a poem, written, it is supposed, when he was twenty-one years of age. It is very short, but what a wealth of imagery in music is contained in those twenty-eight lines! The poem must be given in full:

At a Solemn Musick.

Blest pair of Sirens, pledges of heav'n's joy,
Sphere-born harmonious sisters, Voice and Verse,
Wed your divine sounds, and mixed pow'r employ,
Dead things with inbreathed sense able to pierce;
And to our high-raised phantasy present
That undisturbèd song of pure concent,
Aye sung before the sapphire-coloured throne
To Him that sits thereon,
With saintly shout, and solemn jubilee,
Where the bright Seraphim in burning row
Their loud uplifted angel-trumpets blow,
And the cherubic host in thousand quires
Touch their immortal harps of golden wires,
With those just Spirits that wear victorious palms,
Hymns devout and holy psalms
Singing everlastingly:
That we on earth with undiscording voice
May rightly answer that melodious noise;
As once we did, till disproportioned sin
Jarred against nature's chime, and with harsh din
Broke the fair music that all creatures made
To their great Lord, whose love their motion swayed
In perfect diapason, whilst they stood
In first obedience, and their state of good.
O may we soon again renew that song,
And keep in tune with Heav'n, till God ere long
To His celestial concert us unite,
To live with Him, and sing in endless morn of light.

The autograph of 'At a Solemn Musick' is one of the treasures in the Library of Trinity College, Cambridge. A perusal of this precious possession is not only interesting, but lends support to the saying that 'genius is the capacity for taking pains.' At first Milton headed the poem with the simple title 'Song,' the designation 'At a Solemn Musick' being an afterthought. The 'trumpet' line—so familiar in Handel's strident setting—reached its perfection by slow degrees thus (we give Milton's spelling):

thire loud * trumpets blow,
thire loud symphonie of silver trumpets blow,
thire high lifted, loud, arch-angell trumpets blow,
thire loud uplifted angel-trumpets blow.

The last line evidently gave him more trouble:

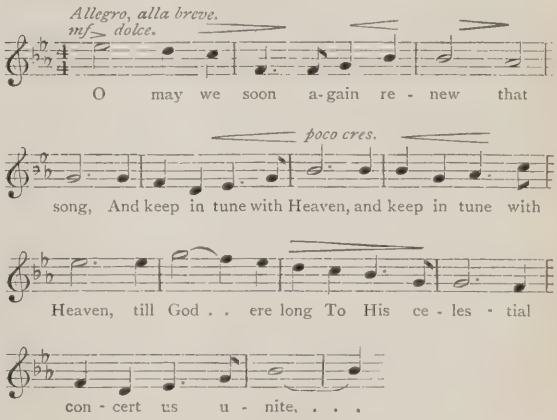
To live with Him, and sing in ever-endless light.
in ever-glorious light.
in uneclipsed light.
where day dwells without night.
in endlesse morne of light.
in cloudlesse birth of light.
in never-parting light.

From these seven alternatives the poet ultimately selected the fifth, and who would question the wisdom of his choice?

* The MS. is unfortunately torn and undecipherable at this point.

In close proximity to the Milton treasure is the autograph score of Sir Hubert Parry's setting of the words, presented by the composer to the library of Trinity College. On the last page is written:

Finished, Jan. 7, 1887. Written at Wilton and in London. C. Hubert H. Parry.

We learn from the composer that his setting of 'Blest pair of Sirens' came into existence in connection with the Jubilee of Queen Victoria in 1887. At their concert in that year, the Bach Choir proposed to perform Sir Hubert Parry's 'The glories of our blood and state,' but as the words were considered to be rather inappropriate to that joyous time in the nation's history, he was asked to set Milton's noble poem to music. 'Dedicated to C. V. Stanford and the Members of the Bach Choir,' the work—for chorus and orchestra—was first performed by the Bach Choir at St. James's Hall, Regent Street, on Tuesday, May 17, 1887. How many times it has been repeated, and always with success, it would be difficult to estimate. Who could listen to this strain, for instance, without being thrilled by its melodic ecstasy?

Allegro, alla breve.
mf dolce.
O may we soon a-gain re - new that
poco cres.
song, And keep in tune with Heaven, and keep in tune with
Heaven, till God . . ere long To His ce - les - tial
con - cert us u - nite, . . .

Surely this is immortal music blended with 'immortal verse.'

Sir Alexander Mackenzie has been elected General President of the International Musical Society for the next two years. During the first five years of the Society's existence (1899-1904), the original founder, Prof. Oskar Fleischer, of Berlin, was President. For the next four years Prof. Hermann Kretzschmar, of Berlin, held that office. On the present occasion the election has, for the first time, taken place through the post, eighteen different countries taking part therein. Sir Alexander Mackenzie received ten votes out of fifteen. Certain votes were delivered late, otherwise the figures in his favour would have been thirteen out of eighteen. Bearing in mind its cosmopolitan nature, the result of the voting is a very remarkable and significant tribute to British music through one of its most distinguished representatives. The Society will hold its third Congress at Vienna at the end of May, 1909, concurrently with the centenary celebration of the death of Haydn, which took place on May 31, 1809.

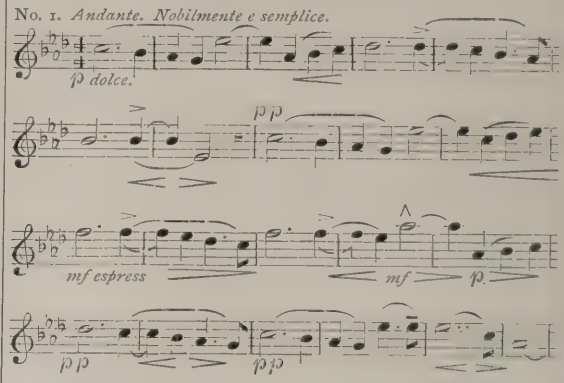
SIR EDWARD ELGAR'S SYMPHONY.

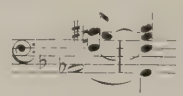
Few musical works of late years have been awaited so eagerly as this symphony. In the first place its coming has been delayed—it is four years since it was promised for the Elgar festival held at Covent Garden in 1904—so that expectation has had plenty of time to grow, and rumours of its programme and its contents have been passed from mouth to mouth. But the interest felt has been something better than the curiosity which gossips about the work of a famous man. The symphony remains the most comprehensive form of pure instrumental music. Its composition demands the highest concentration of forces, a power of sustaining and developing musical ideas through extended movements, and of holding the interest of hearers with a stronger grasp than by the attractive qualities of picturesque description. It is small wonder that Elgar's admirers should have been anxious to see him employ his unique gift of orchestral command upon a symphony. The problem of how far the symphonic form can be moulded to meet the individual requirements of a modern composer has been shelved of late, when so many composers have occupied themselves instead with the tone-poem, a form which is entirely pliable to the particular programme chosen for illustration. Must the symphony be regarded as too rigid a structure to admit the free play of modern ideas, or can it be satisfactorily used for the illustration of a programme, as Tchaikovsky used it? Or, further, is there something new to be said in music which admits no translation into words, and can the symphony more fitly express that? Many have felt that a symphony by Elgar must help to answer such questions, or at least give important data to those who are concerned with them.

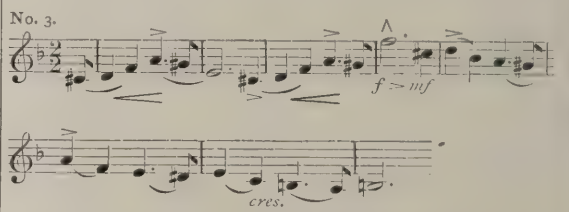
Now that the symphony is before us, the first fact that strikes us is its likeness to the classical model. It is in four movements:

1. *Andante nobilmente e semplice—Allegro.*
2. *Allegro molto.*
3. *Adagio.*
4. *Lento—Allegro.*

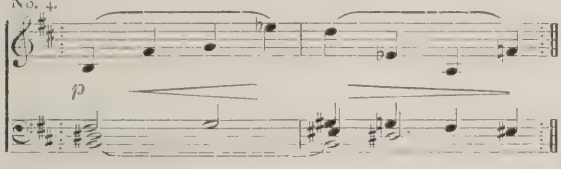
The first is substantially in what is known as 'first movement' form, with certain important modifications which we shall note later; the second is practically a *Scherzo* in all but name; the third is a serene slow movement in a binary form without development, and with an important *Coda;* while the fourth, after a slow introduction, breaks into a swinging theme, the principal one of a *rondo* movement. So far all is orderly and even conventional in pattern, but closer study reveals indications that the formal scheme is subservient to a deeper purpose. The composer has denied that the symphony illustrates any particular story or phase of life; its purpose, however, is greater than can be contained in a programme of words. It is written out of a full life-experience, and is meant to include the innumerable phases of joy and sorrow, struggle and conquest, and especially the contrast between the ideal and the actual in life. If, in a sense, it is the composer's private diary, it is written in a cypher to which every hearer possesses a key in his own experience. All who are susceptible to the language of sound will feel the uplifting power of the first theme, unfolded at length in the introduction:

No. 1. *Andante. Nobilmente e semplice.*

It clearly represents the heroic attitude of mind and heart in its stately rhythm, and its unswerving advance to a majestic climax of sound. No chromatic discord mars its outline; the whole is broadly diatonic in the key of A flat major. When the melody has been twice presented,—the second time with the fullest power of the orchestra and richly harmonized—a typical harmonic progression

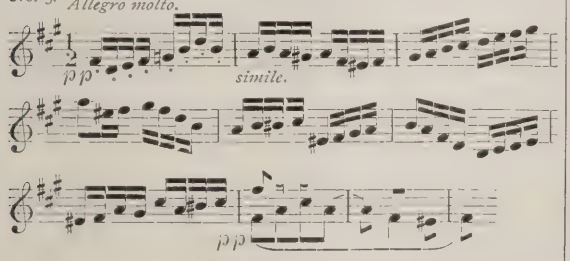
No. 2.

wrenches the mind away from the exalted picture, and introduces a restless, searching theme in D minor, the principal one of the *Allegro:*

No. 3.

We see the most important modification of form alluded to above in this contrast between the remote keys of A flat major and D minor. Though the composer has made no avowal of his purpose, it is not perhaps too fanciful to connect the one with the inward life of thought and aspiration, the other with the outward struggle in the world of action. At any rate, this strenuous theme is developed in a way that suggests the battle of existence until, with a change of signature (from $\frac{2}{2}$ to $\frac{6}{4}$) the composer passes to the consideration of a number of secondary themes, each of which has a poetic beauty of its own, and which gradually lead to the second subject in F major. This is a suave, extended melody in the strings, whose meditative character is enhanced by the

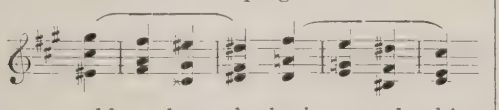
softly falling sixths which stand as accompaniment. It is succeeded by a development of the first theme, opening into a leaping arpeggio figure marked *Giusto*, and the softer emotions of the second theme give way to a virile treatment of the subject-matter, until it is arrested by a reminiscence of the idealistic theme of the introduction, suggesting that the heroic mood is involved in these turbulent surroundings. This begins the actual development section, in which the diverse elements are expanded and contrasted at length. To them is added a new theme, an arpeggio figure of uncertain tonality and sinister import:

No. 4.

which is worked through a long sequence, till the principal theme struggles with it and finally conquers it. The first theme returns in its completeness and in its original key, D minor, but here again the contrast of the two principal keys (A flat major and D minor) is taken into account, and a sudden transposition places the bulk of the recapitulation in the key of A flat. This allows the heroic theme (No. 1) to return in its original key, and to blend with the matter of the *Allegro* as though it would gradually subdue the world forces to consonance with the ideal. It is heard in the *Coda* in simple duple time against various rhythms of the other themes. Amongst them the $\frac{6}{4}$ rhythm is prominent, and the evil sounding *arpeggio* (No. 4) is heard. In the end they give way before the sublime attitude of the heroic theme, and the movement ends with a peaceful *pianissimo*.

The key of the *Scherzo* lies only two steps away, as it were, on the subdominant side. Yet, as F sharp minor, it looks and feels remote enough to detach it from all previous matter, and the whirling semiquaver passage on which it is built introduces an entirely new aspect of things:

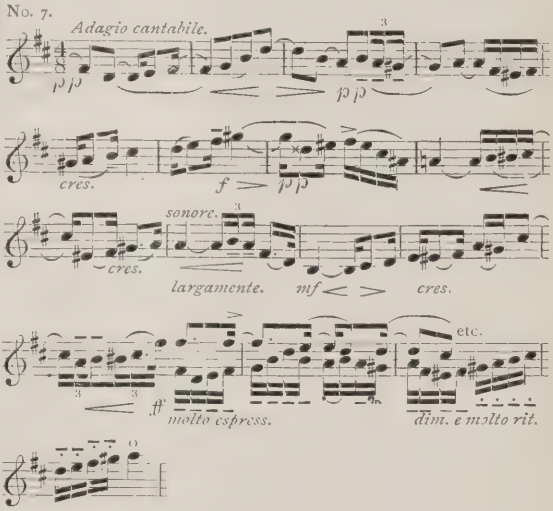
No. 5. *Allegro molto.*

One of the fugitive transitional passages in which the symphony abounds here follows, built on this characteristic chord progression:

No. 6.

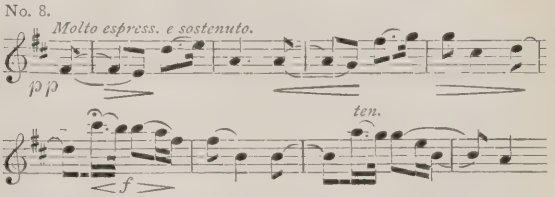


and soon a reckless almost barbaric second subject follows in C sharp minor. The *Trio* of this movement is in B flat major and, like the *Scherzo*, has two principal subjects. The first is a charming flute duet on a B flat pedal, a kind of *Musette*. The second is less notable, but it achieves success when later on it is deftly combined with the principal subject. The climax of this movement is reached in the ultimate return of the two *scherzo* subjects combined. If the whole be taken as a picture of the exuberance of youth, then the gradual ebb of energy from the principal theme (No. 5) in the *Coda* has a special significance. From its semiquaver form it passes to triplet quavers, thence to plain quavers and finally to crotchets, and dies down till life becomes almost extinct. When, however, it is only maintained by a single thread of sound, the theme reappears completely transfigured into a rich *cantabile* melody, the opening of the *Adagio*. Nothing in the whole symphony is more remarkable than the transformation of this theme. The actual notes are the same as those of the *Scherzo*, but its rhythm and key and mood are all entirely new:

No. 7.

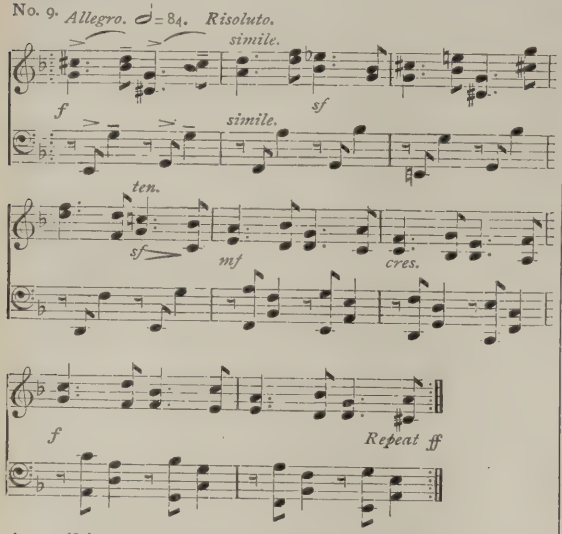


It is extended into a movement of great beauty, in which the composer seems to have embodied his deepest thoughts and feelings. There is a high seriousness in the way the themes are unfolded, relieved by touches of human sympathy in the more chromatic episodes which link them together, and finally the movement is summed up by an inspired melody in which, as will be seen, the interval of the rising seventh is prominent:

No. 8.

It has no thematic connection with either of the melodies on which the movement is built, yet it seems to be the complement of them both, and after it the *pianissimo* ending comes as a complete point of repose.

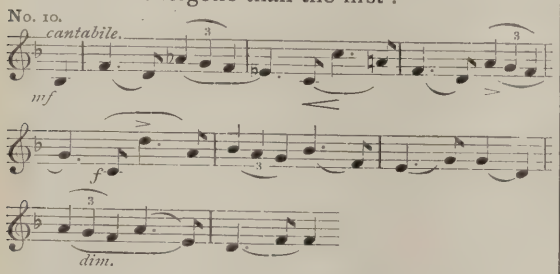
The two middle movements have carried the hearer far from the main problem of the symphony, and a *Lento* introduction to the *Finale* recalls us. In it the heroic theme (No. 1), and the tortuous *arpeggio* (No. 4) which strongly suggests some malign force, both find place, and with them are combined fragments from the themes of the *Finale*, especially from that quoted below as No. 11. The two chief keys (A flat major and D minor) are suggested, though the latter prevails. Out of reminiscence and foreboding the vigorous principal theme leaps to light. It is marked *risoluto*, and its character is typical of a concentrated and manly energy:

No. 9. *Allegro.* ♩ = 84. *Risoluto.*



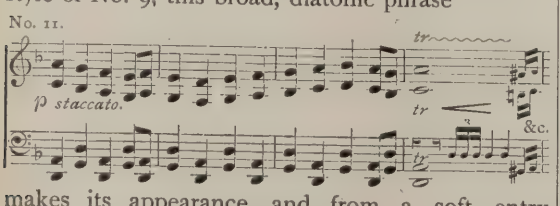
A striking harmonic progression quickly leads to a joyous, open-hearted second subject, smoother but not less energetic than the first:

No. 10.



Its first strain is turned to splendid account in the peroration of the symphony; it has wings, in the sense that many of Brahms's exuberant melodies have; it is, nevertheless, its composer's own utterance and full of warmth and a feeling of good-fellowship. After an ascending passage in the style of No. 9, this broad, diatonic phrase

No. 11.



makes its appearance, and from a soft entry marches through a striking sequence of keys to a great climax of tone. With these materials the movement is elaborately developed until at last a reference to the heroic theme (No. 1) brings a more thoughtful treatment of the matter. The whole mood changes, the physical energy is relaxed, and the violins play an augmented and *cantabile* form of No. 11, supported by flowing *arpeggio* figures in the key of E flat minor. This marks the final turning away from D minor tonality, and the recapitulation is arrived at in the key of E flat, changing to A flat major at the point where No. 11 takes command and marches triumphantly forward to the climax. In the *Coda* the heroic theme prevails above all, not, as in the first movement, to subdue the activities of life, but to glorify and fulfil them; and so the ending leaves behind the transient energies of life, and its massive climax of sound points to a steadfast trust in the things that remain, especially in 'the greatest of these.'

If this description has been in any way to the purpose, it will have shown that, whatever there may be in principle or in detail which is open to debate, here is a work of lofty purpose and commanding power which is not likely to disappoint the high expectations it has aroused.

OPENING OF THE NEW MEMORIAL BUILDINGS, ETON COLLEGE.

(BY OUR SPECIAL CORRESPONDENT.)

Music held an honoured and prominent position at the opening by the King, on November 18, of the new Memorial Buildings, erected to commemorate those Etonians who lost their lives in the South African War. The ceremony took place in the stately School Hall, in which were assembled a distinguished company of visitors, together with the whole school, 1,000 boys, except the 'Territorial' guard of honour stationed outside. Dr. C. H. Lloyd, the Precentor and Musical Instructor, had provided an excellent programme, all the music, with one exception, being by English composers. An efficient professional orchestra was engaged who, previous to the arrival of the Royal party, played the following selection: 'Imperial March' (*Elgar*), the slow movement from the 'L'Allegro ed il Pensieroso' symphony (*Stanford*), and the march from 'Athalie' (*Mendelssohn*). Seated behind and around the band were the members of the Eton College Musical Society, numbering 229 voices; the choir being constituted thus: Boys 213, Masters 14, Conducts (*i.e.* Chaplains) 2, to whom on this occasion were added Lay-Clerks 6, Choristers 16, making a grand total of 251 voices. The tenors and basses of the Society sang, to Greek words (poetry by Tyrtaeus), an 'Εμβατήριον 'Marching Song' for chorus and orchestra, composed by Mr. A. M. Goodhart, Mus. Bac., one of the classical assistant-masters, who conducted a capital performance of his vigorous music.

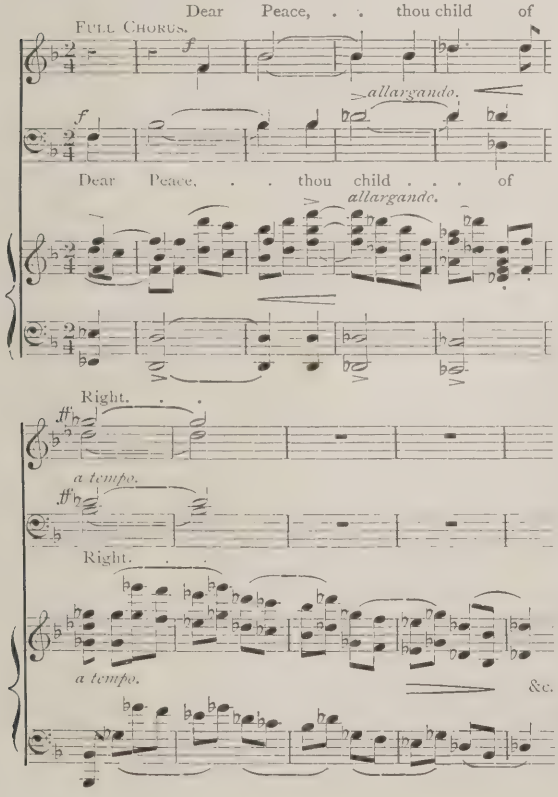
Upon the entry of the King, who was accompanied by the Queen, the National Anthem was sung by the whole school in unison, while the procession, headed by the Sixth Form boys—dressed in swallow-tail coats, knee breeches, and silk stockings, and walking with measured tread and slow—made its way to the dais at the end of the building. Then followed one of the most moving parts of the dedication ceremony, the singing of Dr. Watts's fine old hymn 'O God, our help in ages past,' to the time-honoured tune 'St. Anne's' by Dr. Croft, scored for orchestra by Dr. Lloyd, in which the unison verses were powerfully vociferated

by the whole school with thrilling effect. The Bishop of Oxford then conducted a short devotional service—a Versicle, Response, the Lord's Prayer, and two Collects — which concluded with the Benediction, pronounced by the Bishop of Lincoln by virtue of his office as Visitor of the College.

'The Musical Society will then sing the "Memorial Ode," written by Mr. Robert Bridges and set to music by Sir Hubert Parry, Bart, C.V.O.' Thus ran the official programme. It was fitting that an old Etonian and one so distinguished as a creative musician should have been asked to compose the chief work on this inaugural occasion. The music, for chorus and orchestra only, is laid out on broad lines and is concise in treatment, the whole Ode occupying only ten minutes in performance. In the opening symphony Sir Hubert felicitously introduces the 'Eton Volunteer Call' (in the minor) and, a few bars later, the 'Assembly Call,' thus giving a touch of local colour to his melodious music. The interest of the work culminates in the third stanza of the poem :

Now henceforth their shrine is builded, high and vast,
Alway drawing noble hearts to noble deeds,
In the toil of good to-be, and the tale of glory past :
While ever the laughing waves of youth pass over the meads,
And the tongue of Hellas is heard, and old Time slumbereth light
In the cradle of Peace. O let thy dancing feet
Roam in our land and abide, dear Peace, thou child of Right,
Giver of happiness gentle and sweet.

This begins with a fine, broad melody, which gives place to a bright little fugal passage to the words 'While ever the laughing waves of youth,' leading to another sprightly and tripping section of an 'imitative' nature, 'O let thy dancing feet roam in our land and abide.' The music assumes a devotional and impressive tone towards the end, a magnificent effect being obtained at this passage :



and the whole ending strenuously with a mighty shout, in the chord of F major, on the word 'Right.' Sir Hubert Parry conducted an excellent performance of his work, the members of the E.C.M.S. doing their best, thanks to the drilling they had received from Dr. Lloyd, to realize the intentions of the composer.

Addresses were then presented to his Majesty by the Provost and Fellows, and by the School. The latter, read in a distinct and well modulated voice by E. Matthews, K.S., Captain of the School, was as follows :

May it please your Majesties,—

We, present Etonians, beg to offer to your Majesties our sincere and humble thanks for your gracious kindness in being present to-day. Your Majesties' visit to Eton on this occasion will fix in the memories of the youngest of us a ceremony which must be to all Etonians of deep and lasting interest. To us who are still members of the school this group of buildings will serve as a memorial, not so much of friends whom we ourselves have lost, as of the gallant deeds of former Etonians in the hour of their country's need. We wish therefore to express on behalf of the boys, our deep sense of your Majesties' favour and of this fresh proof which you have afforded of interest in the welfare of the school.

Eton College, Nov. 18, 1908.

E. Matthews, K.S., Captain of the School.
E. R. Mitchison, Captain of the Oppidans.

In graciously replying to this Address, the King, speaking in clear and earnest tones, said :

The Queen and I are most gratified by your loyal and dutiful address. We have always felt a special interest in successive generations of Etonians, and deep concern for their welfare while at school and for their success and credit in after-life. Of those whom I now see before me some will, I have no doubt, aim at high positions in the State and attain distinction equal to that of their most honoured predecessors. Others will serve their country with vigour and reputation in our Forces or in the professions of art and learning.

Your success and the repute which you enjoy in the mouths of men, and, what is still more important, in your own mind and conscience, depend upon the use which you make of the means which are now placed generously at your disposal for the cultivation of your minds and bodies and the development of your character. Whatever may be your subsequent careers, you all have the opportunity of leaving Eton trained in the knowledge and accomplishments of English gentlemen, and disciplined to the self-restraint, the consideration for others, and the loyal acceptance of private and public duties which are the ideals of our race.

I exhort you to value and to make the most of that training and discipline. You can have no better example than that of the brave men of whom this splendid building is a loyal and lasting memorial. They sacrificed themselves with devotion for the great cause which we have all at heart, the cause of our country, and freely laid down their lives for her sake. In their lives and by their deaths they maintained the traditions which have made Eton renowned in our history. Those traditions are now in your keeping. Be worthy of them. I pray earnestly that the blessing of God may attend the career of every one of you.

THE SCHOOL HALL. THE SCHOOL LIBRARY.

THE NEW MEMORIAL BUILDINGS, ETON COLLEGE, OPENED BY THE KING, NOVEMBER 18, 1908.

(*Photograph by Messrs. Hills & Saunders, Eton.*)

After the speeches 'An Eton Memorial March'—the words by Mr. A. C. Ainger, a former assistant-master, the music by Dr. Lloyd, written and composed for the occasion—was performed with rousing effect. Dr. Lloyd has written a most melodious strain, which would make an excellent organ piece. While it contains, and naturally so, an element of a popular tune, its rhythmic flow is absolutely free from anything approaching meretriciousness, and this new marching song went with a swing that must have gratified its genial composer. Other schools might find Dr. Lloyd's 'Memorial March' useful by substituting another name for Eton.

Presentations to the King and Queen immediately followed, during which and at the departure of the Royal party from the Hall the orchestra played the two attractive pieces entitled 'Age and Youth,' composed by Dr. A. Herbert Brewer. Everything passed off without a hitch of any kind. Dr. Lloyd conducted with his characteristic energy and alertness, and the rendering of the music not only gave every satisfaction, but formed a pleasant feature of a great occasion.

In concluding this brief record of an interesting and memorable ceremony, a few words may be said on the Memorial Buildings, of which a photograph is given above. They stand in the main road on ground opposite Upper School, and have a frontage of 150 feet, gradually narrowing towards the back. The School Hall, which is the main building, is 142 × 53 feet in dimensions, and holds 1,100 persons in its seating capacity. Perfectly white from floor to ceiling, this spacious room is lofty and magnificent in its splendid proportions. It contains a bust of Queen Victoria, and there are panels of oak recording the names of the 129 Etonians who fell in the South African War.

The dome-crowned octagonal School Library, 54 × 37 feet, provides shelf-room for 25,000 books, and will accommodate from 50 to 60 readers. At the back of the Library is a Classical Museum, 52 × 20 feet, the whole pile being connected by a corridor on the right of the School Hall.

The architects are Messrs. L. K. Hall and S. K. Greenslade, of Victoria Street, Westminster, who may be heartily congratulated on the success of their design. The enriched ceilings of the School Hall and School Library are of cast fibrous plaster, modelled by Mr. Arthur Broadbent from designs by and under the personal supervision of the architects. To quote from an official statement: 'Both in the stone carving and in the plaster work an attempt has been made to revive the spirit of the work of Wren and Grinling Gibbons. The buildings generally are designed to be in the style of the English Renaissance of that period. Externally, Portland stone has been used in conjunction with a purple grey brick, very similar to that used by Wren in Queen's Square and elsewhere.'

The general contractors were Messrs. Henry Willcock & Co., of Wolverhampton, and their contract for the shell of the buildings amounted to £37,000; the contract will have been completed without this sum being exceeded. In addition, large sums have already been spent on fittings, &c.

Many generous gifts have been made, but a very great deal still remains to be done. One thing the School Hall seriously lacks is an organ. For this desirable acquisition Dr. Lloyd wants £3,000. Surely this is an amount which some wealthy Etonian would be only too glad to give, and thus permanently associate his name with the ancient foundation of 'The Kynge's College of our Ladye of Eton, beside Windsore.'

Occasional Notes.

The War Office has decreed that the National Anthem is henceforth to be played by military bands at a quicker rate of speed than formerly—crotchet = 84, as against crotchet = 60. This new *tempo*, however, is only for use as a 'salute,' with presented arms, and not for vocal purposes. As a matter of fact, the National Anthem is a prayer. Indeed, it is so regarded at the Royal Military School of Music, where it is sung kneeling. To quote from the illustrated article on Kneller Hall, which appeared in THE MUSICAL TIMES of August, 1900:

THE NATIONAL ANTHEM SUNG AS A PRAYER.

But the most affecting moment in the whole service arrives after the third collect. Instead of the rustle usually heard at that break in Morning or Evening Prayer, the entire congregation remain kneeling, when in soft and reverent tones of pure vocal harmony, the strains of 'God save the Queen' unexpectedly fall upon the ear. At the words 'Send Her victorious,' there comes forth a great *forte* that is absolutely thrilling in the intensity of its utterance. 'Long to reign over us' is sung *decrescendo*, and the last phrase, 'God save the Queen,' is, like the first, rendered with all suppliant tenderness. Words fail to describe the scene and the effect of those simple yet familiar strains when sung as a *prayer* under the conditions of a service in the Chapel of Kneller Hall. This, however, may be said, the moving power of simplicity in music was again demonstrated.

No less important than the matter of speed is that of the pitch of the National Anthem, especially when it is sung by a miscellaneous concourse of people. On such occasions, be the assemblage large or small, the key selected should not be higher than that of G. At this pitch, and at a speed of MM. 56, the tune is invested with that prayerful attribute which the words demand.

The Hanley Glee and Madrigal Society had the honour of giving 'by command' a choral concert at St. George's Hall, Windsor Castle, on November 16, in connection with the State visit to this country of the King and Queen of Sweden. In addition to the distinguished guests, the company included the King and Queen, the Prince and Princess of Wales, and other members of the Royal Family. The following pieces were sung under the direction of the conductor of the Society, Mr. John James:

The National Anthem.

Part-song, 'The parting kiss'	*Pinsuti.*
Part-song, 'The lullaby'	*Elgar.*
Trio for female voices, 'Rest thee on this mossy pillow'	*Smart.*
Part-song, 'The dance'	*Elgar.*
Part-song 'The shepherd's lament'	*Smart.*
Lullaby, 'Slumber song'	*Löhr.*
Trio for male voices, 'Feasting I watch'	*Elgar.*
Part-song, 'In this hour of softened splendour' ..	*Pinsuti.*
Part song, 'Boat-song'	*Cowen.*

The first appearance of this excellent Society in London is noticed on p. 799.

It is always gratifying to report the progress of music in Britain beyond the seas. We learn from Sydney, that 'next year will witness a notable epoch in the musical history of Australia.' It is proposed to hold a festival there in May next, which will consist of 'a programme of concerts covering a whole week, commencing Monday and finishing on Saturday, besides a number of matinees.' The band is to consist of 100 performers, and a choir of 500 voices will be organized for the occasion. Further details of this interesting project will be awaited with interest.

Sir Frederick Bridge, King Edward Professor of Music, is delivering a course of five lectures at the University of London, South Kensington, on 'Composers of classical songs.' The first discourse was given on November 6, Haydn, Mozart, and Beethoven; and the remaining dates are December 4, Schubert; February 12, Mendelssohn, Schumann, and Chopin; March 5, Liszt, Rubinstein, and Brahms; April 2, Robert Franz and contemporaries. Admission to the lectures, which are open to the public without fee, and are delivered at 5 p.m., is by ticket, for which application should be made to the Academic Registrar, University of London, South Kensington, S.W.

The Rev. William Boyd—the history of whose tune 'Pentecost,' is given on p. 786—tells an amusing story of his friend Arthur Sullivan. 'One evening,' he says, 'I happened to call on Sullivan, then living with his mother in rooms at Claverton Terrace, Pimlico. A knock at the door, and who should enter but the Duke of Edinburgh. We three then made music together, the Duke with his violin (which he had brought with him), Sullivan at the pianoforte, and I at the harmonium. I remember we played, amongst other things, Gounod's "Berceuse"—it was quite new then—and Braga's "Serenata." Later on the Duke danced a hornpipe, while Arthur jiggled on the piano and I vamped on the wheezy old harmonium. We had pork chops and porter for supper, of which appetising meal His Royal Highness partook with evident enjoyment. At two o'clock in the morning we separated, having passed a very pleasant evening.'

Not much has been heard of The Musical League, the birth of which in the Spring of this year was chronicled so widely by the Press. The announced objects of the League were irreproachable as abstract propositions, even though for an infant society they seemed to many persons to show symptoms of megalomania. Obviously the League could not attempt to fulfil even a small part of its mission until it drew into its fold a strong body of members. On the other hand, it was difficult to induce even sympathisers to join while there was no definite scheme of practical work to bring forward. So there was the threat of a deadlock. But we are glad to hear that this situation has been relieved by the accession of new members, and by the creation of a substantial guarantee fund that has enabled the Committee to decide to hold a musical festival in Liverpool next Spring. In accordance with the objects of the League, the programme may include new compositions, both English and foreign, and older works of musical interest, which, under present conditions, are not heard as frequently as their merit deserves. Members of the League are entitled to send in works for consideration with a view to performance. It is hoped that this realization of an important, some would say of the most important, part of the programme of the League, will draw many more members into its ranks, and thus in turn increase its possibilities of usefulness. The League makes its appeal on behalf of the cause of British music, not only to professional musicians, but also to that numerous class of intelligent amateurs who interest themselves in the spread of musical education, and on whose generous support so many musical schemes depend. The Hon. Secretary of the League is Mr. C. Copeley Harding, 32, Waterloo Street, Birmingham. The committee now includes a strong and representative body of musicians. The subscription is one guinea per annum.

Dr. E. W. Taylor is to be heartily congratulated upon being re-elected Mayor of Stafford, a town of which he has long been 'chief musician.' In proposing the re-election of the Mayor, Alderman GreatRex said he believed that during the past year Dr. Taylor had discharged the duties of chief magistrate to the entire satisfaction of his colleagues and the inhabitants of the borough generally. He had had the distinguished honour of welcoming their beloved King to the borough when his majesty passed through on a recent occasion, an honour that very few mayors had experienced. During his year of office Dr. Taylor had assisted in providing funds for one of the greatest achievements, one of the greatest improvements that had been made within recent years in the borough, the reclaiming of the piece of land near the railway station, land which was, he might say, a howling wilderness, a desert which had been made to smile. That bijou park or pleasure ground, would be for years a lasting memento of those who took an active part in carrying it out. Perhaps the Mayor had in his mind S. S. Wesley's anthem 'The wilderness and the solitary place shall be glad thereof, and the desert shall rejoice,' when he set his hand to the making of that bijou park or pleasure ground. Anyhow, it is pleasant to record the interests of musicians, other than those of 'fifths' and so forth, especially when they are of a philanthropic nature.

Which is the most popular of the various portraits of Beethoven painted during his lifetime? There can be little doubt that, were the question put to the vote, the result would be that by Josef Stieler. Painted in 1819, it represents the master in what has the appearance of a dressing-gown, and an enormous white collar and cravat. The head is crowned by a mass of shaggy unkempt hair, and the eyes gaze thoughtfully out of the picture into the realm of Fantasy. In his left hand the composer holds some sheets of music paper marked 'Missa solemnis'; in the right hand is a pencil. The picture is the property of a niece of Spohr, Countess von Sauerma, who at present is residing in the German capital. This lady, according to Berlin papers, has decided to sell her famous treasure. She is old enough, we read, to have known Stieler personally, and her memory recalls the artist's description of the circumstances under which the picture was painted: Stieler had often asked Beethoven to give him a few sittings for his portrait, but the master either forgot these requests or was otherwise more profitably employed. After some years' fruitless waiting, he was one day surprised by Beethoven entering his studio. The master merely remarked: 'You know well enough for what purpose I have come.'

Stieler happened to have a rather small canvas ready, and he set to work at once to make the most of a rare opportunity. The face, hair, eyes and the master's fresh, healthy complexion he was able to fix upon his canvas from life, but for the hands he had, for lack of time, to rely upon his imagination. A glance at any good reproduction of the picture makes it very evident that these small, beautifully tapering fingers and 'dandy' nails cannot have belonged to the hands of a great and powerful pianist such as Beethoven was. It is a remarkable fact that none of the master's portraits reproduce his hands. This makes it seem doubly mortifying that the one artist who did represent the master in the act of writing was prevented from giving the world a truthful picture of this Titan's masterful fingers with which he drew from the pianoforte that marvellous music which, to quote his own words, was to 'strike fire within the human soul.'

At a meeting of the guarantors of the Hallé Concerts Society, Manchester, held on November 17, the chairman of the directors, Mr. E. J. Broadfield, announced that Dr. Richter felt that, as time was telling upon his powers of physical endurance, it was impossible for him to undertake the same amount of work as he had formerly done. Dr. Richter had therefore desired and designed partly to relinquish the conductorship of the concerts with a view to his ultimate retirement. He did not wish to leave them all at once; and the Executive had every reason to share his opinion as to the ability as well as insight and experience of Mr. Franz Beidler, who would this season conduct those concerts that Dr. Richter could not undertake, with the exception of the 'Omar Kháyyam' concert, which Mr. Granville Bantock would himself conduct. It need hardly be said that Mr. Broadfield's announcement is a matter of serious interest in musical circles at Manchester, where for some eleven seasons Dr. Richter has conducted the concerts established more than half-a-century ago by Sir Charles Hallé. It will be remembered that Dr. Richter has also resigned the conductorship of the Gentlemen's Concerts, the oldest musical organization in Manchester, an office to which Mr. Franz Beidler has been permanently appointed.

Dr. McNaught contributed to the *Daily Mail* of November 5 a long and interesting article entitled 'The great choral revival: popular music in England to-day.' He began by saying:

> The musical potentialities of the British nation are exploited by many diverse agencies, most of which reach only a fringe of the population. The masses are not much affected by colleges and academies. The villager, the miner, the mill-hand, and the town toiler have to work out their musical salvation by rougher means.

And then, in referring to the competition festival movement which has made such extraordinary headway up and down the country, he went on to remark that:

> A few years ago it was said that choral music was decadent, and that the future was with instrumental music. But to-day there is a choral revival and expansion in process, and we seem to be well on the way to a choral millennium. The ferment is accompanied by a healthy craving for guidance and instruction, not often possible to gratify by ordinary ways and means. The need for some plan of study adapted to the circumstances and helpful to those who in isolation cannot help themselves, has led to the establishment of the competitive musical festival movement in England.

After treating in detail of the remarkable choral performances he, as adjudicator, has listened to in various places, even in villages, he optimistically concludes thus: 'It will be seen from all this that the full realization of the choral wealth of the country is a matter merely for organization vitalized by belief.'

Brighton is about to join the ranks of cities and towns that can boast of a four days' musical festival. This event—announced to take place next month, January 13 to 16—will witness the combination of the Brighton Municipal Orchestra, augmented to sixty performers, and the Brighton Sacred Harmonic Society, consisting of 200 voices. On the first day Sir Edward Elgar will conduct his oratorio 'The Dream of Gerontius' and his 'In the South' overture. A novelty, in the 'Bon-Bon' Suite, for baritone solo, chorus and orchestra, composed and conducted by Mr. S. Coleridge-Taylor, will form an attractive feature of the second day's performance, together with

a Wagner selection. On Friday, Mendelssohn's 'Elijah' will be given, and a miscellaneous concert, at which Mr. Edward German will conduct his 'Welsh Rhapsody,' will bring the festival to a close. Mr. Joseph Sainton, conductor of the Brighton Municipal Orchestra, is the musical director of the festival, and Mr. Robert Taylor, conductor of the Brighton Sacred Harmonic Society, will take charge of the 'Elijah' performance. May all success attend this welcome music-making at the 'Queen of watering-places.'

Mr. Granville Bantock has been appointed to the Peyton Chair of Music in the University of Birmingham, in succession to Sir Edward Elgar, the first holder of that office, who has resigned. We hope to give a biographical sketch, with special portrait, of Professor Bantock in our January issue.

A Welsh newspaper has been falling foul of the concert-performance of 'Die Walküre' at the recent Bristol Festival. In an article headed 'Special criticism,' we read:

> Wagner thought to acquire greatness by complexity. Saturday's performance was a mass of discords without resolution or cadence design, the music repeatedly closing on the leading note. At times every instrument of the ninety performers was playing away, and every part bearing no connection whatever with one another. The mental effect was grotesque.

As a parting shot, the writer says:

> One fact I am convinced of is, that Wales will never appreciate Wagner, and a ——— audience would be disgusted, providing always it is a concert-performance.

We forbear to give the name of the Welsh town referred to, as it might hurt the feelings of its inhabitants. Poor Wales! Poor 'special criticism.'

THE NEW CATHEDRAL PSALTER.*

No part of the church service can be more unto edification than the chanting of the Psalms; on the other hand, how greatly devotion may be disturbed, even destroyed, by maltreatment of these matchless poems of Holy Writ. The increased attention which is now given to this important part of choir training calls for commendation and encouragement, and any aids that will promote good chanting should be welcomed.

The subject of pointing has been theorised upon for many years. Editors of Psalters have often evolved certain methods without putting them to a practical test. The individual, seated in the quietude of his study, may try over this or that verse, convinced that he has reached the Ultima Thule of chanting, but put his fine theories before an ordinary parish choir, and the result is failure. At the same time it must be admitted that, however carefully and practically a system may be thought out, its proper application is at the mercy of the choirmaster. To find fault with this or that Psalter because it is misused is not fair. Just as Sir Joshua Reynolds mixed his colours with brains, so a choirmaster should use the Psalter he has adopted with wisdom and understanding; moreover, when rehearsing his choir in chanting the Psalms, he should make use of whatever poetic feeling wherewith nature has endowed him.

With the foregoing as a preliminary, we may proceed to call attention to a Psalter which seeks to promote reverent chanting. Its title is the 'New Cathedral Psalter'; not that it is intended to supersede the original 'Cathedral Psalter'—one of the best that have been done—but it claims to be an improvement upon the popular system of pointing contained in that book. To quote from the Preface:

> The chief aim of the musical editors has been to secure simplicity and clearness. They accept the two forms of Anglican chant (single and double), with their inevitable limitations, and they have endeavoured to make it easier for choirs and congregations to fit the Psalms to such chants, so that the words may run smoothly and the sense be intelligible. They regard the recitation as consisting of a bar of comparatively strict time (*a tempo*), preceded, more often than not, by syllables of varying number sung to an anticipation of the first chord of each section of the chant.

How is this *a tempo* bar indicated? In three different ways, corresponding to the three editions in which the Psalter is issued: (i.) with superimposed notes; (ii.) with prosody signs; (iii.) with varied type. Verses 1 and 2 of the *Venite* furnish a good example of the method adopted by the editors:

O COME let us sing | unto · the | Lord: let us heartily rejoice in the | strength of | our sal- | vation.

Let us come before his presence with | thanks- | giving: and shew ourselves | glad in | him with | psalms.

O COME let us sĭng | unto · the | Lord: let us heartily rejŏice ĭn thĕ | strength of | our sal- | vation.

Let us come before his prĕsĕnce wĭth | thanks- | giving: and shĕw oŭrsĕlves | glad in | him with | psalms.

O COME let us **sing** | unto · the | Lord: let us heartily re**joice** in the | strength of | our sal- | vation.

Let us come before his **presence** with | thanks- | giving: and **shew ourselves** | glad in | him with | psalms.

The above quotations demonstrate two important features of the system: (i.) that all ambiguity as to the merging of the recitation into the *a tempo* section of the chant is removed; and (ii.) the pointing is in every case identical, a matter of great advantage, for on such an occasion as a service sung by combined choirs all three books could, if found necessary, be used simultaneously.

The editors have acted wisely in removing doubtful points in the chanting of the Psalms: *e.g.*, the pronunciation of the final *ed* as a separate syllable or not, and (to quote from the Preface):

> In a few cases a hyphen is inserted between the syllables of words which youthful choristers might mispronounce; *e.g.*, pot-sherd (Psalm xxii. 15), and Ca-des (Psalm xxix. 7).
>
> For a similar reason an accent (´) is placed on the first syllable of two troublesome words which are often maltreated: "cómmune" (Psalm iv. 4 and lxiv. 5) and "míschievous" (Psalm cxl. 8).

Again:

> In the interest of congregational singing, the editors do not advocate sudden or extreme dynamic changes, and have therefore restricted the use of expression marks.

* *The New Cathedral Psalter . . . together with the Canticles and Proper Psalms for certain days.* Edited and pointed for chanting by Cosmo Gordon Lang, D.D., Bishop of Stepney (Canon and Treasurer of St. Paul's); Henry Scott Holland, D.Litt. (Canon and Precentor of St. Paul's); Charles H. Lloyd, M.A., Mus. D. (Precentor of Eton); and George C. Martin, Mus. D. (Organist of St. Paul's).

In regard to typography—a most important consideration in a pointed Psalter—bolder-faced types, specially prepared, have been used, the result being greater clearness, while special attention has been paid to the spacing between the words and the lines in order to afford greater facility in reading.

The names of the editors—one of whom (Dr. Cosmo Lang), since the publication of the Psalter, has become Archbishop-designate of York—are a sufficient guarantee that the work whereunto they set their hands has been most conscientiously done, and that all the conditions towards perfecting a system of chanting have been fulfilled in the 'New Cathedral Psalter.'

A companion Chant-book, which is in active preparation, will be issued in three forms: (i.) chants of more or less difficulty for cathedral use; (ii.) chants suitable for use in churches that have competent choirs; and (iii.) chants, with low reciting-notes, that will meet the requirements of village choirs. In the meantime we understand that the new Psalter has already been adopted at St. Paul's Cathedral.

Church and Organ Music.

'FIGHT THE GOOD FIGHT WITH ALL THY MIGHT.'

This well-known hymn was written by the late Rev. J. S. B. Monsell and first appeared in his 'Hymns of Love and Praise' (1863). It is one of nearly 300 from the poetic pen of its saintly author,

THE REV. WILLIAM BOYD, M.A.

COMPOSER OF THE TUNE 'PENTECOST' ('FIGHT THE GOOD FIGHT').

and while it has no known history, the tune ('Pentecost') with which the words are now associated has had an interesting and curious career. Its composer, the Rev. William Boyd, who comes from an old Scots stock of lowland border thieves—as he is wont to say—and is now Vicar of All Saints', Norfolk Square, Hyde Park, has been kind enough, in a pleasant conversation with the present writer, to tell the story of his popular tune. 'I began to compose,' he says, 'when I was a boy of ten years of age. Some of my youthful attempts you will find in "Iceland, its scenes and sagas" (1863), by Baring-Gould. He was my tutor at Hurstpierpoint, and during his stay in Iceland (in 1862) he wrote to me often, exemplifying his letters by characteristic pen-and-ink sketches to describe men and things. For that, his first book, I put into harmonized shape some of the tunes he had noted down during his Icelandic tour. I went up to Oxford in 1864, and was organ scholar of my college (Worcester), and I also played at St. Edmund Hall, Trinity and Pembroke.' Here it should be stated that the Rev. Baring-Gould's first curacy was at Horbury, near Wakefield, a place which gave the name to Dykes's setting of 'Nearer, my God, to Thee.'

To continue Mr. Boyd's narrative. 'Baring-Gould asked me to compose a tune to "Come, Holy Ghost, our souls inspire," to be sung at a large meeting of Yorkshire colliers at Whitsuntide which he had organized. I walked, talked, slept and ate with the words, and at last I evolved the tune which I naturally named "Pentecost," which had an enormous vogue in Yorkshire. One day, during my undergraduate period at Oxford, G. A. B. Beecroft, a Christ Church man and an amateur musician, came to me and said: "I want some fellows who write hymn-tunes above the average to contribute to a book I am getting up—write me three." I agreed, and sent him four tunes, from Clent, in Worcestershire, where I was spending Christmas with my friend, John Amphlett—now a well-known literary figure in the country. One of these tunes was "Pentecost," which I had previously composed for Baring-Gould, but which remained in manuscript. Beecroft's collection was published by Bowden, of Oxford, in the sixties.'

Here is the title of that oblong octavo volume:

> Thirty-two | Hymn Tunes: | composed by | Members of the University of Oxford. | Price 2*s.* 6*d.* nett | Oxford: | W. R. Bowden, 35, Holywell-Street. | London: | Novello, Ewer & Co. 1, Berner's Street; & 35, Poultry. [1868]

The Preface to the book reads thus:

> These Tunes, of which two only have before been printed, are published almost entirely with a view of utilizing several Compositions by Members of this University, principally Amateurs, which found no place in existing Collections.
>
> It will be noticed that they are arranged in the order of their respective keys, with the intention of facilitating reference; and that opposite every Tune a page has been left blank, so that any words which may be deemed appropriate can be inserted.
>
> The Compiler's most sincere thanks are due to the following Gentlemen, who have kindly contributed to this volume:
>
> [The numbers following the names refer to the tunes composed by each contributor.]
>
> G. A. B. Beecroft, Esq., Mus. Bac., Ch. Ch. (3)
> W. Boyd, Esq., Organist of Worc. Coll. (4)
> F. Bridge, Esq., Mus Bac., Windsor. (2)
> E. B. Chitty, Esq., Queen's Coll. (2)
> Rev. F. Scotson Clark, Mus. Bac., late Organist of Ex. Coll. (2)
> R. F. Dale, Esq., Mus. Bac., B.A., Queen's Coll. (2)
> R. Sloman, Esq., Mus. Doc., Welchpool. (2)
> French Flowers, Esq., Mus. Doc. (2)
> E. W. Hamilton, Esq., Mus. Bac., Ch. Ch. (1)
> Henry Hiles, Esq., Mus. Doc., Manchester. (3)
> Everard Hulton, Esq., Mus. Bac. (3)
> A. S. Loxley, Esq., B.A., Ex. Coll. (2)
> Rev. W. H. Miller, B.A., Mus. Bac. (1)
> H. E. Owen, Esq., Mus. Bac. (3)

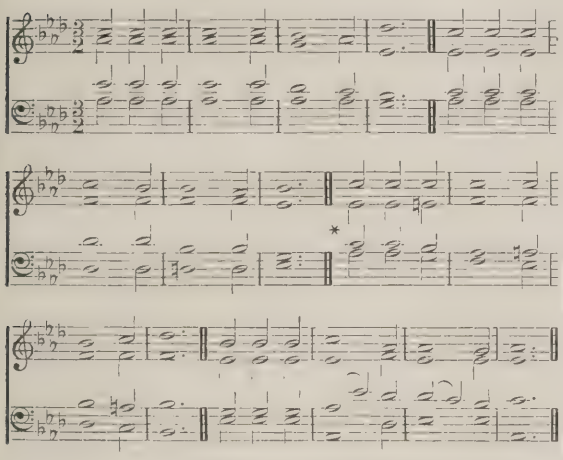
The names of some of the fourteen contributors will readily be recognized, including that of the late

Sir E. W. Hamilton; the two tunes which had been previously published were by Scotson Clark. Mr. Boyd's popular tune appeared in the following form:

PENTECOST.

"COME, HOLY GHOST, OUR SOULS INSPIRE."

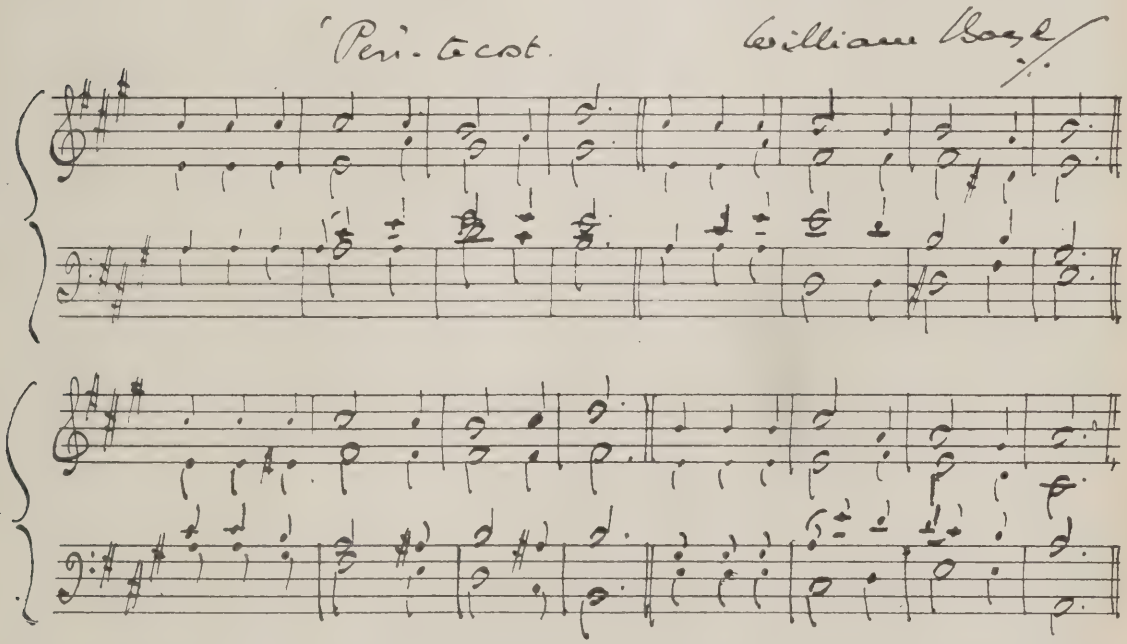
W. BOYD.



Repeat * for two last lines.

'How came the tune to be associated with "Fight the good fight"'? we ask Mr. Boyd. 'Ah! that is a funny thing,' he replies. 'One day, as I was walking along Regent Street, I felt a slap on my back, and turning round I saw my dear old friend Arthur Sullivan. "My dear Billy," he said, "I've seen a tune of yours which I must have." (He was then editing *Church Hymns*.) "All right," I said, "Send me a cheque and I agree." No copy of the book, much less a proof, was sent to me, and when I saw the tune I was horrified to find that Sullivan had assigned it to "Fight the good fight"! We had a regular fisticuffs about it, but judging from the favour with which the tune has been received, I feel that Sullivan was right in so mating words and music.'

'The tune was printed in the 1875 edition of *Hymns Ancient and Modern* without my permission. In their last edition they turned me out, also without my permission. Still, they had to come back, I rejoice to say, for people said 'the old was better.' Since then it has found its way into most collections, Church of England and Nonconformist, and has gone all over the English-speaking world. There is hardly a week that I do not get a couple of letters, from far or near, asking me to allow of its insertion in some new publication. And I do, in most cases, allow it, but with the proviso that the tune must be set to the words "Fight the good fight." To give you an instance of its far-reaching sweep, let me mention a reminiscence. On landing at Jamaica in January, 1902, I was approaching the great church at Kingston—now a desolation, since the earthquake—when, a quarter of a mile off, I heard my tune being heartily sung—bellowed, I had almost said—by a congregation of 2,000, mostly black people. The effect was deafening. And at the C.I.V.'s great service at St. Paul's Cathedral, on the eve of their departure for the Boer War, it rolled through the vast building with thrilling effect, Creighton, then Bishop of London, being "greatly moved," so he told me afterwards.' In answer to our request for a copy of his tune to be reproduced in facsimile for the readers of THE MUSICAL TIMES, Mr. Boyd says 'With pleasure. It is only four notes! And I will write the heading "Pen-tecost," because "Pen" is the first syllable of my wife's name and she is very fond of the tune.'



We should here add that the King and the Prince of Wales always ask for the hymn and tune whenever the function admits of it. It is sung at all Royal confirmations—as indeed at most other confirmations; it is the favourite of both soldiers and sailors, and schoolboys and undergraduates, and scarce a service took place in South Africa that the tune was not wafted from ten thousand throats, singing on the veldt to God Almighty as the God of Battles. 'It is the most moving hymn I know,' said Lord Kitchener to Mr. Boyd, when he came to All Saints' as 'best man' at his brother's—Arthur Kitchener's—wedding.'

Mr. Boyd, who has been Vicar of All Saints' since 1893, speaks in the highest terms of two of his organists, Dr. Bairstow—now of Leeds Parish Church, who came to him as a youth and held the post with distinction for six years—and the present holder of the office, Mr. William Wolstenholme. 'I want the Psalms to be beautifully sung,' is one of the conditions Mr. Boyd imposed upon both Bairstow and Wolstenholme. And is he not right? Would that all clergymen in authority held the same views with regard to this most important part of the services of the Church. 'You judge a choir,' says Mr. Boyd, 'by its versicles and responses, by its Psalms and its "Amens," the rest is easy sailing enough.'

The photograph of Mr. Boyd is a snapshot, of which he was unaware, taken in the gardens of the Constant Spring Hotel, Kingston, Jamaica.

THE LONDON CHURCH CHOIR ASSOCIATION.

The thirty-fifth annual festival was held in St. Paul's Cathedral on Thursday evening, November 12, in the presence of a large congregation. On this occasion, for the first time, the Association had the valuable co-operation of the Church Orchestral Society (conductor, Dr. G. F. Huntley), who played Elgar's *Sursum Corda* previous to the service and accompanied the choral portion of Evensong. The *Magnificat* and *Nunc dimittis* were sung to the inspiring settings of T. A. Walmisley in the key of D minor, in which unison and harmony phrases are happily contrasted in the vocal portions, the beautiful melodious music to 'He, remembering his mercy' being an instance of what can be done harmonically by simple means.

For the anthem, Dr. Walford Davies had composed a motet, 'Grace unto you and peace,' the words selected from the Epistle to the Romans. This thoughtfully conceived work, which occupied thirteen minutes in performance, consists of four numbers, the first two containing solos for bass and soprano voices. The music throughout bears traces of a master hand—one who brings to his work that feeling of reverence and sincerity which merits full recognition and commendation. Special mention should be made of the way the composer builds up his motet, from the whispered beginning 'Grace unto you and peace from God our Father and the Lord Jesus Christ,' to the series of climaxes in the last number and the emphatic shouts of such phrases as that, for instance, at the words 'More than conquerors through Him that loved us.' Criticism of the rendering of the work at a service would be out of place. Suffice it to say that Dr. Walford Davies, the honorary conductor of the Association, conducted throughout (except the orchestral piece at the beginning), and that Dr. G. F. Huntley, the honorary organist, presided at the organ.

DONCASTER PARISH CHURCH.

The fiftieth anniversary (October 14) of the consecration of this noble church was worthily celebrated in music by a series of special services between October 11 and 18. The morning and evening canticles were sung to settings by Basil Harwood (in A flat), Noble (in B minor), Lloyd (in E flat, Communion), Garrett (in D), Walmisley (in D minor), and Stanford (in B flat); and the anthems were 'Hail! gladdening Light' (Martin), 'I was glad,' Coronation anthem (Parry), and 'I saw the Lord' (Stainer). On October 22, Mendelssohn's 'Hymn of Praise,' preceded by Martin's *Te Deum* in A, was rendered by an augmented choir of eighty voices and an orchestra of twenty-one players, under the able direction of Mr. Wilfrid E. Sanderson, organist and choirmaster of the church. Not only was the church crowded to its utmost capacity—2,000 people, 400 having to stand throughout the service—but over 700 persons were unable to gain admission! Everything passed off most satisfactorily, and the rendering of the music reflected the greatest credit upon Mr. Sanderson, who also gave an organ recital which was attended by 1,200 persons. One of the choir men sang at the consecration of the church half-a-century ago! We gave an illustrated article on Doncaster Parish Church in our issue of June, 1905. Dr. Edward Miller was a former organist of the church.

PARISH CHURCH, HUDDERSFIELD.

The following is the specification of the new organ in the above church, built by Messrs. P. Conacher & Co., of Huddersfield, and dedicated on September 24 last, when Sir Walter Parratt gave two recitals:

GREAT ORGAN (11 stops).

	Feet.		Feet.
Double open diapason	16	Harmonic flute	4
Large open diapason	8	Fifteenth	2
Small open diapason	8	Trumpet	8
Dolce	8	Clarion	4
Clarabella	8	Mixture	—
Principal	4		

SOLO ORGAN (2 stops).
(Elevated above Great organ.)

Concert flute (harmonic)	8	Tuba (harmonic)	8

SWELL ORGAN (14 stops).

Lieblich bourdon	16	Piccolo	2
Open diapason	8	Sharp mixture	—
Viola	8	Contra fagotto	16
Röhr Flöte	8	Cornopean	8
Salicional	8	Oboe	8
Voix celestes	8	Vox humana	8
Gemshorn	4	Tremulant.	
Flute (prepared for)	4		

CHOIR ORGAN (9 stops).
(Enclosed in a swell-box.)

Violin diapason	8	Clarinet	8
Echo dulciana	8	Orchestral oboe	8
Flauto traverso	8	Viol d'Orchestre (prepared for)	8
Unda Maris	8	Tremulant.	
Flute	4		
Flautina	2		

PEDAL ORGAN (9 stops).

Harmonic bass	32	Octave bass	8
Open diapason	16	Flute bass	8
Violone	16	Ophicleide	16
Bourdon	16	Tromba	8
Lieblich bourdon	16		

Manual compass CC to C = 61 notes.
Pedal compass CCC to G = 32 notes.

COUPLERS (13).

Swell octave.	Great to pedal.
Swell sub-octave.	Choir to pedal.
Swell to great.	Solo to pedal.
Swell octave to great.	Solo to great.
Swell sub-octave to great.	Solo sub-octave.
Swell to choir.	Choir sub-octave.
Swell to pedal.	

ACCESSORIES.

Four composition pedals to Great organ, with appropriate pedal.
Four composition pedals to Swell organ.
Three composition pedals to Choir organ.
Four combination pistons to Great organ, with appropriate pedal.
Four combination pistons to Swell organ.
Three combination pistons to Choir organ.
One reversible pedal for Great to Pedal coupler.

Tubular pneumatic action throughout.
The Console is detached from the instrument, and its position gives the organist full view of the choir.
The 'Chromo-digit' board, which takes the place of draw stops, has been specially designed by Dr. Eaglefield Hull, organist of the church.
The wind is generated by special feeds, worked by two of Calvert's hydraulic engines placed in the Crypt. There are several reservoirs in the organ supplying wind at various pressures to the different departments.

WESLEYAN SERVICE OF SONG, NEWCASTLE-ON-TYNE.

On October 28, in the Town Hall, Newcastle-on-Tyne, was held the fortieth annual service of the 'Wesleyan Service of Song.' This is a somewhat remarkable instance of longevity in such organizations, for, although there have been many imitations, none seem to have lasted many years. The success of the Newcastle Service may be entirely attributed to the tact and generalship of the conductor, Mr. John B. Bowes, who has held that office for thirty-five years, and who, although he celebrated his golden wedding two years ago, is as young in heart and enthusiasm as the youngest member of his large and full-voiced choir.

The service consists of hymn-tunes, anthems, and choruses, interspersed with vocal and instrumental solos. The singers who take part number about 1,000 voices, representing about

thirty-five Wesleyan choirs drawn from the two northern counties. This annual service has resulted in a great improvement in the individual choirs that take part, especially those from country places, while the effect of the immense volume of sound in the rendering of choruses by Handel, Haydn, Mendelssohn and others has been magnificent; moreover, the congregational singing has immensely improved as a result of this annual gathering of combined choirs. Mr. Charles F. Bowes (son of the conductor) is the organist, and one of the honorary secretaries of this flourishing organization, his colleague being Mr. J. E. Lawrence.

ELY CATHEDRAL ORGAN.

Dear Sir,—In the interesting account of the Ely organ contained in your October issue, the opinion is expressed that it is too brilliant, by reason of the excess of mixture work which it contains. As I was responsible directly for the insertion of the V rank mixture on the Great organ, and indirectly for some other special features in the tonal scheme, will you kindly allow me to say a word or two on the subject?

It is a well-known acoustical phenomenon that sounds of acute pitch do not travel so far and are much less pervading in large buildings than those of graver pitch. In most of our cathedrals the absorption of harmonic and upper partial tones is enormous. In the present instance not only was the building very large, but, to make matters worse, the Great organ had to be placed a long distance from the nave. Consequently, if the instrument as a whole was to be really effective to the congregation who chiefly sit there, it was necessary to make the organ very brilliant. It is possible, of course, that some critics—especially those who do not care much for mixture work—might find, when in close proximity to the organ, that the chorus work appears excessive. Except for special effects the V rank mixture above-mentioned is only intended to be used with the otherwise Full Great.

When attention is called to the fact that at Doncaster there are thirteen ranks on the Great and the same number on the Swell, and the individual ranks of Mixture at Armley are actually considerably *more* powerful than the five corresponding pipes of the large Open Diapason, it will be evident that the Ely mixture work is relatively *less* than that used by Schulze in much smaller buildings. Mr. Lewis's fine instrument at Southwark, and the Temple Church organ, both contain, I believe, nine ranks on the Great. If the builders have erred in making the Ely organ too brilliant, they are in good company. Except artistic merit, perhaps the only attribute which is common to the classical masterpieces by the greatest 19th century builders, such as Schulze, Cavaillé-Coll, Mr. T. C. Lewis, and last, but not least, Henry Willis, is brilliancy. Taking him all round, Willis was probably the greatest organ-builder the world has ever seen. He had no little experience in dealing with large buildings, as he built or rebuilt organs for well-nigh a score of cathedrals. He, at any rate, recognised these difficulties, for his instruments were possibly the most brilliant of all.

There is no necessary antagonism between plenty of brilliancy and abundant Diapason work. The present No. 3 Open Diapason on the Ely Great organ is similar to the large Diapason in the old organ, while No. 1 is now approximately three times as powerful. The so-called foundation work is also augmented by two other stops of 8-ft. pitch (open throughout), two of 16-ft., and one of 32-ft. In addition there is a great variety of quiet registers for purely accompanimental purposes.

Yours very faithfully,

George Dixon.

Trinity College, Cambridge.

[While we gladly print Major Dixon's letter, we must say that more than one musician well qualified to judge considers that the Ely mixtures are too assertive; moreover, they are on a slightly heavier wind-pressure (4 inches) than those of Doncaster and Southwark Cathedrals. It is necessary in these days of noise in music to raise a warning voice against anything tending towards that hyper-brilliancy which detracts from the dignity and solemnity of the church organ, for the instrument primarily justifies its existence as an accompaniment to voices in divine service.—Ed. *M. T.*]

SPECIAL SERVICES.

'Thanksgiving Day' at Holy Trinity Church, Marylebone, was worthily celebrated in sacred song on November 8. At the morning service the anthem was Dr. Blair's 'There shall be showers of blessing.' In the afternoon service, preceded by the final movement of Beethoven's C minor Symphony, a large portion of Mendelssohn's 'Elijah' was sung by the festival choir with full professional orchestra and organ, and the March from 'Athalie' was played by the orchestra as an outgoing voluntary. The church was crowded in the evening, when the service was accompanied throughout by orchestra and organ. As an opening prelude Dr. Blair's effective 'Adoramus Te' was played. The special Psalms (149 and 150) were sung antiphonally by choir and congregation, the whole of the words, with the necessary pointing, being printed on the service paper. Dr. Charles Vincent's setting, in B flat, of the *Magnificat* and *Nunc dimittis*, composed expressly for the church, furnished the music for the canticles, and the anthem was the effective work composed by Mr. John E. West for the Gloucester Musical Festival of 1901, 'Lord, I have loved the habitation of Thy house.' The various hymns—which included the tune 'Miles's Lane,' unfortunately in its distorted melodic version—were sung with great heartiness, and the whole of the day's music testified to the care and devotion with which Dr. Hugh Blair, the organist of the church, had carried out all the exacting details. Dr. Blair conducted at the afternoon and evening services, and Mr. Charles J. Long was an efficient organist.

The Oratorio Services held on Sunday afternoons in Brixton Church continue to maintain their interest and attractiveness. Not only is the church crowded by a congregation of 2,000 people, but it invariably happens that many would-be worshippers are turned away for want of room. On November 1 a selection from Gounod's 'Redemption' was sung, accompanied by a full professional orchestra, with Mr. Walter Hickin at the organ, and the choir consisted of about 120 picked voices. Mr. Douglas Redman, organist of the church, conducts these highly-appreciated services. With the exception of the south aisle—which is reserved for members of the Men's Brotherhood—no tickets are required for the area of the church. On December 6, Haydn's 'Creation' will be sung: the hour of service is 3.30 p.m.

At the 199th recital of sacred music, on November 19, at Gloucester Cathedral—those enjoyable evenings which are so much appreciated in that city—the solo vocalists were Miss Laura Evans and Mr. Paul Edmonds. The quartet 'God is a Spirit' was sung by Master Lewis, Messrs. Bubb, Ranson and Vincent Jones; and the violinist was Miss Gordon, a student of the Royal College of Music. Organ solos were contributed by Mr. A. P. Porter, who also played the accompaniments, and Dr. Brewer, who conducted the choruses. As usual at these music-makings for the people, the congregation sang a hymn.

Mendelssohn's 'Elijah' (Part I.) was sung at St. Margaret's Church, Lee, on Sunday afternoon, November 15, by an augmented choir, accompanied by a quartet of brass, drums and organ. The solos were sung by boys and men of the regular choir—with Mr. W. G. Cleverly in the name-part, except that Mrs. Grounds sang the part assigned to the Angel. Mr. Frederick Leeds was at the organ, and the church was filled to its utmost capacity.

The twelfth choral festival of the Surrey Congregational Union was held on November 18 at Epsom Congregational Church, under the conductorship of Mr. Leonard H. Snow. Choirs from Dorking, Epsom, Ewell, Leatherhead, Sutton and West Croydon took part in the service, and Mr. Rich, organist of Sutton Congregational Church, gave a much appreciated organ recital.

SPECIAL SERVICES (*continued*).

Mendelssohn's 'As the hart pants' (Psalm 42), soloist Miss Jessie Thurgood, was sung at a special service held at St. Matthew's Church, St. Leonard's-on-Sea, on November 11, under the direction of Mr. H. G. Baily, the honorary organist and choirmaster of the church. Mr. C. Brearley was at the organ.

At the first choir festival held in the Parish Church, Alloa, N.B., on November 3, Maunder's 'Penitence, Pardon, and Peace' was sung, in addition to some anthems, including Goss's 'Wilderness,' under the direction of Mr. Francis Sheard, precentor and organist.

At the Temple Church on all Friday afternoons in Advent, at 5.30, Brahms's 'Requiem' will be sung, under the direction of Dr. Walford Davies, who will accompany the work on the organ.

Brahms's 'Requiem' will be sung, with full orchestral accompaniment, at St. Paul's Cathedral on Tuesday evening, December 1, at 7 p.m.

Christ Church, Wanstead, was filled to overflowing on November 11 by an attentive congregation, on the occasion of the farewell organ recital given by Mr. Montague F. Phillips, prior to his entering upon the duties of organist and choirmaster of Esher Parish Church. In the vestry, at the conclusion of the recital, the Rector (Canon Corbett) presented Mr. Phillips with an illuminated address and a cheque from the choir and congregation, as a token of their appreciation of his musical gifts and of his efforts in maintaining a high standard in the rendering of the musical service. A member of the congregation also presented him with a gold English lever watch; and the choir-boys gave expression to their goodwill by handing to their departing choirmaster an illuminated address and a silver-mounted baton.

The death is recorded with regret of Mr. Thomas Troman, at University College Hospital, on October 29, after an operation. Born at Cradley Heath, Staffordshire, March 21, 1839, Mr. Troman held various organ appointments before he settled at Deal in 1892, as organist of St. George's Church, where his services were highly appreciated. In the same year he founded the Deal and Walmer Choral Society, which he conducted until his health gave way in the spring of 1907. Mr. Troman, who was an ardent Freemason, took the degree of Bachelor of Music at Oxford in 1875, and was held in the highest respect.

Dr. H. C. Perrin, late organist of Canterbury Cathedral and now head of the musical department at McGill University, Montreal, gave a successful organ recital in Emmanuel Church in that city on October 31. His interpretation of Bach's Prelude and Fugue in G minor is thus commented upon by the *Gazette* (Montreal): 'The firm and clear tempo at which this fugue was taken, the grand roll of the diapason tone of the organ which prevailed throughout the work, and the absence of any fantastic registration employed by some organists in rendering these great fugues of Bach, impressed the audience greatly.'

A committee has been formed in order to promote a testimonial to Dr. A. Madeley Richardson upon his retirement from the organistship of Southwark Cathedral at the end of the year, as 'a substantial sign of gratitude for, and appreciation of, his exceptional services on behalf of the cathedral music during the twelve years since its inception.' The honorary treasurer of the fund is Mr. W. Hughes, 62, Palace Road, Tulse Hill, S.W.

Professor J. C. Bridge, organist of Chester Cathedral, has composed an effective four-part setting of the carol, 'When Christ was born of Mary free' (Novello), in which, for the refrain '*Gloria in Excelsis, Deo*,' he has felicitously introduced a traditional melody from the 'Chester Mystery Plays': MS. by James Miller. A.D. 1607.

The organ in St. Peter's Church, Cranley Gardens, Kensington, rebuilt and enlarged by Messrs. J. W. Walker & Sons, was dedicated on October 29. Dr. Walter Alcock gave two recitals with much acceptance, and displayed the excellences of this fine instrument. We hope to give the specification in our next issue.

Dr. Warwick Jordan, on November 7, re-opened the organ at Leavesden Church, near Watford, which has been rebuilt and enlarged by Messrs. Lewis & Co.

ORGAN RECITALS.

Dr. William Prendergast, Winchester Cathedral—Fantasia in C, *Byrd.*

Mr. John B. Lott, Lichfield Cathedral—Scherzo and Symphonique Concertant, *Faulkes.*

Dr. M. J. Monk, Truro Cathedral—Sonata in A minor, *Rheinberger.*

Mr. Peter Le Sueur, First Methodist Episcopal Church, Sharon, Pennsylvania—Toccata in G, *Dubois.*

Mr. F. W. Brinkworth, Tabernacle Congregational Church, Chippenham—Concert overture, *Faulkes.*

Mr. Herbert Hodge, St. Nicholas Cole Abbey Church, E.C.—Minuetto in F, *Silas.*

Mr. Hanforth, Parish Church, Sheffield—Festival overture in B flat, *Best.*

Mr. W. H. Maxfield, Parish Church, Levenshulme—Fantasia in D minor, *Stewart.*

Mr. J. F. Chubb, St. Edward's, Cambridge—Requiem æternam, *Harwood.*

Mr. A. E. Jones, Albert Hall, Bolton—Concert fugue in G, *Krebs.*

Mr. Fred. Gostelow, Parish Church, Luton—Romance and Finale, *Driffel.*

Mr. Otley Marshall, St. John's, Buckhurst Hill—Postlude in E flat, *Smart.*

Mr. Frederic Fertel, Parish Church, Bromley—Fantasia, Iste missa est, *Simon.*

Mr. H. Matthias Turton, Trinity United Methodist Church, Pudsey—Etude Symphonique, *Enrico Bossi.*

Mr. J. Gray, Adam Smith Hall, Kirkcaldy—Suite in E minor, *Borowski.*

Mr. G. Bernard Gilbert, Public Hall, Canning Town—Sonata in G, *Alan Gray.*

Mr. F. Wyatt, United Methodist Church, Carlton—Intermezzo in D flat, *Hollins.*

Mr. Norman Collie, Trinity Methodist Church, Wellington, New Zealand.—Fantasia on the Vesper Hymn, *Turpin.*

Mr. Harold Jenner, St. Michael's, Stockwell Park Road—Prelude and fugue in D minor, *Xavier Staub.*

Mr. H. T. Gilberthorpe, St. Mary's, Walton-on-Thames—Prelude and fugue in D minor (Op. 103), *Stanford.*

Miss Oliven Rowlands, Twr Gwyn Chapel, Bangor—Fugue in A flat, *Brahms.*

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. F. J. Dugard, St. Alban's, Hindhead, Surrey.
Mr. Arthur Hill, Presbyterian Church of England, Highgate.
Mr. E. Archibald Yeates, St. Andrew's, South Tottenham.

Preliminary examinations for fifteen free open scholarships at the Royal College of Music will be held on January 27, in various local centres throughout the United Kingdom. The scholarships to be competed for are as follows: one composition, four singing (two male, two female), two pianoforte, two organ, one violin, two violoncello, one clarinet, one horn and one hautboy. The scholarships are open to all classes of His Majesty's subjects within the ages stated in the particulars issued to applicants. They entitle the holders to free musical education at the College, and are as a rule tenable for three years. In some cases grants towards maintenance are added. Further information and official forms of entry may be obtained from the Registrar, Royal College of Music, Prince Consort Road, South Kensington, London, S.W.

Gently touch the warbling lyre.

PART-SONG FOR S.A.T.B.

Words by Goldsmith. Composed by Healey Willan.

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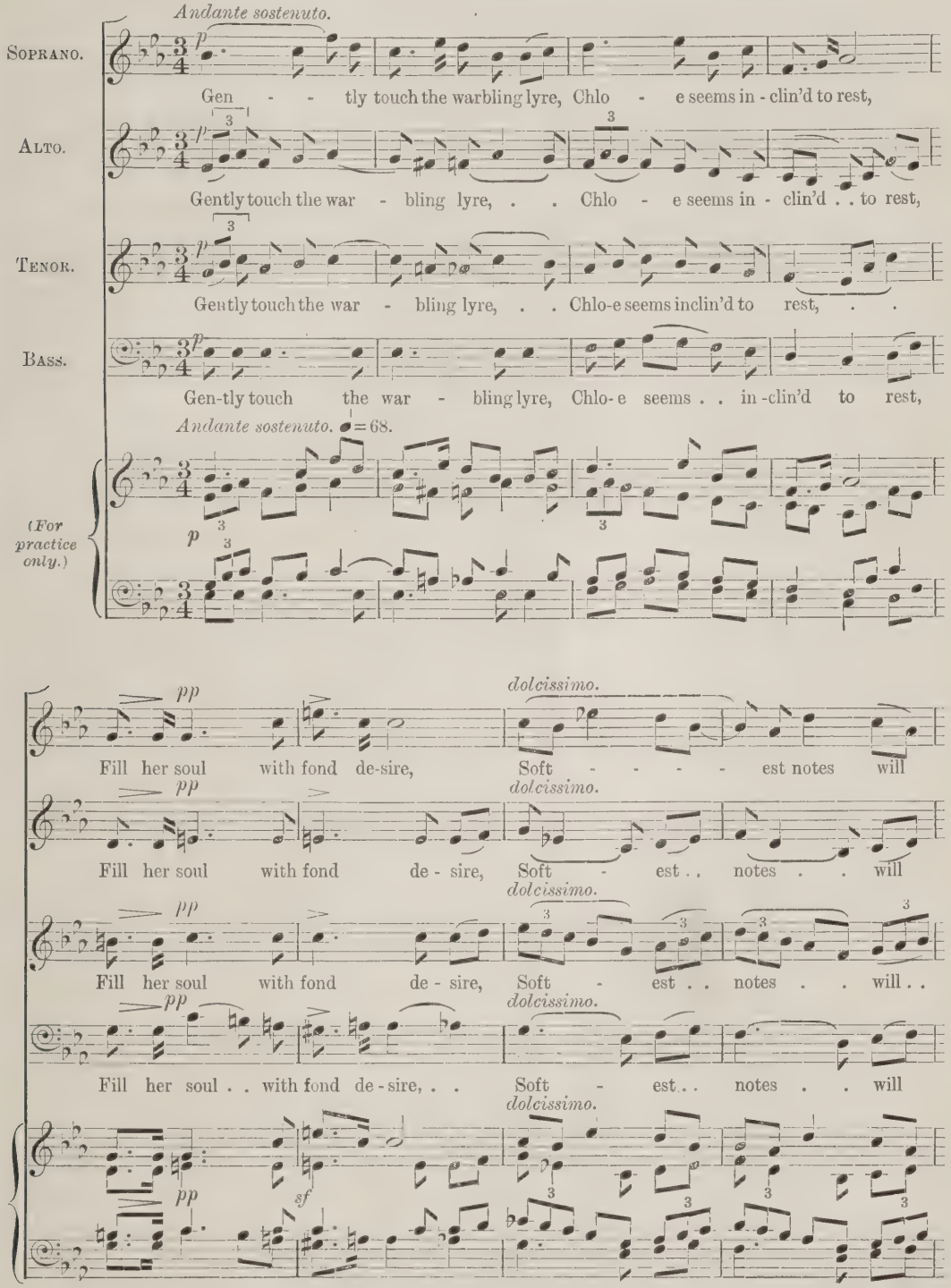
Andante sostenuto.
Soprano.
Gen - - tly touch the warbling lyre, Chlo - e seems in - clin'd to rest,
Alto.
Gently touch the war - bling lyre, . . Chlo - e seems in - clin'd . . to rest,
Tenor.
Gently touch the war - bling lyre, . . Chlo-e seems inclin'd to rest, . .
Bass.
Gen-tly touch the war - bling lyre, Chlo-e seems . . in-clin'd to rest,
Andante sostenuto. ♩ = 68.
(For practice only.)
dolcissimo.
Fill her soul with fond de-sire, Soft - - - - est notes will
Fill her soul with fond de - sire, Soft - est . . notes . . will
Fill her soul with fond de - sire, Soft - est . . notes . . will . .
Fill her soul . . with fond de-sire, . . Soft - est . . notes . . will

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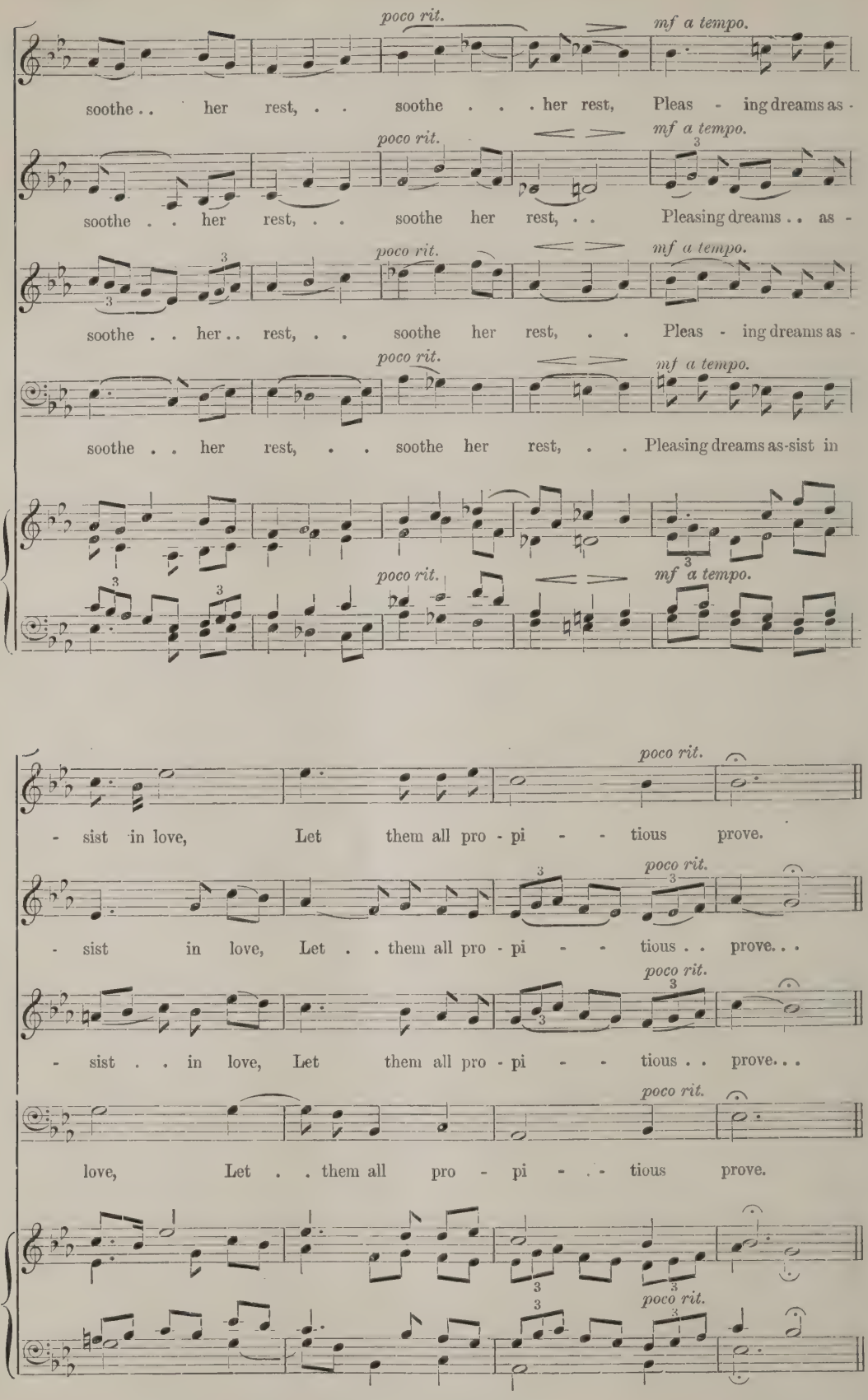
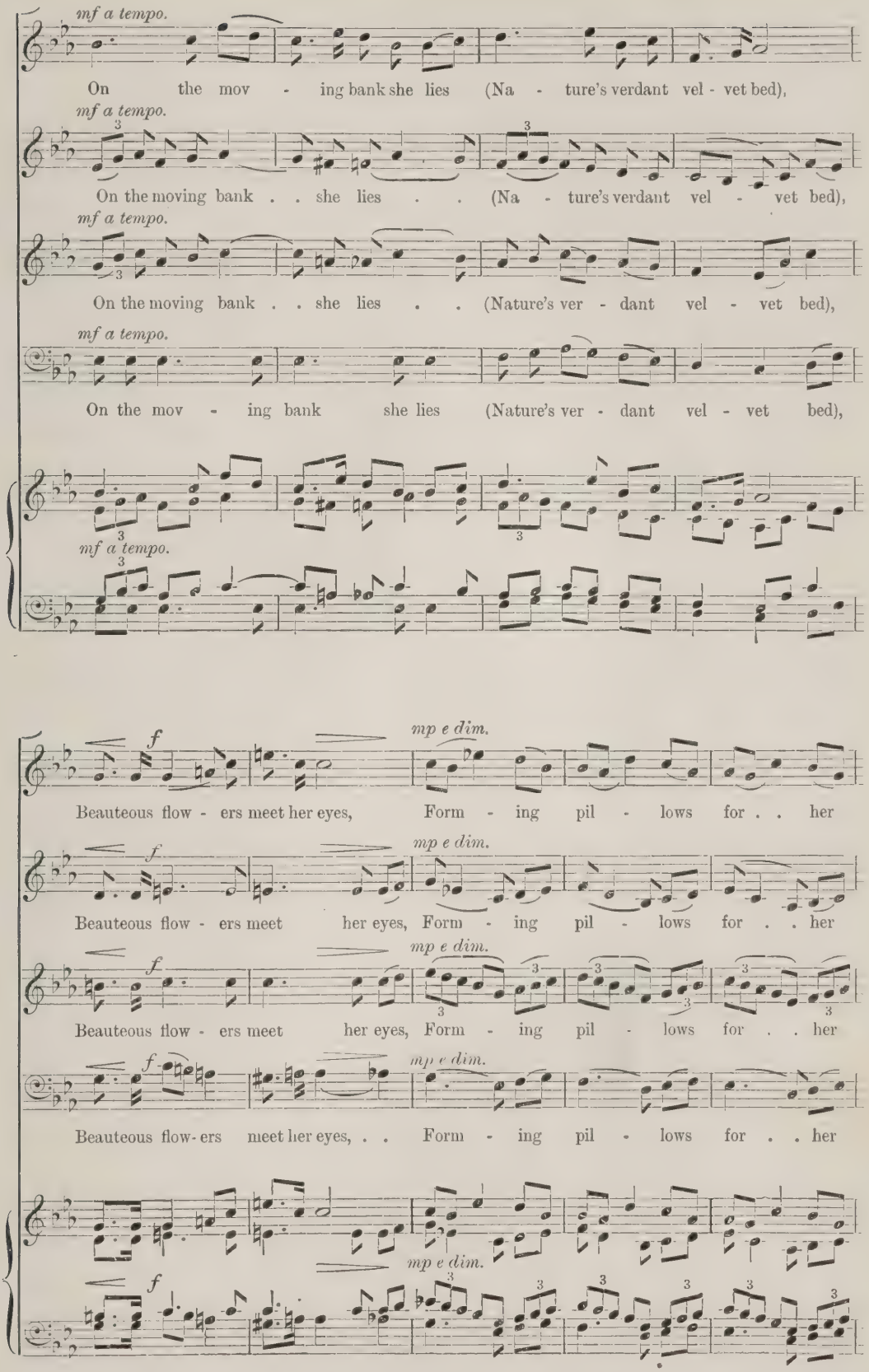
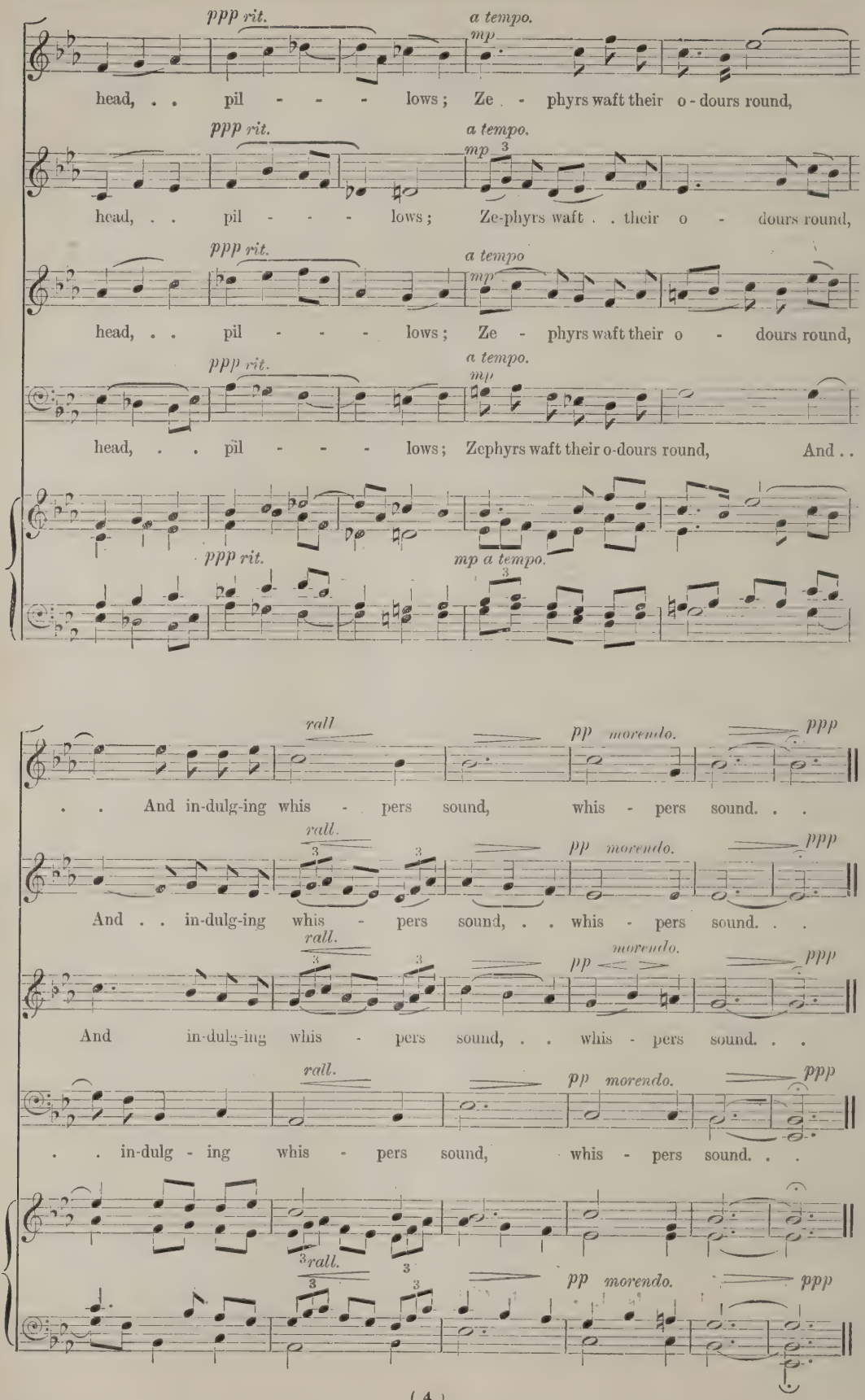

poco rit.
mf a tempo.
soothe . . her rest, . . soothe . . . her rest, Pleas - ing dreams as -
soothe . . her rest, . . soothe her rest, . . Pleasing dreams . . as -
soothe . . her . . rest, . . soothe her rest, . . Pleas - ing dreams as -
soothe . . her rest, . . soothe her rest, . . Pleasing dreams as-sist in
- sist in love, Let them all pro - pi - - tious prove.
- sist in love, Let . . them all pro - pi - - tious . . prove. . .
- sist . . in love, Let them all pro - pi - - tious . . prove. . .
love, Let . . them all pro - pi - . - tious prove.


mf a tempo.
On the mov - ing bank she lies (Na - ture's verdant vel - vet bed),
mf a tempo.
On the moving bank . . she lies . . (Na - ture's verdant vel - vet bed),
mf a tempo.
On the moving bank . . she lies . . (Nature's ver - dant vel - vet bed),
mf a tempo.
On the mov - ing bank she lies (Nature's ver - dant vel - vet bed),
f
mp e dim.
Beauteous flow - ers meet her eyes, Form - ing pil - lows for . . her
f
mp e dim.
Beauteous flow - ers meet her eyes, Form - ing pil - lows for . . her
f
mp e dim.
Beauteous flow - ers meet her eyes, Form - ing pil - lows for . . her
f
mp e dim.
Beauteous flow - ers meet her eyes, . . Form - ing pil - lows for . . her
mp e dim.
f


ppp rit.
a tempo.
mp
head, . . pil - - - lows; Ze - phyrs waft their o - dours round,
ppp rit.
a tempo.
mp
head, . . pil - - - lows; Ze-phyrs waft . . their o - dours round,
ppp rit.
a tempo
mp
head, . . pil - - - lows; Ze - phyrs waft their o - dours round,
ppp rit.
a tempo.
mp
head, . . pil - - - lows; Zephyrs waft their o-dours round, And . .
ppp rit.
mp a tempo.
rall
pp morendo.
ppp
. . And in-dulg-ing whis - pers sound, whis - pers sound. . .
rall.
pp morendo.
ppp
And . . in-dulg-ing whis - pers sound, . . whis - pers sound. . .
rall.
pp morendo.
ppp
And in-dulg-ing whis - pers sound, . . whis - pers sound. . .
rall.
pp morendo.
ppp
. . in-dulg - ing whis - pers sound, whis - pers sound. . .
rall.
pp morendo.
ppp

Reviews.

Forty years of Music. 1865-1905. By Joseph Bennett. With twenty-four illustrations.

[Methuen & Co.]

When the announcement was made that Mr. Joseph Bennett was writing a book entitled 'Forty years of music,' everyone knew that its pages would be interesting and its style faultless. But curiosity was aroused as to the course he would pursue—to write a survey of music in England during his career, or to adopt the anecdotal-reminiscent method: the former appealing more to the literary musician with an historical bent, the latter to that larger circle of which the unit is known as 'the general reader.' Well, the veteran critic has chosen what he considers 'the better part,' and one and all will give his pages a hearty welcome if only for the sake of their gifted writer.

To criticise a critic, and such a master-critic, would be a serious undertaking, if not an impertinence, therefore attention will only be called to a few salient features of a volume that is readable from cover to cover. Not the least interesting portions of the narrative are the autobiographical touches here and there: the curious and unexpected way in which he was launched on his critical career; his experiences at the first of the hundred festivals he has attended, when (in 1865) he 'pinched' himself—*i.e.*, financially—in order to 'do' it, 'going to Gloucester by the cheapest way and securing a bedroom in a row of little cottages some distance from the centre of the city. My food I could get as opportunity offered,' and so on. And then the number of friends Mr. Bennett has made, truly their number and their importance are prodigious. Here we find 'dear old Grove,' as editor of *Macmillan's Magazine*, writing to him about a suggested article on 'Cathedral choirs.' Grove said, 'The subject is not at all a bad one . . . The more lively you can make it the better. . . . There must be some delicious stories to be told about those establishments, which, though current enough in choirs and cloisters, have not yet emerged into the outer air.' Just like 'G'!

Much merry matter has reference to Mr. J. W. Davison and his 'Muttonians'—Dishley Peters, Thaddeus Egg, Flamborough Head (Grove), Dr. Shoe, and Dr. Silent—to Dr. S. S. Wesley, Sullivan, and many others. To attempt to pick the plums from these entertaining pages would fill many baskets; the reader must hasten to the heavily-laden trees of this anecdotal garden and gather the fruit thereof himself. Many letters give variety to the volume, which contains some amusing caricatures from the clever pen of Mr. Charles Lyall, in addition to portraits of musicians. Perhaps Mr. Bennett may some day give us a history of music in England as the result of his observations during his long and useful life.

NEW CHRISTMAS ANTHEMS.

A Song of joy. Composed by John E. West.

Sing, O daughter of Zion. Composed by Herbert W. Wareing.

Thou art My Son. Composed by Thomas Adams.

[Novello & Co., Ltd.]

New anthems for Christmas are ever welcome, for although the joyous season comes every year it is ever fresh. The example by Mr. John E. West strikes the right key-note of Christmastide, for it is truly a song of joy. The text is taken from Wither's 'Hymns and Songs of the Church,' and its jubilant character is happily reflected in the music. This is contrapuntal in character but not complicated, and the points of imitation greatly add to the interest of the work. The bright opening is well contrasted by a second section of devotional character, and the repetition of the opening theme in slow *tempo* brings the anthem to an effective conclusion.

Dr. Herbert Wareing's anthem is simpler in character. It opens with a melodious duet for soprano and tenor which occupies two octavo pages and is succeeded by a chorus in four parts. The writing has the lilt of a Christmas carol, with an example of which the work concludes.

There are no solo parts in the setting of 'Thou art My Son,' by Mr. Thomas Adams. While the music is well within the means of average choirs, contrast is secured by short passages assigned to tenors and basses in unison and by a central section commenced by the sopranos and tenors, also in unison. The music is direct in expression and the harmonic scheme is diatonic. The anthem ends emphatically with the delivery, *maestoso*, of words which form the title, allied to a cleverly-conceived cadence.

The Life of Tolstoy: first fifty years. By Aylmer Maude.

[Archibald Constable & Co., Ltd.]

In this part-biography of the distinguished Russian Count, music occupies a somewhat prominent place. As a young man, Tolstoy 'devoted himself passionately to music, acquiring sufficient skill on the pianoforte to become an excellent and sympathetic accompanist. He was always susceptible to the influence of music, and in music as in literature had strong sympathies and antipathies.' Later on, in 1858 (ætat 30), he, with others, founded the Moscow Musical Society, which ultimately resulted in the formation of the Moscow Conservatoire, of which Nicholas Rubinstein became director. Tolstoy also played the guitar, sang passionate love songs, and was fond of playing pianoforte duets with his sister. One of the most interesting references to music in Mr. Aylmer Maude's attractive volume is Tolstoy's meeting with Tchaikovsky, which resulted in his sending to the composer a collection of folk-songs, with a letter in which he said: 'I send you the songs, dear Peter Ilyitch. . . . They will be a wonderful treasure in your hands. But for God's sake work them up and use them in a Mozart-Haydn style, and not in a Beethoven-Schumann-Berlioz artificial way, seeking the unexpected.' For Tchaikovsky's reply to this letter, the reader is referred to the book itself, in which he will find food for thought in regard to art-questions relating to music.

In the winter of 1861-2 we find Tolstoy teaching the peasant children of Yásnaya and the surrounding district, among the subjects being a singing-class. He adopted the system of numbers for sight-reading, as he considered it much more convenient for explaining both the intervals and the changes of key. Ear-tests formed part of the class work. One of the five conclusions at which Tolstoy arrived as a teacher of music was this: 'For the teaching of music to be willingly and fruitfully received, one must from the start teach the *art* and not aim merely at dexterity in singing or playing. Spoilt young ladies may be taught to play Burgmüller's exercises; but it is better not to teach the children of the people at all, than to teach them mechanically.' How true this is: these words of Tolstoy should be deeply pondered and acted upon by all teachers of music. Further quotation from this well-written book, which is sure to find favour with not a few readers, must be resisted.

NEW PART-SONGS.

A Christmas greeting. By Edward Elgar.
Seadrift. By S. Coleridge-Taylor.
A lullaby. By John B. Lott.
Tears, idle tears. By J. E. Adkins.
The curfew. By J. W. Elliott.
The sheep shearing song. Arranged by C. J. Sharp.
The promise. By James Lyon.

[Novello & Co., Ltd.]

Sir Edward Elgar's 'Christmas greeting' should secure a permanent place in the repertory of choral societies. Designed for two sopranos (soli or chorus), tenor and chorus (*ad lib.*), with accompaniment for two violins and pianoforte, it consequently embraces many possibilities. The text, by Lady Elgar, and written in Rome in the Christmas month, 1907, contrasts the season in Italy with that in England, and thus furnishes the composer with opportunities for

respective treatment, of which excellent use has been made. The work opens with a short instrumental introduction of considerable musical interest; the sopranos enter with the principal theme in 6-8 measure, which is taken up by the contraltos, and subsequently continued by the other voices. The vocal parts seem to be entirely developed from this material, but the writing is remarkable for its independence and variety, while the setting of the concluding words, 'Friends in storm or calm,' is peculiarly happy.

'Seadrift,' a setting by Mr. S. Coleridge-Taylor of T. B. Aldrich's poem, is described as a 'rhapsody for eight voices unaccompanied.' The music is dramatically conceived, and well rendered would prove most effective. The parts are not difficult to read, but a precision is required in the attack and an attention to gradations of vocal strength that call for careful rehearsal. A very fine climax increases the impressiveness of the *finale*.

It is refreshing to meet a Lullaby that is not in 6-8 measure. Mr. Lott has adopted triple time, and treats his subject in a novel manner. The words, by Gerald Hayward, are not perhaps what mothers habitually sing to their offspring, but the lines contain a pleasing touch of sentiment, and the last verse enables the composer to arrange an effective *crescendo*.

If the well-known lines, 'Tears, idle tears,' have been frequently set to music, Mr. J. E. Adkins's part-song is very welcome, for it is exceedingly well written and sympathetically echoes the sentiment of Tennyson's tender poem.

The 'Curfew' by Longfellow has also attracted many composers, including some of hyper-realistic tendencies, but Mr. J. W. Elliott has been content to intensify the significance of the lines rather than to illustrate them, and a charming little composition is the result.

Mr. Cecil J. Sharp's arrangement of 'The sheep shearing' folk-song as heard in Somerset is a sturdy and robust part-song, one that would provide admirable contrast amidst numbers of more sophisticated character.

'The Promise,' by Dr. James Lyon, should become popular, for its subject is the weather, and as the music illustrates the variations of temperature it will be surmised that the part-song includes much variety of expression. It ends optimistically with a confident assertion that 'We knew that the summer would come,' a gracious thought at this season of the year.

BOOKS RECEIVED.

A history of English Church Music, 1549-1889. By John S. Bumpus. Illustrated. Two vols. Pp. xvi. + 580; 6*s*. net per volume. (T. Werner Laurie.)

Memories of half a century. By R. C. Lehmann, M.P. With a frontispiece. Pp. x. + 362; 10*s*. 6*d*. net. (Smith, Elder, & Co.)

The evolution of modern orchestration. By Louis Adolphe Coerne, Ph.D. Pp. viii. + 280; 12*s*. 6*d*. net. (New York: The Macmillan Company.)

Studies and memories. By C. V. Stanford. Illustrated. Pp. xii. + 212; 7*s*. 6*d*. net. (Archibald Constable & Co., Ltd.)

Story-lives of great musicians. By Francis Jameson Rowbotham. Illustrated. Pp. xii. + 369; 3*s*. 6*d*. (Wells Gardner, Darton & Co., Ltd.)

A list of the musical and other sound-producing instruments of the Chinese. By A. C. Moule, B.A. Pp. 160, exclusive of plates. (Journal of the North China Branch of the Royal Asiatic Society.)

The Oxford Hymn Book. With tunes. Pp. xiv. + 922; 3*s*. 6*d*. net. (Oxford: at the Clarendon Press.)

A little book of songs. By Arthur L. Salmon. Pp. x. + 93; 2*s*. 6*d*. net. (William Blackwood & Sons.)

Esperanto self-taught, with phonetic pronunciation. By William W. Mann. Pp. 128; 1*s*. (E. Marlborough & Co.).

Debussy: A study in modern music. By William H. Daly. Pp. 52. (Edinburgh: Methven Simpson, Ltd.)

International anthology of musical books (England, France, Germany, and Italy). Pp. xix. + 129; 1*s*. net. (Breitkopf & Härtel.)

THE SHEFFIELD CHOIR IN CANADA.

From England to Canada and back in one month, within which limited period no fewer than sixteen concerts were given in the Dominion by Dr. Henry Coward and his Sheffield Choir of 200 voices, is to establish a record, and the successful completion of a musical undertaking which will rank possibly as one of the most extraordinary achievements in music of modern times. The reputation of Yorkshire singers generally, and the Sheffield Musical Union in particular, are too well known other than to say that it would prove impossible to give adequate expression to the adulation which has been unstintedly bestowed upon the British choralists by the entire Press of Canada for their magnificent work. To Dr. Charles Harriss, the bold originator of this remarkable expedition, the highest praise is justly due for his extraordinary pluck, energy, and managerial skill.

Buildings that seat from three thousand to seven thousand persons have been taxed to their utmost capacity by the huge crowds bent upon hearing the Sheffield singers. Scenes of thrilling and spontaneous enthusiasm have been in evidence from the inaugural concert given at Montreal on Monday, November 2, to the farewell concert at Quebec on Friday, November 13, where French and British Canadians vied with each other in doing honour to the famous Choir from England. Thirty thousand Canadians must have listened to the music of the first week—in two concerts at the Montreal Arena, November 2-3; Ottawa Arena, November 4; and Toronto, Massey Hall, November 5, 6 and 7. Civic luncheons at Montreal, Ottawa and Toronto; banquets galore; the great honour of being presented to their Excellencies Earl Grey and the Countess Grey at Government House; splendid functions at Sir Montague and Lady Allan's Mansion, 'Ravenscrag,' and at the beautiful residence of Sir George and Lady Drummond; and visits to the Bank of Montreal, the Houses of Parliament at the capital; supping with Dr. Harriss at 'Earnscliffe,' Ottawa; the banquet given by Dr. Vogt and the Mendelssohn Choir of Toronto to 600 guests; the 'Welcome Ode' sung at the City Hall by Mr. Fletcher's Schubert Choir; the reception at the Clef Club; the Conversazione at the residence of Mr. Cox; the luncheons given respectively by Dr. Vogt and Dr. Ham, were some of the social functions attending this remarkable choral invasion of Canada. The first six days of the tour testified to the power of song for promoting loyalty and tightening more strongly than ever the cords which bind together the dwellers at home and their kith and kin beyond the seas.

Sunday, November 8, was an ideal rest-day, for the Choir's enjoyment of the beauty and wonder of Niagara Falls. The labours of the preceding strenuous week began anew, however, on November 9 with two concerts—one given on Canadian soil at Niagara in the afternoon, the other, in the evening, across the Border at Buffalo, N.Y. There, on American soil, His Majesty's birthday was duly celebrated by Canadians, Americans, and Britishers amid great musical rejoicing. A banquet at the Buffalo Club followed the evening concert given to the Choir by the Presidents and executive of the seven leading clubs and societies of Buffalo. Tuesday, November 10, ushered in concerts at St. Catharines and Hamilton. At the former city the Daughters of the Empire provided luncheon; at the latter place a civic reception was held in the City Hall and the Elgar Choir sang, a supper following the concert at the Hamilton Club. Concerts in Brantford and London were given on November 11, the Mayor of London presenting an address of welcome to the Choir, the citizens afterwards entertaining them to supper. Thursday, November 12, concerts took place in Lindsay and Peterboro,' at the conclusion of which a special sleeping-car train conveyed the Choir to Montreal, there to board the S.S. 'Grampian' for the homeward voyage. One more concert, however, has yet to be mentioned, namely at Quebec, when the proceeds were devoted to religious institutions of the ancient and historic city. His Honor The Lieutenant-Governor Sir Alphonse Pelletier, K.C.M.G., together with the Mayor of Quebec, Sir George Garneau (who welcomed the choir to Canada two weeks ago), were present to bid the Choir God-speed. With the singing of 'Auld Lang Syne' and 'God save the King,' Dr. Coward and his splendid choral forces sailed for England.

Throughout the tour Dr. Coward again proved himself to be a man of great determination and will-power in extracting from his Choir 'live' singing at every performance. He spared himself not at all, neither spared he his colleagues. As for the members of the Sheffield Choir, no choral body has ever faced such an ordeal, or deserved more of their fellow men for their splendid efforts to uphold the fame of their conductor and British choral music. Honourable mention is also due of the members of the executive—Mr. Skelton, Mr. Lawson and Mr. Burrows—who bore lightly the burdens of much arduous work.

The principal vocalists were Miss Emily Breare, Miss Gertrude Lonsdale, Mr. Henry Brearley, and Mr. Robert Charlesworth. Miss Emily Breare (soprano) made an instantaneous and well-deserved success in Montreal, which followed her to Ottawa and elsewhere. Miss Gertrude Lonsdale (contralto) won many friends, her work being always sincere and artistic. Mr. Henry Brearley (tenor) scored an unqualified success, as did Mr. Robert Charlesworth (bass). Other soloists were Miss Eleanor Coward, Miss Kathleen Frankish, Miss Clara North, and Mr. Arthur S. Burrows. Mr. W. J. Phillips was indefatigable at the organ, and Mr. F. Staton did excellent work at the pianoforte.

THE WORSHIPFUL COMPANY OF MUSICIANS.

At the Court meeting held on October 27, the following eminent musicians were elected honorary members of this ancient City Company: Sir Alexander Mackenzie, Sir Walter Parratt, M.V.O., and Sir Hubert Parry, Bart., C.V.O. In the evening of the same day a large and distinguished assembly dined at Stationers' Hall as the guests of the Company, under the presidency of the Master (Mr. C. T. D. Crews). On that occasion the Lord Mayor Elect (Alderman Sir George Wyatt Truscott) was installed to the Office of Worshipful Master. During dinner the Band of the Royal Military School of Music (Kneller Hall) played a selection of pieces, and the post-prandial music was supplied by students of the Royal Academy of Music. The silver medal of the Musicians' Company—an annual recognition of good student work—was presented to Mr. B. Walton O'Donnell, of the Royal Academy of Music, and to Mr. H. L. C. Finucane, R.A., of the Royal Military School of Music.

On Monday afternoon, November 23, the Master (the Lord Mayor) and Liverymen attended the special St. Cecilia Day Service at St. Paul's Cathedral. A new hymn (processional), 'As the world turneth from evening to morning,' had been written by the Rev. Prebendary Bernard Reynolds and most effectively set to music by Sir George Martin; both words and music are admirably suited for choral festivals. In commemoration of the bicentenary of the death of Dr. Blow the *Magnificat* and *Nunc dimittis* were from his Service in G, and the same composer's anthem (à 6) 'Sing we merrily unto God our Strength,' as edited by Mr. Charles Macpherson, was also sung.

In the evening the Livery Club of the Musicians' Company held their annual banquet in Stationers' Hall, the president, Mr. W. H. Ash, J.P., in the chair. As usual on such occasions, thanks to the care and thought given to it by Mr. Arthur F. Hill, the music was of great interest. A small but efficient band of strings and two flutes (Messrs. Fransella), ably conducted by Mr. Lennox Clayton, with Mr. Stanley Hawley at the pianoforte, were responsible for the instrumental portion of the programme. The vocalists were Miss Gladys Roberts; Master Brian Williams and Master Alfred Darling; also Messrs. Donald Reid, Frank J. Webster and George Stubbs, of St. Paul's Cathedral choir. The music consisted of portions of Odes to St. Cecilia; *Boyce*, Overture; *Blow*, Overture and chorus 'Come then with tuneful breath and string' (1684); *Draghi*, Overture, and song 'The soft, complaining flute,' sung by Miss Gladys Roberts; in addition to 'A song in praise of St. Cecilia' (*Vaughan Richardson*), and two songs from the 'Amphion Anglicus' (*Blow*), sung by Mr. Frank J. Webster. As on previous occasions the charm of this old-world music contributed not a little to the pleasures of a most enjoyable evening.

NORWICH MUSICAL FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

The twenty-ninth Triennial Norfolk and Norwich Festival was held in St. Andrew's Hall, October 28-31, and Mr. Henry J. Wood, who conducted for the first time at this music-making, has good reason to congratulate himself on the result. It has been the custom at Norwich and at other provincial festivals to open the proceedings with Mendelssohn's 'Elijah.' The popular oratorio, however, was given at Norwich on the final day, and that being a Saturday doubtless enabled many engaged in business on other days in the week to hear the work. Elgar's 'The Dream of Gerontius,' heard on the Wednesday morning, drew a large audience. The soloists were Madame Julia Culp, Mr. Gervase Elwes and Mr. Herbert Brown, all intelligent and sympathetic interpreters. After its production at Birmingham in 1900, 'The Dream' soon won favour, which proved no Jonah's gourd, for it has not withered away, but increased in popularity. The choir sang well, but still better on the Thursday evening in another work of Sir Edward's, viz., the scenes from the saga of 'King Olaf,' at the close of which the composer was summoned to the platform and heartily cheered. All the choruses in this work are grateful to the singers, who certainly gave of their best. The soloists, Mrs. Henry J. Wood and Messrs. Webster Millar and Frederic Austin, also deserve praise. In the programme scheme for the week was still another composition by Sir Edward, the 'Enigma' orchestral variations, and of this clever and delightful work Mr. Wood secured an admirable rendering.

Before mentioning the various standard works which were performed, reference should be made to the two novelties of the festival, neither of which was very successful. One was 'Christmas night,' a setting by Hugo Wolf for soli, chorus and orchestra of a hymn by Count August von Platen. Mr. Ernest Newman, a great admirer of the composer, says: '"Christnacht" is on the whole not a success, in spite of some fine moments,' and we are disposed to agree with him. But if we are not mistaken the music would sound better with a smaller choir and smaller orchestra. The work after all is unpretentious; yet, being placed in a festival programme, one is perhaps inclined to judge it from too high a standard. Moreover, it was preceded and followed by great works. Miss Agnes Nicholls and Mr. Webster Millar were the soloists.

The other novelty was the cantata 'Cleopatra.' The libretto by Mr. Gerald Cumberland won for him a prize, as did Mr. Julius Harrison's setting of the same for soli, chorus and orchestra, both prizes being given by the Festival Committee. In writing this work the composer laboured under a double disadvantage: he did not select his libretto, and he wrote to order and within a given space of time. Under such conditions inspiration was not likely to be strong; again, works written to order have never, or hardly ever, proved masterpieces. The same disadvantages apply to the libretto; it is true the book suggests moods, but there is something artificial in its construction. Mr. Harrison's music is restless; he evidently tried to write in a big, modern style, but what he had to say was not sufficiently characteristic or convincing. The cantata is to be performed in London, when possibly opinion regarding it may be modified.

The performance of Dvorák's 'Stabat Mater' on October 29 was impressive, and Mr. Wood deserves hearty thanks for reviving this masterpiece of the Bohemian composer. Fine workmanship and strong emotion are combined in the music, one of the best works that emanated from Dvorák's pen. The excellent soloists were Mesdames Agnes Nicholls and Kirkby Lunn, and Messrs. Gervase Elwes and Herbert Witherspoon. Another great performance was that of Brahms's 'German Requiem,' with Miss Agnes Nicholls and Mr. Dalton Baker as principals. Bach was represented by his cantata 'Phœbus and Pan,' his grand *Magnificat* in D, and his motet 'Praise ye the Lord'; the last-named work was given under the direction of the able chorus-master, Mr. Haydon Hare, to whom the excellent chorus-singing of the festival is justly due.

Many familiar instrumental works were admirably rendered by the Queen's Hall Orchestra, but space will not

allow of all being mentioned. Beethoven's 'Choral' Symphony was given for the first time in Norwich, and the rendering was really excellent. Madame Carreño and Herr Fritz Kreisler must have been satisfied with the enthusiastic reception accorded to them; the former played the Tchaikovsky Pianoforte concerto in B flat minor, the latter Beethoven's Violin concerto.

THE MUSICAL ASSOCIATION.

The recently-issued volume of the 'Proceedings of the Musical Association' (Thirty-fourth Session, 1907-8) contains he following papers read before the members of the Society:

Chimes and chime tunes. By W. W. Starmer.
Spanish music (2nd Paper). By the Rev. H. C. de Lafontaine.
The limits of artistic expression in music. By Ralph H. Bellairs.
The vagueness of musical nomenclature. By F. Gilbert Webb.
The vitality of melody. By Frank Kidson.
The evolution of melody. By Thomas F. Dunhill.
Lute music of the 16th and 17th centuries. By Miss Janet Dodge.
The evolution of the flute. By T. Lea Southgate.

At the first meeting of the present session, held on November 3, Mr. Alfred Kastner read an interesting paper on 'The harp as a solo instrument and in the orchestra.'

The annual dinner of the Association was held on the same evening at the Criterion Restaurant, the retiring president, Sir Hubert Parry, in the chair, on which occasion the music performed was entirely selected from Sir Hubert's compositions. As we have already stated, the new president of the Association is Dr. W. H. Cummings.

SIR ALEXANDER MACKENZIE IN SUSSEX.

The Principal of the Royal Academy of Music visited Tunbridge Wells—as, by the way, Handel did in 1735, though not with the same intent—on October 29, in order to conduct some of his compositions at Mr. Francis J. Foote's orchestral concert given at the Great Hall. On that occasion were performed the 'Astarte' prelude from 'Manfred,' the 'Pibroch' suite for violin and orchestra—the solo excellently played by Mr. Hans Wessely—and the breezy 'Britannia' overture. The programme included a tone-poem for orchestra entitled 'Elaine,' composed by Mr. Foote, and Schubert's B minor Symphony. These were also conducted by Sir Alexander, owing to the regrettable illness of Mr. Foote. Songs were contributed by Dr. Theo. Lierhammer.

At Devonshire Park, Eastbourne, on November 12, Sir Alexander again conducted his 'Britannia' overture, a typical sea-piece, the other compositions from his pen being the Prelude and Ballet-music from 'Colomba,' two movements—the Celtic Legend (No. 1), and Alla Zingara (No. 4)—from the new suite for violin and orchestra, the solos of which were exceedingly well rendered by Mr. Sidney Freedman, the young leader of the Duke of Devonshire's private orchestra at Eastbourne, and a former student of the Royal Academy of Music. The remainder of the programme, conducted by Mr. P. Tas, included Debussy's 'L'Après-midi d'un Faune' and a Haydn symphony. Mr. Noel Fleming was the vocalist. Both concerts were a great success, and the distinguished visitor was very warmly received.

On November 25—too late for notice in the present issue—Sir Alexander Mackenzie was due to conduct the classical concert of the Brighton Municipal Orchestra, given at the Dome. The programme contained the following six instrumental works by the composer-conductor: the 'Astarte' Prelude ('Manfred'); Second 'Scottish Rhapsody, Burns'; Prelude and Ballet Music ('Colomba'); 'Britannia' overture; *Larghetto* and *Allegretto* for violoncello (soloist, Mr. Abbas); 'Pibroch' for violin (soloist, Mr. Percy Frostick), in addition to three songs (vocalist, Miss Edith Serpell)—'Lift my spirit up to thee,' 'What does little birdie say?', and 'We'll all make holiday.' Reference is made on p. 784 to the proposed Brighton Musical Festival, of which Mr. Joseph Sainton, conductor of the Municipal Orchestra, has been appointed musical director.

ROYAL ACADEMY OF MUSIC.

The most memorable performance at the concert given by the students of the Royal Academy of Music at Queen's Hall on November 18, was the rendering of an Elegy for twenty-four violins and organ, written by Mr. Frederick Corder *In memoriam* Victor Harris. The work is appropriately dignified, and is characterized by much sincere feeling happily expressed. The organ makes its entry towards the close with rich chords and deep pedal notes, thus forming a fine contrast to the other portions of the work. Conducted by the composer and played with the assistance of several professors of the Academy, the performance was worthy of the music and the occasion. Five preludes for the pianoforte by Olive Turner proved short and pleasing pieces that were tastefully played by Miss Kathleen Thomson. A clearly-written and melodious Pianoforte trio in E by Ethel F. Woodland, as rendered by Miss Irene Richardson Le Brun, Mr. John Mundy and Miss Elsie Jones, created a pleasant impression; and two expressive songs, respectively entitled 'Strew on her roses' and 'A song of March' by Alma Goatley, were expressively sung by Miss Dorothy Webb.

ROYAL COLLEGE OF MUSIC.

MR. A. VON AHN CARSE'S SECOND SYMPHONY.

The concert given by the students of the Royal College of Music on November 19 was invested with a special interest through a pleasant act of courtesy, for the programme included the first performance of a Symphony in G minor, No. 2, composed by Mr. A. von Ahn Carse, an ex-student of the Royal Academy of Music. The opening movement of this work consists of an *Allegro molto moderato*, leading into an *Allegro con brio* chiefly built up with two admirably contrasted and melodious themes which are treated with musicianly skill and, moreover, in a terse and interesting manner that rivets attention. The second number, marked *Allegro vivo*, is exceedingly gay; its chief measure is an old English country dance, while the central section is founded on a ground bass. The most important movement is, however, the third, an air and variations, which most clearly exhibits the composer's melodic invention, his command of the orchestra, and, above all in these days, a rare sense of beauty. The *Finale* is preceded by a short introduction, *Molto moderato*, which leads into a robust movement of martial character, containing a second subject of folk-song nature. In a word, the Symphony is instinct with emotional significance and a sanity very welcome in these days of wild striving. The composer conducted his composition with clearness and decision, and it was pleasing to observe the interest displayed by the orchestral players in a work by an ex-student of Tenterden Street.

Another novelty—since it was claimed to be the first performance in England—was Joachim's 'Hamlet' overture, a work dating from the year 1852. It cannot be said that the music throws any new light on Shakespeare's tragedy, but it is interesting as a composition by a celebrated musician. Mention is due of the brilliant and expressive pianoforte playing of Miss Winifred Gardiner in Schumann's Concerto; of Mr. Felix Salmond's tasteful rendering of Dvorák's 'Waldesruhe' for violoncello; and the singing of Mr. Ivor Walters and Miss Jean Evans. The concert was under the skilful direction of Sir Charles Stanford.

PHILHARMONIC SOCIETY.

This venerable institution is now adopting the policy of giving some of its concerts in the Winter months instead of concentrating them all in the Spring. It may be hoped that the experiment will prove successful. There is certainly no reason to suppose that metropolitan musicians have more time to attend concerts in the Spring than in the fall of the year. At the first concert of the season, given at Queen's Hall on November 12, the programme presented no special features. The 'Sinfonia Domestica' of Richard Strauss had been announced, but for some unexplained reason was withdrawn. Lalo's picturesque Norwegian Rhapsody was an effective first piece. The other purely orchestral items were Beethoven's Symphony in A and Rimsky-Korsakov's 'Caprice Espagnol.'

The last movement of the Symphony was brilliantly played at a great pace, but otherwise there was not much distinction in the performance. It may be presumed that the appearance of Kubelik attracted many of the fairly large audience present. The celebrated violinist played the thin and not interesting Concerto in D major by Paganini, and the more beautiful 'Havanaise' in G by Saint-Saëns. Mr. Henry J. Wood conducted.

ROYAL CHORAL SOCIETY.

Many performances of Mendelssohn's 'Elijah' have been given by the Royal Choral Society at the Albert Hall, but it may confidently be said that the interpretation of this familiar oratorio on November 5, under the direction of Sir Frederick Bridge, was one of the best of the long series of choral works that have been heard at Kensington Gore. In regard to the choral portion, in such passages as 'His mercies on thousands fall' and the opening of the 'Baal' choruses, delicate gradations of tonal force were secured, while the delivery of the sentence 'Before Him on your faces fall' was a fine example of *sotto voce* choral singing; there was also evidence of joy in the delivery of the gratitude chorus 'Thanks be to God.' Mesdames Agnes Nicholls and Clara Butt were in excellent voice, the former singing with great purity and fervour, and the latter imparting a fierceness into the delivery of Jezebel's words that increased their dramatic significance. Mr. Dalton Baker gave a traditional rendering of the part of the Prophet, Mr. William Green sang with his usual finish, and an excellent subsidiary quartet was provided by Miss Florence Macnaughton, Miss Maud Wright, Mr. Albert Watson and Mr. Graham Smart. Mr. H. L. Balfour presided at the organ, but he made some additions to Mendelssohn's perfect organ part that were not justified.

ALEXANDRA PALACE.

Those who toiled up Muswell Hill on Saturday evening, November 14, were rewarded with a commendable performance of Parry's 'Judith,' one of the genial composer's most genial creations. In the hands and the voices of the Alexandra Palace Choral and Orchestral Society, the work suffered no ill-treatment, indeed it was evident that both singers and players were greatly moved to do their best and endeavour to realize all that the music demands. Dramatic fervour and clear enunciation of the words again bore testimony to the importance Mr. Allen Gill attaches to these vital elements in choral interpretations. In this respect his enthusiastic choralists may be encouraged to go on from strength to strength—that is, from note perfection to a glorified presentation of the music whereunto they have set their voices. The soloists were Miss Perceval Allen, Miss Mabel Braine, Mr. Alfred Heather and Mr. Charles Knowles, in addition to two boys from Mr. James Bates's School for Choristers, Master Brian Williams and Alfred Darling, the former of whom deserves praise for his artistic and unaffected singing. Mr. G. D. Cunningham was at the organ. The next concert, on December 12, when 'Hiawatha' is to be performed, should attract a large audience, as indeed should all these northern-heights music-makings.

LONDON CHORAL SOCIETY.

This Society made a promising start at the first concert of its sixth season, given at the Queen's Hall on November 4. The work presented was the first part of Mr. Granville Bantock's setting of 'Omar Khayyám.' The performance was, on the whole, a very good one, and again demonstrated Mr. Bantock's fertility of resource and opulent imaginativeness. But with all the fascination of the work as absolute music it is not always convincing as an adequate expression of the singular moods of the poem. The choir sang with commendable freedom and, as usual, displayed a musical, if not a rich tone. The Society is to be congratulated on its securing for this season's operations the assistance of the London Symphony Orchestra. The soloists were Miss Phyllis Lett, Mr. Gervase Elwes and Mr. Harry Dearth. Mr. Arthur Fagge conducted. There was a good audience.

HANLEY GLEE AND MADRIGAL SOCIETY.

The Queen's Hall Orchestra, conducted as usual by Mr. Henry J. Wood, gave a performance of 'Faust' (Berlioz), on November 14. The work had evidently been prepared with great care, and much of it was performed with striking success. If the 'Rakoczy' March did not create the effect it has done at some memorable performances, it may be said that the Sylph music and the other instrumental sections demanding subtle delicacy were beautifully given. An interesting and attractive feature of the concert was the London début of the Hanley Glee and Madrigal Society, an organization of 200 voices trained by Mr. John James. This Society had already performed 'Faust' under Mr. Wood's direction in their own town, and the understanding between choir and conductor was therefore excellent. The tone of the Hanley choralists was not imposing as sonority, but it had a fine quality that blended very acceptably. Once or twice the tenors broke out too enthusiastically, but as a rule the singing was refined, and the rhythmic accent was distinguished by an exceptional resiliency and daintiness. We have never heard the dream-chorus of Gnomes and Sylphs sung so charmingly as it was on this occasion. The soloists were Mrs. Henry J. Wood, Mr. Walter Hyde, Mr. Robert Burnett (who was an unusually realistic Mephistopheles), and Mr. Francis Harford, who took the part of Brander. There was a large and appreciative audience.

The appearance of the Hanley Choir at Windsor Castle is referred to on p. 783.

SIR EDWARD ELGAR AT EASTBOURNE AND BOURNEMOUTH.

Two concerts, taking the form of an Elgar Festival, were given by the Devonshire Park Choral Society, with the assistance of the Duke of Devonshire's Orchestra, on November 18. The additional attraction of Sir Edward Elgar's presence as conductor of his own compositions not only drew large audiences but stimulated the performers to special efforts. The programme in the afternoon included the Meditation from the 'Light of life,' 'Sea pictures' (Miss Grainger Kerr), the second 'Wand of Youth' Suite, and the 'Pomp and Circumstance' Marches Nos. 2 and 4, all of which were received with enthusiasm. Beethoven's 'Leonore' overture (No. 3) and the Prelude to Act 3 of 'Tristan and Isolde,' conducted by Mr. P. Tas, completed an excellent programme. In the evening the 'Dream of Gerontius' was successfully performed, the composer again conducting. The solo parts were undertaken by Miss Grainger Kerr, Mr. Gervase Elwes, and Mr. William Higley.

Sir Edward Elgar was also present at the Bournemouth Winter Gardens on November 21, and conducted a programme of his own compositions similar to that given at Eastbourne, but with the addition of the 'Enigma' variations. In this instance the 'Sea pictures' were sung by Miss Maud Santley.

BRIGHTON MUNICIPAL ORCHESTRA.

For some little time past the Brighton Municipal Orchestra, of forty players, conducted by Mr. Joseph Sainton, has been doing excellent work at the 'Queen of watering places,' especially on Wednesday evenings, when several British composers have directed concerts of their own productions in the presence of large and appreciative audiences. The visit of the band to St. James's Hall on November 21 was an admirable idea which might with advantage be considered by similar organizations, for it is calculated to stimulate the instrumentalists to raise the standard of the ensemble and form an advertisement. The capabilities of the Brighton Orchestra were shown in effective interpretations of the overtures to 'Tannhäuser' and 'William Tell,' Schubert's 'Unfinished' symphony and Edward German's 'Welsh Rhapsody.' The soloists were Mr. Percy Frostick, principal violin of the Orchestra, the esteemed violoncellist, Mr. Abbas, and two vocalists, Miss Sara Nattier and Miss Alys Bateman, the former a contralto with a good voice which should repay further training.

'THE DREAM OF GERONTIUS' AT BURNLEY.

(FROM OUR OWN CORRESPONDENT.)

Dr. Crump, working hard and courageously, has induced the newly-formed Burnley Vocal Society to perform Elgar's 'The Dream of Gerontius,' a work of which he has an intimate knowledge. A performance of the sacred cantata was therefore given in the 'Mechanics' Institute on November 3, under his conductorship. The committee is to be greatly commended for the effort it made to secure a satisfactory interpretation of the work. An adequate band, drawn from the Hallé Orchestra, was engaged, and its close acquaintance with the score enabled it to give excellent effect to the composer's all-important instrumentation. Two of the principals—Madame Alice Lakin and Mr. Herbert Brown—came straight, as it were, from the Norwich Musical Festival, and Mr. Alfred Heather joined these in rendering the solos of the title character. All things considered, the choir did encouragingly well, and best where the demands were greatest—in the demon chorus and in the double-chorus 'Praise to the Holiest.' The semi-chorus, one that can easily fail, more than preserved itself from that fate. Dr. Crump has gathered together excellent vocal material for this new Society, and has a good measure of important amateur support behind him. He and his choir should be able to render service to the cause of choral singing and choral performances in Lancashire, a county which has high traditions to maintain in this branch of the art.

London Concerts.

THE ST. PETERSBURG QUARTET.

An extremely interesting programme of Russian music was submitted by the St. Petersburg Quartet at Bechstein Hall on November 21. It consisted of Glazounoff's 'Five Novellettes,' Tanéïeff's Quartet in D minor (Op. 7), and Tchaikovsky's Quartet in F (Op. 22). Tanéïeff's work is so little known that it may be mentioned that it has only two movements, an *Allegro* and Theme and variations, possessing characteristic themes developed in a dramatic and picturesque manner. The interpretations were remarkable for significance and precision combined with rich quality of tone.

A large number of pianoforte recitals have been given during the past month, but only a few of them call for criticism for the reason that the works performed are as familiar as the style of their respective well-known interpreters. Special mention, however, is due of Miss Jolanda Méró, a young Hungarian pianist, who made her first appearance in London at Steinway Hall on October 30, and gave a second recital on November 6. Her programmes were pleasantly unhackneyed, and included the first performance of a Sonata in D, by Andor Saxlehmer. This work, though well laid out for the pianoforte, was of brilliant rather than serious design, but it served to demonstrate the remarkable facility of Miss Méró's technique, the boldness of her attack and phrasing, and her exquisite shading in tonal strength, a combination of attributes that held the audience as though spellbound. Miss Méró seems to impart a personality to all she plays, and that personality has a peculiar fascination.

The Bermondsey Settlement Choral and Orchestral Union gave an excellent performance of Elgar's 'Caractacus' at the Bermondsey Town Hall on November 12. Dr. Borland, who conducted as usual, had every reason to be satisfied with the work of his choir, whose intelligence enabled them to impart the right atmosphere to the choral portions. The solo vocalists were Miss Winifred Marwood, Mr. Vivian Bennetts, Mr. Daniel Price and Mr. Charles Young. Elgar's works, for their effective rendering, depend much on the work of the orchestra, and in this case the band was exceptionally good in all departments. Grieg's first 'Peer Gynt' Suite opened the concert.

Miss Vera Margolies gave a most successful pianoforte recital at Steinway Hall on November 17, when she charmed her audience with a beautiful rendering of Chopin's Sonata in B flat minor (Op. 35). The remainder of her interesting programme was played with much artistic insight, and the Arabesques on the 'Blue Danube' Valse of Strauss (Schulz-Evler) received a most enthusiastic encore.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

Vienna, November 15, 1908.

A new theatre, called the 'Johann Strauss Theatre,' has just been completed and opened with all due ceremony. For the present, at any rate, it is to be devoted to operetta, so that we now have four houses which open their portals to the light-winged tone-muse. Serious-minded music-lovers had opportunities of enjoying many an interesting evening at the Court Opera House and the Volksoper: the former gave an excellently prepared revival of Mehul's 'Joseph and his brethren,' as well as several very successful performances by the heroic tenor, Burrian, of the Dresden Opera, who came as a 'guest.' At the Volksoper, Adam's 'Postillon de Lonjumeau' and Rossini's 'William Tell' have been freshly studied. Both attracted crowded audiences. The productions of our contemporary writers of music-dramas generally enjoy such brief spells of existence, that operatic managers are only too glad to return to the older favourites whose operas still retain plenty of vitality.

In our concert rooms the greatest activity has prevailed since the end of October. Concert-givers almost hustle each other in feverish excitement, and by the side of much that is valuable, much more that is mediocre is brought into the musical market. It is especially the numberless pianists and song-recitalists who occupy our concert rooms on more or less debatable grounds. Of first-rate importance and accompanied by brilliant success were the appearances of the violin virtuoso Henri Marteau, and the much-fêted tenor Signor Bonci.

The direction of the Philharmonic concerts is now exclusively in the hands of Felix Weingartner. The first concert, devoted to classical masterpieces, was strikingly successful, the famous conductor receiving great ovations. The Singverein of the Gesellschaft der Musikfreunde celebrated the fiftieth anniversary of its foundation by 'festival' performances of two Masses—Bach in B minor and Beethoven in D. The solo quartet engaged in these works—Frau Noordewier-Reddingius, Frau von Kraus-Obsorne, Herr Felix Senius and Dr. von Kraus—also joined their forces in giving a vocal-quartet concert, at which they sang Schumann's 'Spanisches Liederspiel' and Brahms's 'Liebeslieder' waltzes, creating genuine enthusiasm.

RICHARD VON PERGER.

MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

The first chamber concert of the Queen's College season took place on November 5. The Verbrugghen String Quartet performed a fine selection of classical chamber music, and Miss W. Kisack contributed some songs.

The second subscription concert of the Philharmonic Society took place on November 20, when a very good performance was given of Coleridge-Taylor's 'Hiawatha' (Parts 1 and 2). The soloists were Miss Ethel Lister and Messrs. James Davis and Ivor Foster. The work for chorus and orchestra had been most carefully prepared by Dr. Koeller, and the result reflected credit upon all concerned. Of the soloists, the singing of Miss Lister may be especially praised without disparagement of her associates. In the second part of the concert the orchestra played arrangements of Weber's 'L'Invitation à la Valse' (orchestrated by Berlioz) and Rossini's 'Cenerentola' overture.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

The Midland Musical Society's performance of 'Elijah,' given in the Town Hall on November 7, proved a distinct success. The singing of the chorus was noteworthy, and the orchestra gave the overture and accompaniments with all due care. The principal parts were assigned to Madame Alice Phillips, Madame Grace Ivell, Mr. Frank Mullings and Mr. Herbert Parker (Lichfield Cathedral), an excellent quartet of artists who did complete justice to the music allotted to them.

Mr. A. J. Cotton conducted with his customary ability, and Mr. C. W. Perkins rendered valuable service at the organ.

We have had visits from Madame Melba, and from M. Ysaye, who had as his coadjutor Miss Irene Scharrer.

The Birmingham Concerts Society gave its first orchestral concert of the season in the Town Hall on November 3, under Mr. George Halford's conductorship. The novelty of the evening was Smetana's symphonic poem 'Sarka,' which received a brilliant exposition, and Mischa Elman gave a superb rendering of Beethoven's Violin concerto. At the second concert on November 17, also under Mr. George Halford's baton, M. Arthur de Greef, gave a virile and masterly interpretation of Grieg's Pianoforte concerto and Saint-Saëns's Pianoforte concerto No. 2, in G minor. The orchestral novelty was Mr. J. C. Ames's short but beautifully scored symphonic poem 'The dying swan,' based on Tennyson's poem.

The second Harrison Concert of the current series was given in the Town Hall on November 16, at which Mr. Jan Kubelik appeared, after an absence of some years. The New Symphony Orchestra, conducted by Mr. Landon Ronald, accompanied the celebrated violinist in Mendelssohn's Concerto, of which he gave a brilliant and artistic reading.

MUSIC IN BRISTOL AND BATH.

(FROM OUR OWN CORRESPONDENT.)

The first Clifton chamber concert of the seventh season was held at the Victoria Rooms on November 5, and there was a large attendance. The players were Messrs. Maurice Alexander and Hubert Hunt (violins), Ernest Lane (viola), Percy Lewis (violoncello), and Herbert Parsons (pianoforte). Excellent performances of Tchaikovsky's Trio in A minor (Op. 50) (Messrs. Parsons, Alexander, and Lewis), and Brahms's String quartet in B flat (Op. 67) were afforded. Mr. Lewis contributed the first movement of Lalo's Concerto in D minor, and Mr. Parsons movements from Brahms's 'Fantasien' (Op. 116), the solos being admirably rendered.

On November 7 the recently-formed Children's Musical Association gave a successful concert at the Bristol Blind Asylum Hall. The Association aims at developing the musical talent of children belonging to the upper classes, us well as those of the working classes who otherwise might have no opportunity of making use of their gifts. Those who took part in the performance were the Misses Marion Neale, Iris Rickman, Gertrude Sommerton, Winifred Smyth, Elsie Jenkins, Beatrice Barber and Violet Fussel. Considerable merit was displayed by the youthful aspirants.

Under the direction of Mr. Cedric Bucknall (organist of All Saints' Church, Clifton), a musical society has been formed in connection with Bristol University College. The object of the new organization is to promote the study and practice of music among the members of the College.

BATH.

The Avon Vale Musical Society gave a concert at the Assembly Rooms, on November 11, before a numerous audience. Band (leader, Mrs. H. G. Terry) and chorus numbered 150 performers, the conductor being Mr. J. S. Liddle. After a performance of Bach's Suite in B minor for strings and flute, Handel's 'Acis and Galatea' was given in a highly creditable manner. Madame Le Mar sang the music of Galatea, Mr. Maxwell that of Acis, Mr. W. Fell that of Damon, and Mr. F. Ranalow that of Polyphemus.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

The Dublin Oratorio Society gave its first concert for the season on November 3. The programme consisted of the Grail Scene from 'Parsifal,' Gounod's 'Gallia,' and Vincent O'Brien's 'An Easter Hymn.' Miss Amy Castles sang the solo in 'Gallia,' Mr. Henry Beaumont was the soloist in 'An Easter Hymn,' and a boys' choir from St. Mary's Schools assisted the Society in the 'Parsifal' selection. Mr. Arthur Darley was the leader of the orchestra, and Mr. Vincent O'Brien conducted.

On November 12 the Royal Irish Academy of Music gave a concert in the Royal University Hall, by kind permission of the Senate. The orchestra, under Dr. Jozé, played the overtures to 'The crown diamonds' and 'The daughter of the regiment,' in addition to Mendelssohn's 'Wedding march.' The vocalists were Miss Kathleen Rooke, Miss Eileen Stephens, Miss L. Jackson-Jones, Miss Nettie Edwards, Miss Winifred Allen and Mr. Thomas Collins. Miss Kathleen Hinds and Mr. H. V. Love played some pianoforte solos, Miss Alice MacCarthy and Miss Marie Dowse contributed violin solos. Miss Marjorie Graham was the violoncellist, and Miss Irene Johnston the solo organist.

On November 14, Mr. Joshua Watson (violinist) and Miss Dorothy Bewley (pianist) gave a sonata recital in the Aberdeen Hall. In addition to sonatas by Mozart and Beethoven, they each played various solos, and an interesting selection of songs was contributed by Mr. Herbert Walenn.

On November 17 the Amphion Choir gave a concert, under the conductorship of Dr. G. B. White. The programme included Mendelssohn's '42nd Psalm,' in which the accompaniments were played by the orchestra of the Leinster School of Music, and 'Love and Youth,' by Cornelius. The Leinster School of Music Orchestra, under Mr. Joshua Watson, played Bach's 'Brandenburg' Concerto, and solos were sung by members of the choir.

The Chamber Music Recitals at the Royal Dublin Society commenced on November 2 with a pianoforte recital by Dr. Esposito, who played Beethoven's 'Appassionata' Sonata, Schumann's 'Carneval,' Chopin's Berceuse and Ballade in A flat, and his own three Ballades (Op. 59). Dr. Esposito, who has not given a pianoforte recital here for some years, was accorded a most flattering reception by a crowded audience.

The Sunday Orchestral Concerts started auspiciously on November 8 by attracting a very large audience. Dr. Esposito conducted as usual, and the programme included Beethoven's second Symphony. Madame Nora Borel was the vocalist and Mr. Clyde Twelvetrees the solo violoncellist. On November 15 the programme included Mozart's Symphony in G minor and Bizet's 'Jeux d'enfants' suite. Mr. J. C. Browner was the vocalist and Herr Adolf Wilhelmj the solo violinist.

The Dublin Orchestral Society gave a concert on November 18, when the programme contained Dr. Esposito's 'Irish' symphony which gained the composition prize at the Feis Ceoil in 1902. The work, which had not been played since that year, proved most interesting, the thematic material being entirely composed of old Irish tunes treated throughout in a most masterly manner. The principal novelty was Paul Dukas's remarkable 'L'apprenti sorcier,' performed for the first time in Ireland. An entr'acte from Massenet's music to 'Les Erinnyes,' Mendelssohn's 'Melusine,' and Wagner's 'Meistersinger' overtures completed the programme.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

The first of the Edinburgh Classical Concerts, given in the Music Hall on November 2, took the form of a violin recital by Mr. Eugene Ysaye, accompanied by his brother, Mr. Theo. Ysaye. At the second concert of the series, given on November 14, the St. Petersburg Quartet created great enthusiasm. The instruments used are all by members of the Guarnerius family, and this secures a homogeneity of tone-colour as rare as it is delightful. The vocalist was Miss Camille Vincent.

Mr. Paul Della Torre's annual pianoforte recital was given in the Freemasons' Hall on November 9. On this occasion he was assisted by his pupil, Miss Berta Tait, who made a highly-successful début.

The first of the University Historical Concerts was given in the Music Class Room on November 11. The programme, devoted to compositions by J. S. Bach, consisted chiefly of solo church cantatas with accompaniment of organ, string quartet, and oboe. Professor Niecks conducted. The soloists were Miss Betty Booker (soprano), and Mr. Harford (bass). Mr. Matthew Shirlaw performed the Toccata in F major on the organ, and Mr. J. Peebles Conn, the leader

of the quartet, played the Sonata in G minor for violin alone.

The Central Hall Saturday Evening Popular Concerts, under the able management of Mr. Martin Hobkirk, are again drawing crowded audiences. These concerts, by providing at popular prices programmes of high-class music, have won recognition as an important feature in the musical life of the city.

The first of Messrs. Paterson's orchestral concerts—Dr. Cowen conducting—was given in the M'Ewen Hall on November 16. The programme included Tchaikovsky's G minor Symphony, which received an exceptionally fine rendering, and Madame Kirkby Lunn sang Berlioz's 'La Captive' and Mozart's 'Voi che sapete' superbly.

Miss Theo Hunter and Miss Mabel Barrons gave a violin and pianoforte recital in the Freemasons' Hall on November 16. The standard of performance reached a high level of excellence, and both artists had to respond to numerous recalls.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

The opera class at the Athenæum School of Music gave six performances of Weber's 'Der Freischütz,' October 26 to 31. The appearance made by both principals and chorus was highly creditable to Mr. Henri Verbrugghen, the conductor, and all concerned. A feature of the performances was the fine orchestral accompaniment by a band composed mainly of students of the School. The only other notable event of the month was the opening concert of the season given by the Choral and Orchestral Union on November 17, when Dr. Cowen and the Scottish Orchestra were warmly welcomed by a large audience. On this occasion Tchaikovsky's first Symphony was brought to a first hearing at these concerts, and a charming rendering of Bach's fourth Brandenburg concerto was given, the solo parts for violin and two flutes being played by Mr. Henri Verbrugghen and Messrs. Halstead and Picton. Madame Kirkby Lunn, as solo vocalist, sang most beautifully Berlioz's 'La Captive,' and excerpts from Wagner and Mozart. The Saturday Popular Concerts were resumed on November 21, when an attractive programme, which included Dvorák's 'New World' symphony, the 'Leonora' (No. 1) and Sullivan's 'Macbeth' overtures, was presented. Madame Kirkby Lunn again appeared as the solo vocalist.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

The first concert of the Welsh Choral Union on November 14 was devoted to Elgar's music: the 'Dream of Gerontius,' the suite 'The Wand of Youth,' the songs 'Pipes of Pan,' 'In haven,' and 'Where corals lie,' and one of the new part-songs, 'O wild west Wind.' As regards the performance of the choral works, the Welsh Choral Union have themselves fixed the highest of standards. Generally speaking, their latest performance quite, or nearly quite, reached the level of their former splendid achievements. The prodigious force and enthusiasm of the full choir was as apparent as ever, and there was an adequate orchestra. Madame Kirkby Lunn, Mr. Gervase Elwes and Mr. Ivor Foster were the principals, and Mr. Harry Evans, the conductor of this excellent organization, is to be warmly congratulated upon the success of his unwearying labours.

The Società Armonica played Brahms's third Symphony, in F, at its 145th concert on October 31, which was auspiciously opened with the 'Oberon' overture. Reinecke's Pianoforte concerto in F sharp minor served to display the fluent technique and musical perception of Mr. Hague Kinsey, as also did Chopin's Nocturne in F sharp. The vocalist was Miss Nance Muckelt. This estimable Society, which comprises in its orchestra of eighty nearly half that number of lady 'strings,' deserves commendation upon its sustained improvement.

At the Philharmonic concert on October 27, Vincent d'Indy's symphony 'La Forêt Enchantée,' Haydn's Symphony No. 24, in G minor ('La Poule'), and the 'William Tell' overture were performed, under Dr. Cowen's direction. M. Ysaye played Max Bruch's Violin concerto in G minor, and Mr. Walter Hyde was the vocalist. Dr. Cowen's cantata 'The sleeping beauty' was sung at the third concert on November 10, with Miss Edith Evans, Miss Frederica Richardson (Mrs. F. H. Cowen), Mr. Gervase Elwes and Mr. Dalton Baker as vocal principals. The programme included Dr. A. H. Brewer's descriptive ballad for baritone solo and chorus, 'Sir Patrick Spens' (soloist, Mr. Dalton Baker), a clever work which was appreciatively received.

At the concert given by the Misses McCullagh on November 3, special interest attached to the singing of Miss Edith McCullagh, whose mezzo-soprano voice is of attractive quality and admirably managed. The Misses Isabel, Mary and Helena McCullagh, sisters of the concert-giver, formed a trio of instrumentalists, violin, violoncello, and pianoforte, who effectively rendered Saint-Saëns's Trio in F (Op. 18). Songs were also contributed by Mr. Byndon-Ayres.

The Orchestral Society commenced its concerts on October 24, when Mr. Granville Bantock conducted the fine band in Tchaikovsky's Overture 'L'Orage' (Op. 76), for the first time here, and Fantasia 'Francesca da Rimini' (Op. 32). After the interval, Mr. Landon Ronald assumed the baton and ably conducted, from memory, Tchaikovsky's fifth Symphony, in E minor. The vocalist was Mr. Hamilton Harris.

At the Gentlemen's Concert, on November 7, Bach's Suite in C, Wagner's 'Siegfried Idyll,' and a new Symphony by Reznicek were played. The vocalist was Mr. Hardy Jackson. Mr. Granville Bantock conducted.

Mr. John Lawson had a crowded audience at his concert in St. George's Hall on November 7, when this prominent violinist conducted his pupils' orchestra in Nicolai's 'Merry Wives' overture and Tchaikovsky's 'Valse' from the 'Serenade,' and himself played two movements from Bach's Violin concerto in A minor. Among others, two promising violinists, Masters Mihaly Nyari and Benson Hodgson, reflected credit on themselves and on their teacher.

Among many miscellaneous concerts lately may be noted the visits of Kreisler and Madame Blanche Marchesi, with MM. Busoni and Szigeti, and Mr. McCormack. Miss Marie Hall gave a recital in the Shakespeare Theatre on November 13, and Kubelik played with the New Symphony Orchestra, conducted by Mr. Landon Ronald, on November 17.

The first of the new series of chamber concerts established by Mr. Laurence Atkinson in the Town Hall, Birkenhead, took place on November 18, when Miss Fanny Davies played and Mr. Frederic Austin sang.

In the cause of charity, seven successful performances of Planquette's 'Les Cloches de Corneville' were given in the Irving Theatre, Seacombe, by the Wallasey Amateur Opera Society, which included many excellent performers, under the direction of Dr. James Lyon.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

At the Hallé concert on October 29 the Symphony was Mozart's in C (the 'Jupiter'); and the Paris Venusberg-Music, and Elgar's 'In the South' Overture were also performed, under Dr. Richter. Mr. Kreisler played the Mendelssohn Concerto, and Wieniawski's 'Airs Russe.'

Mendelssohn's 'St. Paul' was performed at the concert of November 5. The chorus, of about two hundred and fifty voices, sang extremely well. The colour which, by intelligently graded tone, they put into their work was specially noticeable, as in 'The Lord He is good,' in 'O be gracious, ye immortals,' in the 'Stone him to death' and, most effectively of all, in 'Sleepers, wake!' 'St. Paul' has returned to the programmes after sixteen years' absence. 'Judas Maccabæus' is to follow this season. It seems as if Mr. R. H. Wilson, the chorus-master, and his intelligent and enthusiastic forces are to have their fine, valuable services more generously acknowledged. The soloists were Madame Mary Conly, Miss Dilys Jones, Mr. Walter Hyde and Mr. Charles Clark; Mr. C. H. Fogg was at the organ.

At the concert of November 19 there was secured a quite magnificent rendering of Tchaikovsky's 'Francesca da Rimini' fantaisie, the other orchestral items being Liszt's Symphonic poem 'Les Préludes' and Robert Volkmann's Symphony No. 1, in D minor. Mr. Busoni played delightfully Mozart's Pianoforte concerto in D minor and Liszt's 'St. Francis Legends.' Mr. Franz Beidler conducted both concerts.

At the concert of November 12, the Symphony was the 'Harold in Italy' of Berlioz, the solo viola part being played with fine tone by Mr. Simon Speelman. The overture to 'The Cid' (Cornelius) was played for the first time here, and Bach's third Brandenburg Concerto (in G) for the second time. Madame Blauvelt was the vocalist.

At the afternoon recital of the Gentlemen's Concerts on November 4, Mr. Kreisler played a Viotti Concerto and, among familiar pieces, the Rhapsodie Piedmontese (Op. 26) of the Italian composer and violinist Leone Sinigaglia, the pianoforte accompaniment being played by Mr. Haddon Squire. Miss Edith Evans was the vocalist. At the concert on November 16, the orchestral selections were the overtures to Siegfried Wagner's 'Brüder Lüstig' and to Borodin's 'Prince Igor,' and Granville Bantock's 'Helena' Variations—on the 'H. F. B.' theme. Miss Stroobants, of the Hallé Orchestra, was the soloist in the Concertstück for harp and orchestra (Op. 39), of Gabriel Pierné, and Mr. Edward Isaacs gave a brilliant rendering of the pianoforte part in Hummel's rarely-played Concerto in A minor (Op. 85). Madame Louise Dale was the vocalist. Mr. Max Mayer gave the first of his chamber concerts—twentieth season—on November 9, when Madame Marie Soldat joined him in a fine performance of three of Beethoven's Sonatas for pianoforte and violin. Mr. Horatio Connell was the vocalist.

At the first of the Schiller-Anstalt concerts (directed by Mr. Carl Fuchs) on October 31, Mr. Willibald Richter played Schubert's Pianoforte sonata in A minor (Op. 42), and with Madame Marie Soldat (violin) and Mr. Carl Fuchs (violoncello), Brahms's Trio in B (Op. 8). Madame Soldat played Bach's Suite in E (with the two Minuets), and Mr. Carl Fuchs's three violoncello solos. Madame Eleanor Cleaver-Simon and Mr. Ingo Simon were the vocalists.

The first concert of the second season of the Edith Robinson Quartet—Miss Edith Robinson, Miss Isabel McCullagh, Miss Edith Craven and Miss Mary McCullagh—was given on November 2, when the programme consisted of the following Quartets: Schubert's in A minor (Op. 29), Hugo Wolf's in D minor, Spohr's in G minor (Op. 27), and a violin and viola Sonata by Leclair, played by Miss Isabel McCullagh and Miss Edith Craven.

At the second of the Promenade Concerts on October 31 the programme included two overtures—Sullivan's 'Di Ballo' and Smetana's 'The bartered bride,' in addition to Saint-Saëns's 'Suite Algérienne,' 'Two Elegiac Melodies' for strings, by Grieg (Op. 34), and Max Bruch's Violin concerto in D minor (Op. 44), with Mr. Rawdon Briggs as the soloist. Mr. Robert Radford sang. The following concert, on November 14, constituted a Tchaïkovsky night, with the '1812' overture; the Valse movement from the Serenade for strings (Op. 48); movements from the fourth and the sixth Symphonies; the 'Italian' Caprice (Op. 45); and the *Andante cantabile* of the String quartet in D (Op. 11), played by all the strings, muted. Mr. J. H. Foulds played Max Bruch's arrangement of 'Kol Nidrei' airs (Op. 47), for violoncello. Miss Jenny Taggart was the vocalist.

At Mr. Brand Lane's first subscription concert, Madame Melba, Sir Charles Santley, and Lady Hallé appeared. Mr. Lane's Philharmonic Choir sang delightfully a number of part-songs and choruses, including Stafford Smith's setting of Milton's 'Blest pair of Sirens,' Caldicott's 'The message,' Dr. Lloyd's eight-part chorus, 'The rosy dawn,' Sullivan's 'The long day closes,' and Macirone's chorus, 'Jog on the footpath way.' The choral performances are a constant and striking feature of all Mr. Brand Lane's concerts, and are immensely enjoyed by great audiences. The choir profits while it pleases, and sings with a nicety of expression that is turned to admirable account when the great choral works are produced. Lady Hallé's first violin solo was a Suite by Johann Baptist Neruda, who died in 1780, and who was a member of the historic family of violin virtuosi to which Lady Hallé belongs. At Mr. Lane's second concert, on November 7, Mendelssohn's 'Elijah' was performed before an audience literally vast. Madame Albani, Madame Clara Butt, Mr. Harold Wilde and Mr. Kennerley Rumford were the soloists.

The first concert of the second season of French concerts was specially interesting, being devoted largely to old French music played upon the instruments of the time by the Pollain Quartet: Mlle. Marguerite Delcourt (harpsichord), Mr. Georges Jamar (pardessus de viole—treble viol), Mr. Jurgensen (viole d'amour), and Mr. Fernand Pollain (viole da gamba). Madame Auguez de Montalant sang groups of French songs, old and new, the latter by Mr. Victor Gallois, who accompanied. Mlle. Delcourt paid English Art a little compliment by including a Pavane, by William Byrd, in her harpsichord solos.

A choir has been recently established in Manchester, its primary aim being to sing at the chief competition festivals. Entitled the Manchester Oriana Madrigal Society, it is under the direction of Mr. Herbert Whittaker, conductor of the celebrated Blackpool Choir.

MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Nottingham Sacred Harmonic Society performed Saint-Saëns's 'Samson and Delilah' on November 12, and the performance proved to be one of the best the Society has lately given. The band and chorus deserve a special word of praise. The soloists were Madame Kirkby Lunn, Mr. Walter Hyde and Mr. Frederic Austin, who were associated with Mr. Russell, Mr. Charles Keywood and Mr. Downing, all local singers who ably rendered the minor parts. Mr. Allen Gill conducted, and the hearty applause of a full house proved how acceptable was the work to the audience.

A pianoforte and vocal recital of more than usual interest was given on November 23 by Miss Cantelo and Mr. Robert Radford—both highly-esteemed artists of great merit, born and bred in Nottingham. Miss Cantelo, who has done much to introduce music of the highest class into the city, was heard to advantage in works by Brahms, Chopin, Grieg, and Liszt, but charmed especially in her dainty performance of a minuet by Merikanto. Mr. Radford, who is always enthusiastically received in his native city, sang various songs, including some Ulster and Dorset folk-songs, in which he specially distinguished himself.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The handsome new Victoria Hall, built by the Wesleyan community of this city, has already become a centre of religious musical activity. A number of excellent popular Saturday night concerts have proved that in comfort and acoustics the new building, seating 2,000 persons, makes an excellent concert hall. On November 15 its capabilities were more extensively tested by a performance of Mendelssohn's 'Hymn of Praise.' The choir numbered 350 voices, and the Mission orchestra, led by Mr. C. Hawcroft, played admirably in the symphony and accompaniments. The soloists were Miss Ethel Bird, Miss C. Church and Mr J. A. Hinde. Mr. H. Chisholm Jackson, who conducted, is about to organize a large choir, to be called the Victoria Hall Choral Society.

The remainder of last month's choral activity was almost entirely devoted to performances of sacred cantatas, &c., at various places of worship holding choral and dedication festivals. Among these may be mentioned 'The Messiah,' at Brunswick Chapel, and the production of Mr. C. Jessop's new cantata 'The Galilean,' at Glossop Road Baptist Church. Mr. Jessop's melodious and easy work was admirably sung under the direction of the composer.

At the second concert of the Sheffield Chamber Music Society, Mr. Leonard Borwick gave an enjoyable pianoforte recital.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

LEEDS.

MR. HOLBROOKE'S DRAMATIC CHORAL SYMPHONY.

Quite the most interesting event in Leeds music up to now has been the first performance (as a whole) of Mr. Joseph Holbrooke's 'Homage to E. A. Poe,' a work which he has written for the Leeds Choral Union, and styles a Dramatic Choral Symphony. It is, in effect, a series of four of Poe's poems, set for orchestra, chorus, and a quartet of principals (Miss Agnes Nicholls, Miss Effie Martyn, Mr. Lloyd Chandos and Mr. C. Knowles). Mr. Holbrooke has always shown himself in close sympathy with Poe's fantastic imaginings, and he is quite in his happiest vein in interpreting the weird pictures called forth by 'The haunted palace,' or 'The city in the sea,' or 'The Valley Nis'—which are the subjects of the first, third, and fourth sections of the work, a simple and colourless 'Hymn' to the Virgin Mary forming the second, and serving the purpose of relief. The orthodox will certainly look askance at many pages in this elaborate and highly-coloured score, but on the whole one feels one may do the composer the justice of assuming that the music, wild as it sometimes sounds, is a genuine expression of the impressions which Poe's words—themselves often vague, yet strongly suggestive in character—have made upon his own vivid imagination. The picture of the grim Palace of King Death in 'The city in the sea' is undoubtedly a creation which may be styled great, in spite of its extravagance, and there are throughout many passages of a fearsome beauty. In one respect the composer does himself an injustice, for he makes the realisation of his ideas so difficult that only the ear of faith can credit them, and one feels that a certain degree of practicability might have been attained without sacrificing any material effects. The efficiency of the local chorus and orchestra was very severely tested by the performance, and though many details, more particularly in the orchestration, did not come out clearly, the way in which all stuck to their parts was most creditable. Mr. Holbrooke conducted. He is not as yet a complete master of the baton, but he showed more control of his forces than he used to do not so long ago. The second part of the concert consisted of Sullivan's 'Golden Legend,' conducted by Mr. Farrer Briggs, in place of Dr. Coward, who was then on his Canadian tour.

The joint Philharmonic and Subscription Concerts opened on November 4 with a performance of 'St. Paul,' designed no doubt by way of a contribution to the approaching Mendelssohn centenary, just as is the Choral Union's proposed performance of 'Elijah' in December. The chorus, which has been 'weeded' since last season, sang with great refinement and beauty of tone-quality, the blend being excellent, and the Leeds Symphony Orchestra, which is practically the Municipal Orchestra under another name, and denuded of its lady-members, proved so much more than equal to its task that we can now look forward to a time when Leeds need not, save on special occasions, go beyond its own borders for orchestral help. The principals were Miss Lily Wormald, Miss Dilys Jones, Mr. Ben Davies and Mr. Joseph Lycett, and Sir Charles Stanford conducted.

The Municipal Concerts are again to be ten in number, and already three have taken place. The first was one of the Wagner programmes which have grown inevitable since it has been found that nothing else attracts such a crowd. This was on October 17, and at the next concert, on October 31, Mozart's 'Haffner' symphony received a delightfully bright interpretation, while Beethoven's C minor Pianoforte concerto (soloist, Mr. Percy Richardson) was most sympathetically played. Elgar's first 'Wand of Youth' Suite was introduced to Leeds on this occasion, and the dainty, tuneful music made an excellent impression. Miss Grainger Kerr was the vocalist. On November 14 we had three interesting examples of Beethoven: the first Symphony, the 'King Stephen' overture, and the three Equali for four trombones which accompanied the composer's own funeral procession. Weber's Concertstück, the solo brilliantly played by Mr. Frederick Ellis, the 'Frühlingslied' of Sibelius, and Smetana's 'Lustspiel' overture were other things in a programme rather more conservative than usual. Mr. Fricker, who may claim to be the founder of these concerts, was the conductor on these occasions, and it is a proof of the 'correct' official view taken of them that they are now under the ægis of the Education Committee of the Town Council.

The Messrs. Haddock's 'Musical Evenings' promise this season to be of some artistic worth, since they afford the opportunity of hearing a succession of first-rate instrumentalists, of whom Busoni and Miss Marie Hall have already made their appearance. On one evening a series of Dvorák pieces are to be played by Mr. Willibald Richter and Mr. E. Haddock.

In chamber music Leeds will be well supplied, three string quartet parties being in the field. The comparatively old-established Leeds Bohemian Concerts began on November 11, when quartets by Haydn (the 'Emperor'), Beethoven (in F, Op. 18, No. 1), and Schubert (A minor) were heard. The Rasch Quartet opened its campaign on October 28; in addition to Brahms's C minor Quartet and a Haydn Quartet, a novelty was introduced in the shape of the *jeu d'esprit* which ten Russian composers indulged in, by co-operating in a set of variations on a popular melody. Lastly, the ladies have asserted themselves, and a string quartet of lady instrumentalists, of which Miss Alice Simpkin, an accomplished Leeds violinist, is leader, gave a concert on December 18, when Beethoven's first Quartet and Mendelssohn's Quartet in E flat were played with much sympathy and finish.

A pianoforte recital by a refined young artist, Mr. Lloyd Hartley, which took place on November 10, deserves mention, as does the first appearance at Leeds of the New Symphony Orchestra, with Kubelik as solo violinist, on November 19. From the above brief enumeration of a month's Leeds concerts it will be seen that a rather rapid pace has been set; if it can be sustained we shall certainly have a busy season to record.

BRADFORD.

At Bradford the Subscription Concerts began well on October 30, when an admirable, if overloaded, programme of orchestral music was given under Dr. Richter's direction. Beethoven's seventh Symphony and Brahms's Violin concerto made a sufficiently gargantuan Part I., and when it was followed by a second part of somewhat lighter calibre, yet of great artistic interest, it will be acknowledged that there was a superabundance of riches. Mr. Fritz Kreisler, the solo violinist, was in excellent form; in Brahms as well as in Beethoven he seems to be Joachim's legitimate successor among all living violinists. On October 24 the Bradford Permanent Orchestra, of which Mr. Allen Gill is the conductor, gave the first of its concerts. The programme was chiefly of Wagner pieces, but Spohr's Dramatic Concerto (soloist, Mr. John Dunn) was a prominent feature in it. The Bradford Festival Choral Society also turned to Wagner for its first concert, on November 6, the second act of 'Tannhäuser' and the final scene from 'Die Meistersinger' forming the programme. The more prominent solo parts were taken by Miss Edith Evans, Mr. Walter Wheatley, Mr. Radford (an admirable Landgrave), Mr. Uttley and Mr. W. Thornton. Dr. Cowen conducted a generally satisfactory performance. Miss Friedman, a clever young violinist, made her professional début at a recital she gave on October 21.

OTHER TOWNS.

At Huddersfield the Choral Society chose for its first concert on October 23 Spohr's 'Last Judgment' and Rossini's 'Stabat Mater,' of which good if not inspired performances were given. The soloists, whose chance of vocal distinction came in Rossini's florid music, were Miss Perceval Allen, Miss Phyllis Lett, Mr. Heather and Mr. Thorpe Bates. Mr. Ibeson, in the absence of Dr. Coward, conducted. On November 3, a newly-formed string quartet party, of which Mr. Kaye is the leader, gave a concert at which they played quartets by Mendelssohn (in D, Op. 44) and Schubert (in E flat, Op. 125), and, with the help of Mr. J. W. Pearce as pianist, Dvorák's fine Quintet. Though as yet somewhat rough, they showed enthusiasm, and ease and refinement will come as they grow accustomed to play together.

The Halifax Orchestral Society gave, at its first concert on November 5, Mozart's well-known E flat Symphony, of

which a performance very creditable for a band that is chiefly amateur in its composition was secured under Mr. Van Dyk's direction. The formal but brilliant 'Anacreon' overture of Cherubini was very enjoyable, as was, in a very different vein, Dvorák's naïve and charming Suite in D. On November 19 the Halifax Choral Society, under Mr. F. de G. English, gave Brahms's 'German Requiem,' with Miss Agnes Nicholls and Mr. F. Harford as principals, and, in the second part, Rutland Boughton's brilliant and effective Variations on a Folk-song, for unaccompanied chorus, which proved so interesting a feature of the last Leeds Festival.

The Hull Harmonic Society chose for its concert on November 13 the first and second of Coleridge-Taylor's 'Scenes from Hiawatha,' which proved thoroughly well suited to them. The choir is not a particularly strong one, but it has enthusiasm, and sang with much point under Mr. W. Porter's direction. The soloists were Miss Christine Bywater, Mr. Harold Wild and Mr. Robert Chignell. On November 18 the Hull Symphony Orchestral Society, whose financial career has been more chequered than its artistic success, gave the first of eight afternoon concerts. Mr. Wallerstein, an enthusiastic and able conductor, secured forceful readings of the 'Unfinished' Symphony, Saint-Saëns's 'Algerian' Suite, and a set of agreeable Waltzes by Schubert, for string orchestra.

The York Symphony Orchestra's season began on November 9, when a capital performance was given of Saint-Saëns's G minor Pianoforte concerto, Mr. Leonard Borwick playing the solo with power and grip, and the orchestra accompanying most delicately and sympathetically. The strings, a large proportion of whom are ladies, played Grieg's 'Holberg' suite very nicely, testifying to the care and thoroughness of Mr. Noble's drilling.

Foreign Notes.

AMSTERDAM.

Eugen D'Albert's 'Tiefland'—which is by far the most successful opera produced in Germany within recent years, with the single exception of R. Strauss's 'Salome'—was performed here for the first time on October 23, under the direction of Herr Otto Lohse, of the Cologne Opera. On the following day the work was performed with the same cast, under the same conductor, at Rotterdam, and on October 26 at the Hague. It seems strange that so successful a work by a British composer should still be waiting for a hearing in the land of his birth.

BAMBERG.

'The seven last words of Christ on the Cross,' a new oratorio by Dr. P. Hartmann, was produced here in St. Michael's Church on October 11, under the direction of Herr P. Lutz. A deeply-felt setting of the 'Stabat Mater' and an imposing final chorus were especially admired.

BAYREUTH.

It has already been decided to hold a festival next year, when 'Parsifal,' 'The Ring,' and 'Lohengrin' will be performed. The dates are, 'Lohengrin,' July 22, August 1, 5, and 17; 'Parsifal,' July 23 and 31, August 4, 7, 8, 11 and 20; 'The Ring,' July 25 to 28, and August 14 to 17.

BERLIN.

A new Violin concerto in B minor, by a lady composer, Elisabeth Kuyper, was produced on November 10 at one of the Popular concerts of the Philharmonic Orchestra. The solo part was played by Konzertmeister Anton Witek. Without showing any marked originality, the work is so beautifully written and sounds so well throughout, that the audience were charmed with it.——Felix Woyrsch's new Symphony in C minor (Op. 52) was played here for the first time on October 19, under Professor Karl Panzner, but failed to make as great an impression as was anticipated from the highly eulogistic reports received after the recent production of the work at Altona.——At the second Philharmonic concert on October 26, under Professor Nikisch, a new Symphony in C sharp minor, by a young Hungarian composer, Akos von Buttikay, was produced and favourably received. It proved an agreeable, rather than a deep work.——Frl. Martha Siebold, at her concert on October 31, given in the Beethoven Saal, introduced under the composer's direction a new Pianoforte concerto, No. 4, in F minor (Op. 82), by Professor Xaver Scharwenka. The hall was crowded with an audience which may, without exaggeration, be said to have included almost every pianist—virtuoso, teacher and student—in Berlin. The work, which was received with tremendous enthusiasm, is sure to become a favourite with pianists able to do justice to its great difficulties, for, while providing an orchestral part of true symphonic importance, the work is a genuine virtuoso concerto. The music is remarkably fresh in invention, and yet it is a generation since the composer wrote his first concerto, the famous work in B flat minor.——At the fifth of his series of organ recitals in the Emperor William Memorial Church, Herr Walter Fischer introduced, among other modern works, a Passacaglia on the scale of A flat minor, by Paul Ertel. The work contains no fewer than sixty-three variations on the short phrase of eight notes, while in the final fugue several old chorales are worked in combination with the fugal subject. The sixth and last recital was devoted to only one piece—viz., Max Reger's Introduction, Variations and Fugue on an original Theme (Op. 73). This piece, of gigantic proportions, is doubtless one of the most extraordinary works ever composed for the king of instruments.——Madame Kirkby Lunn gave a vocal recital in the Singakademie on November 5, when her songs covered many and varied styles, and she was equally successful in all. Mr. Percy Pitt was the accompanist.——M. Claude Debussy's 'Pelléas et Mélisande' has been added to the répertoire of the Komische Oper, a circumstance which naturally gives the critics and the general public plenty of food for thought and opportunity for discussion. It is hardly to be expected that so revolutionary a work should be received with genuine enthusiasm, and Berliners extended to it a welcome which differed in no essential from that which greeted it at Cologne, Frankfort-on-Main, Munich and Prague, viz.: expectant curiosity changing towards the end into something like appreciation. The performance, conducted by Kapellmeister Alex. Birnbaum, was in many respects deserving of the highest praise. The orchestra might have played with even more refinement, to do perfect justice to the composer's ever-shifting and most subtle progressions; but on the other hand the stage management—for which the director of the Komische Oper, Herr Hans Gregor, was responsible—was poetic and suggestive in the rarest degree. In connection with the highly-interesting event, Herr Gregor had arranged for a lecture by Dr. Otto Neitzel, to which those who had purchased tickets for the performance were admitted free of charge. Herr Kapellmeister Birnbaum played excerpts from the score on a pianoforte, a proceeding which seems likely to have defeated the very object Herr Gregor had in view, for if there exists a work which absolutely demands that it be heard exactly as the composer conceived it—*i.e.*, with the orchestra—it is this much-discussed and much-denounced 'drame lyrique' of M. Debussy.

BREMEN.

Elgar's 'Enigma' Variations were played here for the first time at the second Philharmonic concert on November 4, and most favourably received. Professor Karl Panzner secured a superb performance. Critics of the local Press place the work amongst the very finest of its class.

COLOGNE.

Eugen D'Albert's latest opera 'Tragaldabas' was recently performed here for the first time at the Municipal Opera House, and scored a genuine success. The composer, who was present, was the recipient of many flattering ovations.

DARMSTADT.

'Narciss Rameau,' a new opera by Julius Stern, was very successfully produced at the Court Theatre on October 23. The libretto is based upon a play of the same title by Brachvogel, which has for many years enjoyed considerable popularity in Germany. The composer is a pupil of Anton Bruckner.

DRESDEN.

Tchaikovsky's opera 'Eugene Onegin' was, on October 20, added to the répertoire of the Royal Opera and achieved a triumphant success. The performance, conducted by Generalmusikdirektor von Schuch, was in every way worthy of the work and of the great reputation which the Dresden opera enjoys.——A new 'Heroic' Symphony in C major, by the Swiss composer, Professor Hans Huber, was produced here at the second symphony concert of the Royal Orchestra on November 8, and received with much favour. The composer has not given any clue as to a possible 'programme,' except that he calls the two middle movements 'Funeral March' and 'Dance of Death' respectively. A soprano solo is introduced towards the end of the work, and heightens the effect of a generally impressive *Finale*.

HAMBURG.

'Versiegelt' (Sealed up), a one-act opera by Leo Blech, was produced on November 4 at the local Municipal Theatre with emphatic success. As regards both libretto and music this new musical comedy was voted excellent beyond the common. The work will shortly be given at the Berlin Royal Opera, where Herr Blech is one of the conductors.

LEIPZIG.

At the fourth Gewandhaus concert, Elgar's exquisite part-song 'My love dwelt in a northern land' (called 'Romanze' in the German version) was sung by the choir of St. Thomas Church, under the direction of Professor Gustav Schreck, and made a deep impression. The performance of this and other beautiful part-songs of Dvorák, César Cui, and A. Gretchaninov was perfect. Prof. Arthur Nikisch conducted a Symphony in D by Haydn, and Beethoven's 'Pastoral.'

MAYENCE.

A new Symphony, in B minor, by Prof. Dr. Fritz Volbach, of Tübingen, was produced here at the second Symphony concert of the Municipal Orchestra on October 21. The work met with an enthusiastic reception, its fresh and piquant, intermezzo-like *Scherzo* having to be repeated in response to the plaudits of the audience. The *Finale*, built upon an old 'Hallelujah' theme, works up to a very powerful peroration. This symphony, which seems a genuine addition to the literature of the great art-form, is to be published by Messrs. Hug & Co., of Leipzig and Zürich.

MUNICH.

The Konzertverein gave in the Tonhalle, under the direction of Dr. Ferdinand Löwe, on November 16, a fine performance of Elgar's Introduction and Allegro for strings. The work was magnificently played and enthusiastically received.

PARIS.

Wagner's 'Götterdämmerung' was added to the répertoire of the Grand Opéra on October 23, only thirty-two years after its production at Bayreuth in 1876! The performance, under the direction of M. André Messager, was worthy of the great work, the orchestra, chorus and stage management being well-nigh perfect. M. Van Dyck was the Siegfried, Mlle. Grandjean the Brünnhilde and M. Delmas the Hagen. The work was given without cuts, the performance commencing at 6 o'clock and finishing at 12.15. That Parisians are not slow to avail themselves of this opportunity of making the acquaintance of one of the world's greatest masterpieces was shown at the second performance, when the box office receipts amounted to 23,146 francs, a record for the Grand Opéra. Even during the time of the last great Exhibition the highest figure recorded was only 22,800 francs.——At a general meeting of the Société des Concerts du Conservatoire, on October 26, M. André Messager was unanimously elected conductor of these famous concerts, in succession to the recently-deceased Georges Marty.

ST. PETERSBURG.

'Solotoi Petushok' (The golden cockerel), the last work of the recently-deceased Nicholas Rimsky-Korsakov, was to have been produced here during the current season. The censor has, however, prohibited the performance, and naturally there is much speculation as to what dreadful things a work with such a harmless title may contain to warrant official interference.

SONDERSHAUSEN.

Herr H. G. Noren's 'Kaleidoskop' variations for orchestra were recently played here under the direction of Herr Traugott Ochs, and enthusiastically received. The event deserves to be recorded, because this was the first performance since the production of the work at Dresden in the summer of 1907, after which the publishers of Richard Strauss's 'Heldenleben' laid an embargo on further performances, as stated in our last issue.

STUTTGART.

At his second subscription concert, Prof. Max Schillings performed Mr. Frederick Delius's 'Appalachia' variations. The extraordinary work was received with much favour.

UPSALA.

Max Bruch's oratorio 'Gustavus Adolphus' was performed here for the first time on November 6, the anniversary of the battle of Lützen in the Thirty Years' War, at which Sweden's famous king lost his life. The part of the king was sung by Mr. Forssell, the finest singer of the famous Upsala Students' Choir.

At the meeting of the Girls' School Music Union, held in the Concert Hall of the Royal College of Music on November 21, Mrs. Newmarch read an interesting paper on 'Russian music, with special reference to the art-songs of Russia.' Mrs. Moberley Bell took the chair, and Mrs. Henry J. Wood, accompanied by Mr. Wood, sang with her wonted charm a large number of Russian songs by various composers in illustration of the lecturer's remarks. Before the members dispersed, Mr. Percy A. Scholes made an appeal for the support of the Home Music Study Union, a society formed for the purpose of helping its members to perform or to listen to music intelligently, and to band together those who believe in the moral and intellectual influence of music.

Mr. Viggo Kihl, the Danish pianist, gave a most interesting recital at Victoria Hall, Ealing, on November 10. His programme included the 'Waldstein' Sonata, and pieces by Saint-Saëns, Bach, Mozart, Schubert, Mendelssohn and Chopin. Mr. Kihl excels as a Chopin player, and his fine performance of the great A flat Polonaise was so well received that he had to give in addition the Polonaise in E, by Liszt. Mr. Kihl was assisted by Miss Elaine Birch, who possesses a soprano voice of beautiful quality.

The Dulwich Philharmonic Society opened its thirteenth season at the Crystal Palace on Saturday, October 31, with a performance of Sullivan's 'Golden Legend' preceded by the same composer's overture 'In Memoriam.' The solo vocalists were Miss Esta d'Argo, Miss Dorothy Fagge, Mr. Cynlais Gibbs, Mr. Frank Cutler and Mr. Robert Burnett. Mr. Arthur Fagge, who was in his accustomed place as conductor, obtained an excellent rendering of Sullivan's popular work. Mr. C. H. Kempling was at the organ.

The engagement of Madame Albani to sing at a number of Variety Theatres—her first appearance having been arranged for Blackpool on November 30—is a remarkable instance of the improvement in the public taste at these entertainments. There can be no doubt that the selection of music with which the distinguished artist will appeal to her audiences will tend to the further elevation of those who frequent the Variety Theatre.

The two Scholarships known as the 'S. Ernest Palmer Music Scholarships,' and founded by the Worshipful Company of Musicians at the Guildhall School of Music, are again open to competition. The next examination will be held at the Guildhall School on January 12, and applications and inquiries on the subject should be addressed to the Clerk of the Musicians' Company, 16, Berners Street, W.

Sir Homewood Crawford, in presiding at the annual meeting of the Westminster Orchestral Society (founded in 1885), referred to the increased membership of the band and the splendid prospects which the present season afforded. The honorary conductor of the Society is Mr. Lennox Clayton, and Mr. H. P. Noakes, 11, Queen's Mansions, Brook Green, is the honorary secretary.

Sir Edward Elgar's new symphony is to be produced at Manchester on December 3, and performed for the first time in London at Queen's Hall, on December 7. Dr. Richter, to whom the work is dedicated, will conduct on both occasions.

The receipt of Messrs. Rudall, Carte & Co.'s 'Professional Pocket Book, or daily and hourly engagement for 1909' is a reminder that the year 1908 is on the wane, and that this useful publication is invaluable to professional musicians. Need anything more be said?

Mr. T. R. Croger delivered a lecture, with musical illustrations, at the Westminster Chapel Literary and Social Guild, on November 7. This Guild, one of the largest in London, has two hundred members.

'Music-printing in Dublin from 1700 to 1750' is the title of a paper read by Dr. W. H. Grattan Flood before the Royal Society of Antiquaries of Ireland, and printed in their *Journal* of September, 1908 (pp. 236-240).

Country News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.
Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

ALTRINCHAM.—The Altrincham Orchestral Society, combined with the Eccles Choral Society, gave a concert at the Literary Institute on October 28 in aid of the Altrincham Hospital. The principal feature of the programme was Sir Frederick Bridge's cantata 'Callirhoë,' which had the advantage of being conducted by the composer. The choir had been well trained by its conductor, Mr. F. W. Lane, and the orchestra, whose conductor is Mr. C. H. Fogg, was fairly efficient. The solo vocalists were Madame Sadler-Fogg, Miss Louie Darbyshire and Mr. Wentworth Minty.

BRIGHTON.—The Sacred Harmonic Society opened its eighty-second season on October 29 with Rossini's 'Stabat Mater' and Mendelssohn's 'Hymn of Praise.' The choir sang with much power and effect, and the orchestra did excellent work, especially in the symphony to the latter work. Miss Edith Kirkwood, Miss Ethel Dyer, Mr. Braxton Smith and Mr. Montague Borwell were the solo vocalists, and Mr. Robert Taylor was, as usual, an able and enthusiastic conductor.

CHICHESTER.—The seventh concert of the Orchestral Society was held at the Corn Exchange on November 12, under the able conductorship of Mr. F. J. W. Crowe. The programme included Gounod's ballet music from 'Philémon et Baucis,' Minuet from Handel's opera 'Berenice,' the Prelude to Act 3 of 'Lohengrin,' and, as its chief feature, Dvorák's Symphony 'From the new world.' The Countess of March, who is a warm supporter of the Society, played the solo part in the first movement of Schumann's Pianoforte concerto in A minor, and the vocalist was Miss Dora Arnell.

GRIMSBY.—The Orchestral Society gave a concert in the Town Hall on November 12, when the programme included the overtures 'Mirella' and 'William Tell,' Liszt's 'Hungarian' Fantasia and Beethoven's Symphony No. 2. The soloists were Miss Irene Scharrer (pianist), Mrs. R. E. Watson (violinist) and Miss Caroline Hatchard (vocalist). The orchestra did excellent work throughout the evening under the able conductorship of Mr. Percy Wilson.

HEBDEN BRIDGE.—The first concert of the season by the Choral and Harmonic Society took place on November 17. Prout's 'Red Cross Knight' was the work selected for this concert, the principal vocalists being Madame Radford, Madame Midgley, Mr. Henry Beaumont, Mr. Bridge Peters and Mr. Norman Allin. Under the capable conductorship of Mr. Walter Williams, the band and chorus gave a very creditable performance.

HERTFORD.—The East Herts Musical Society opened its season on November 19 at the Corn Exchange, under the conductorship of Mr. J. L. Gregory, when Dunhill's ballad for chorus and orchestra, 'Tubal Cain,' and a miscellaneous selection of madrigals and part-songs received excellent interpretations, which clearly betokened much careful preparation. The orchestra was heard alone in the first movement of Beethoven's Symphony, No. 1, and a couple of lighter pieces. Vocal solos by Miss K. Longland and Mr. Fred. Norcup, and horn solos by Mr. O. Borsdorf completed the programme.

ILFORD.—A concert lecture entitled 'An evening with Sullivan' was given by Mr. Walter J. Walls in the Lecture Hall on November 16, when a number of interesting vocal examples of that composer's music were sung, including the part-songs 'The long day closes' and the 'Beleaguered,' the Evening Hymn and choral Epilogue from the 'Golden Legend,' the last two and several anthems being sung by the Congregational Church choir.

LEAMINGTON.—Stanford's 'Revenge' and a miscellaneous programme were given by the Choral Society in the Winter Hall on November 19. The chorus was well balanced, the voices being of good quality and refined tone. Other choral items were Wagner's 'Spinning song,' Nos. 1 & 3, 'Bavarian Highlands,' and 'As torrents in summer' ('King Olaf'), Elgar. Miss Joan Ashley gave a fine rendering of Brahms's Rhapsodie with male-voice chorus. Miss Florence Dudley, the Society's accompanist, played Gade's Pianoforte trio, with Herr Sück (violin), and Mr. Joseph Owen (violoncello). Mr. H. M. J. Gibbon is to be highly congratulated on the performance.

MARSDEN.—The Glee and Madrigal Society opened its season on November 7 with Cowen's 'St. John's Eve.' The choral singing, under the conductorship of Mr. J. H. Sykes, was commendable, and the orchestra was led by Mr. H. Field. The solo vocalists were Madame Beaumont, Miss Maud Sykes, Mr. F. G. Wheatley and Mr. H. Clayton. Mendelssohn's 'Hear my prayer' was included in the miscellaneous selection which followed the cantata.

OLDHAM.—The Saddleworth Vocal Society opened its season in the Mechanics' Institute on October 31, when Barnett's 'Ancient Mariner' received an excellent rendering by the choir, which had been carefully trained by Mr. A. Hudson, who also conducted. The solo vocalists were Miss Mabel Manson, Miss Lilian Dews, Mr. S. Hempsall and Mr. Edgar Coyle.——The Musical Society's first concert this season was given in the Trinity Hall on November 11, when Cowen's 'St. John's Eve' and a miscellaneous selection, including Eaton Faning's 'Liberty,' and the chorus from Glinka's 'Life for the Czar,' constituted the programme. The choruses in the cantata were well sung by the choir under the conductorship of Mr. Harry Brooks, and the solo vocalists were Miss Emily Cox, Miss Mary Bull, Mr. Joseph Cheetham and Mr. A. Leeming.

WALLINGTON.—Mr. Ernest Austin gave an interesting concert of his own compositions at the Parish Hall on Friday evening, November 6. He was assisted by Miss Grainger-Kerr, and Mr. Frederic Austin (vocalists), Mr. John Saunders (violin), Mr. C. A. Crabbe (violoncello), and Mr. Richard Walthew (pianoforte). Miss Grainger-Kerr's sympathetic voice and artistic perception were shown to advantage in several of the concert-giver's songs; while Mr. Frederic Austin sang those allotted to him in his usual finished style. The instrumental items comprised the *Trio* (No. 2), 'In field and forest' (Op. 15), Music-poem for violin and pianoforte (Op. 29), three Tone-stanzas for pianoforte, Music-poem for pianoforte (No. 3), and Trio (No. 4). The audience fully testified their appreciation both of the performers and the composer.

WARRINGTON.—Barnett's 'Ancient Mariner' formed the main feature of attraction in the Musical Society's concert, given in the Parr Hall on November 12. The singing of the choir was on the whole satisfactory, and the solo parts were sung by Miss Lillie Wormald, Madame Amy Dewhurst, Mr. John Bardsley and Mr. William Waite. The orchestra, led by Mr. R. H. Pearson, did excellent service throughout, and the whole performance reflected credit on the conductor, Mr. F. H. Crossley.

Answers to Correspondents.

While we are most anxious to answer questions to the best of our ability, we cannot undertake to send replies by post, nor can we give the names of teachers or concert-agents.

C. R. H.—Yes, you are quite right, the Rev. John Darwall, vicar of Walsall, 1769-89, was the composer of the tune 'Darwall.' It first appeared in 'Williams's New Universal Psalmodist,' 1770. It is just probable, therefore, that Mr. Darwall composed his well-known tune before he went to Walsall. The late Rev. Henry Parr states that the original MS. gives A as the first note of the melody, but it has alway been printed D. Darwall composed tunes in two parts to the whole of the 150 Psalms, metrical version.

A. B.—For your lecture on Gounod, try to see M. A. de Bovet's biography of the composer (Sampson Low, 1891); also consult 'Grove's Dictionary of Music and Musicians,' new edition. You might add 'There is a green hill far away' and 'Nazareth' to your list of songs. The 'Ave Maria' on Bach's first Prelude would provide an opportunity for any violinist you could secure, who could also play the violin obbligato in 'All hail, thou dwelling' (*Salve! dimora.*)

ABERTAWE.—See an article, by Sir John Stainer, on 'Carols, English and Foreign,' in THE MUSICAL TIMES of December, 1901; also an article in the issue of December, 1887. See also the preface to the library edition of Bramley & Stainer's 'Christmas Carols, new and old.' Mr. William Cowan has traced the history of 'Adeste Fideles,' so far as it can at present be traced, in 'The Music of the Church Hymnary' (Henry Frowde).

V. D.—John Gay wrote only the *words* of 'The beggars' opera' (1727). The songs were written either to ballad tunes (English, Scotch, and Irish, some of considerable antiquity), or the tunes of the most popular songs of the day. The air 'Cease your funning,' unlike the rest of the songs, is given without an old title in the early editions of the opera, and it has been absurdly claimed as a Welsh melody.

A. G.—The following pieces will be found suitable as organ voluntaries in connection with a service at which Stainer's 'Crucifixion' is sung: Contemplation (*Wheeldon*); Communion (*Hollins*); Offertoire (*King Hall*); Voluntary, Grave and Andante (*Wesley*); Three short pieces (Aspiration, Contemplation, Lamentation), and Meditation (*West*); see also the Lenten Book of the *Village Organist*.

H. T. B.—The cathedrals within easy reach of Bournemouth are Salisbury, Winchester and Chichester. Endeavour to get to Wells, if you can—a most charming pile. Illustrated articles on the above cathedrals appeared in the following issues of THE MUSICAL TIMES: February, 1903; November, 1901; February, 1905; and December, 1902. There is no prospect of these articles being issued in book form.

W. B., JUNR.—The following songs will doubtless prove suitable to your bass voice: 'Might I march through life again,' in F. (*Needham*); 'Christmas bells at sea' (*Sullivan*); 'In the heather, my lads,' in A minor; 'Alone,' in C; and 'An Episode' and 'If all the young maidens,' low key (*Löhr*); 'The Corporal's ditty,' in E flat (*Squire*); 'Unbeloved' (*Stainer*); and 'A lover's garland' (*Parry*).

PERJOFAR.—(1) Messrs. Breitkopf & Haertel have on sale a variety of photographs of eminent composers at different prices. (2) The Royal Society of Musicians occasionally render help to poor and struggling British musicians who have fallen on bad times, and who are not members of the Society. The honorary treasurer is Dr. W. H. Cummings, Sydcote, Dulwich, S.E.

MUSICUS.—There is no need to enter the copyright of a musical publication unless the copyright is being infringed; in that case an entry is necessary before an action can be brought. In order to secure copyright in America, an entry must be made at Washington before publication.

N. N.—The *Journal* of the Folk-Song Society is issued from the office of the Society, 19, Berners Street, W., but only to members. The subject of 'musical training for the Music Halls' is too profound for us to fathom.

G. M. S.—You will find the names and addresses of conductors of the chief Choral Societes in Ireland by referring to the *Musical Directory*, published annually by Messrs. Rudall, Carte & Co.

M. K.—We cannot trace any biographical information concerning Mr. Tipper, organist of Romford Parish Church for seventy years. The fame of this gentleman probably rested with 'Tipper's National Psalmody.'

A. E. B.—You had better send your Betts violin to Messrs. W. E. Hill & Sons, New Bond Street, for their expert and reliable opinion upon the instrument and its value.

M. A.—It would be very difficult to say what was 'the piece of music used in the Temple at the blessing of the Priests,' even if our modern notation were able to give the actual sounds.

G. S.—A portrait of Mr. and Mrs. Joah Bates appeared as one of the supplements to our issue of January, 1905. Thanks for so kindly sending the portrait of Mrs. Knyvett.

R. E. W.—The semiquaver arpeggios are arabesques to be lightly and quickly played while their semibreve chords are sustained by means of the pedal.

S. A.—We regret that we cannot trace the song. You might enquire of Mr. Frank Kidson, 5, Hamilton Avenue, Chapeltown Road, Leeds.

C. E. B.—See Coleridge-Taylor's 'African Dances,' containing a negro song and a negro dance, published by Messrs. Augener & Co.

ARQUIN.—The 'Annals of the Three Choirs' can be obtained from the publishers, Messrs. Chance & Bland, Gloucester.

F. L. B.—The semiquaver should come after the last quaver of the triplet in another part (*Gloria* of Bach's *Magnificat*).

F. I. O.—Hopkins & Rimbault's book on the organ is now published by Mr. William Reeves, 83, Charing Cross Road, W.C.

E. B. S.—No.

A. S. writes: 'Seeing in the current number of your journal that a correspondent asks for the source of the hymn beginning "He sitteth o'er the water floods," I have pleasure in saying that it appears in "Hymns and Spiritual Songs for the children of God," published by Messrs. Yapp & Hawkins, London, in 1871. The name of the authoress is Whateley.' A. S. is thanked for kindly supplying this information.

THE MUSICAL TIMES.

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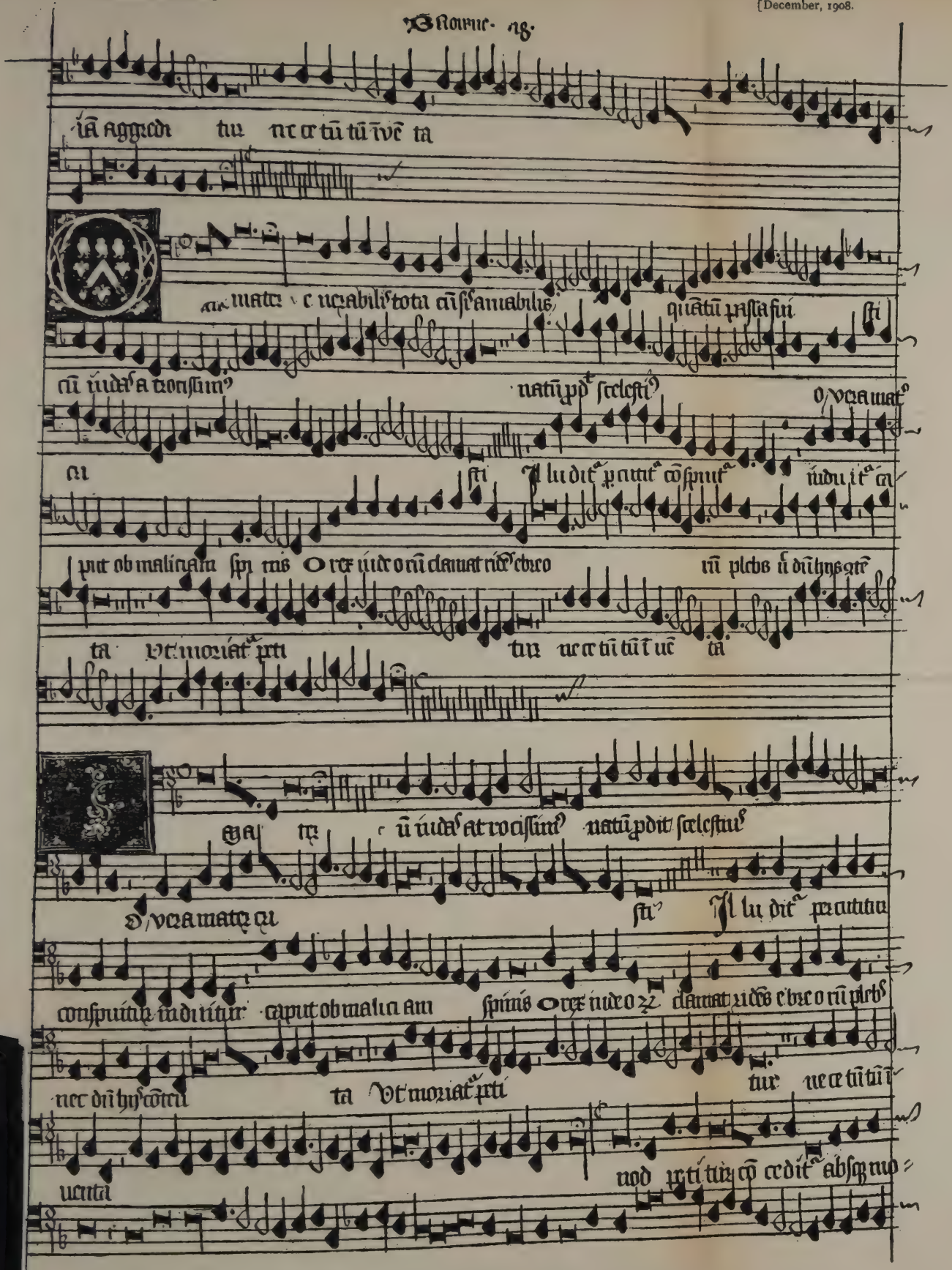

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Reduced facsimile of fol. 100*a*, showing the initial of the tenor of an 'O Mater venerabilis' (five parts), by John Browne containing a shield of arms that so far has remained unidentified. Size of page, 23¼ × 17 inches.

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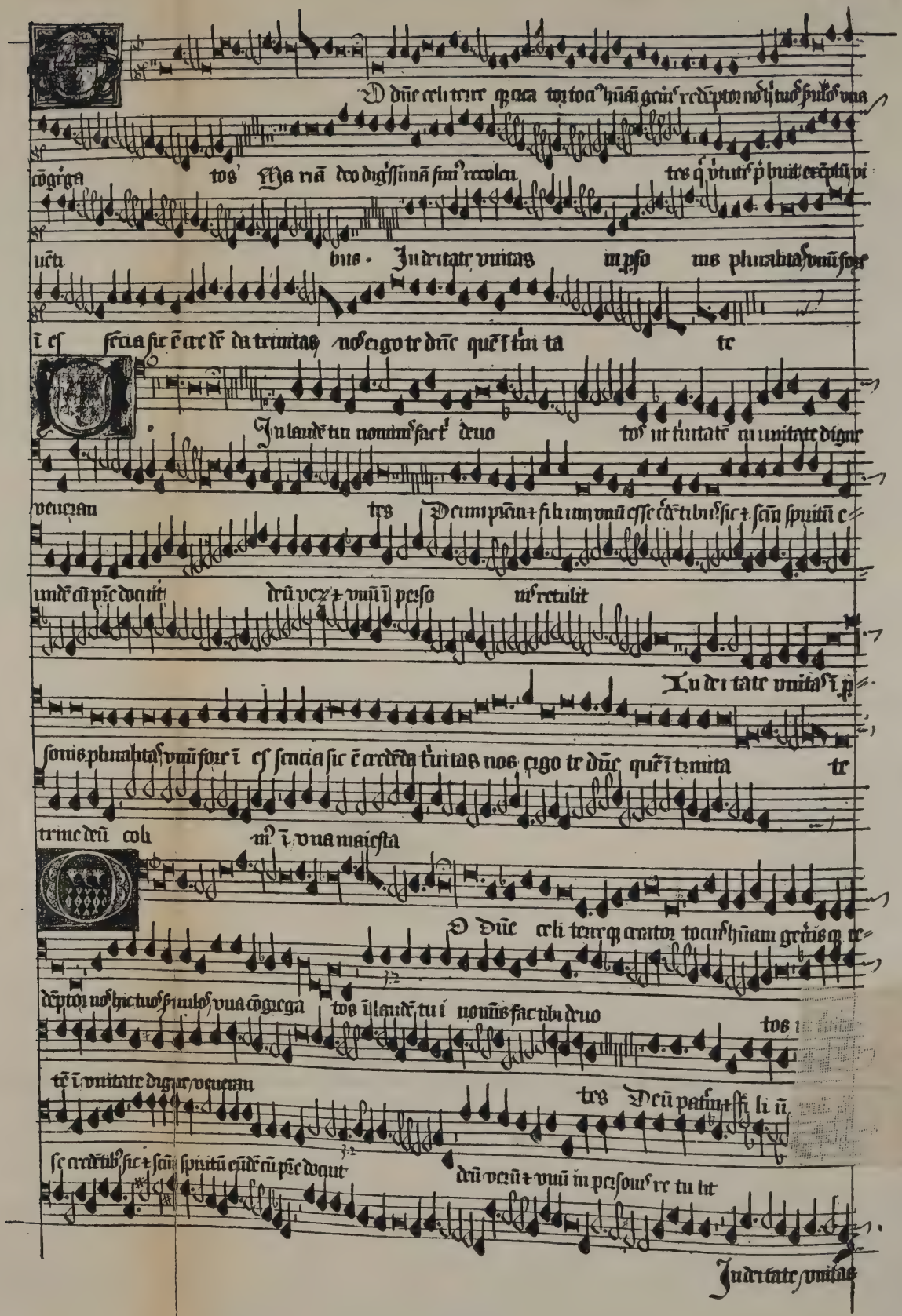
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Reduced facsimile of fol. 64*b*. Part of a motet, 'O domine celi terreque creator' (five parts), by Richard Davy, organist of Magdalen College, Oxford, at the end of the 15th century. The three shields are the arms of England, Edward the Confessor, and Bishop William of Waynflete, or Magdalen College, Oxford. Size of page, 23¾ × 17 inches.

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77. From church to church.
78. In the ending of the year.
79. Royal day that chasest gloom.
80. O'er the hill and o'er the vale.
81. Good King Wenceslas.
82. Toll! toll! because there ends.

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100. Good people, give ear .. .. J. Swire
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4. Cwsg, Faban mwyn (Sleep, Holy Babe)	Parch J. B. Dykes	1c	1c
5. Wenceslas y Brenin da (Good King Wenceslas)	Traddodiadol	1c	1c
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